

Chapter 4

Principles of acting and development of actor roles

Therefore, it is essential that the director has acting knowledge in order to understand how to act and be able to see the problems of the performance or be able to criticize the performance. For this chapter The director will continue to learn to enter the process of the actors.

1. Meaning of acting

The director should have the right knowledge of the show so that he can see what kind of performance is good. Tridao Abhayawong (2008, pp. 90-91) has compiled 5 definitions about the meaning of acting . as follows

1.1 Acting is not trying to express anything Instead, it focuses on acting (Doing) because whenever an actor tries to express something, he or she tries to express himself. What appears often becomes an attempt by the actor to perform more than the truth, or the credibility of the character acting on stage. We often hear the saying, "The best performances are the least acting." Which means that the best performances are "just right" until they don't seem like performances at all. Therefore, many dramatists and acting teachers define acting as action, allowing actors to find the character's objective or objective needs in order to be more interested in acting according to the character's needs than trying to express anything.

1.2 Acting is not acting as a character, but as the character itself. As the saying goes, If you want to be an actor, don't act. Be, that is, not trying to express any character, but believing that we are that character, which arises from studying, analyzing actions, and practicing acting skills to convey that character. What explains this statement clearly, note actors with film or drama abilities who can change their personality. The speech went so many different ways that we almost couldn't remember that the person we were seeing was the same actor.

1.3 Acting is expression Actors often think of the meaning of acting as a fake. In Thai, it feels like trying to show something, which when you think of a show as trying to perform, it creates a discrepancy in the performance. Thus, it reminds the actor of acting as an "expression". In other words, imagine a performance that brings the inner feelings to the outside manifestation to create a sense of union between the performer and the performer, and the performer and the audience.

1.4 Acting is a fictional play, which does not mean just a child's fictional play or a fictional play in a demonstration of various products (presentation), but refers to the performance of actors in the **fictional** world of the play who are trained in various skills to be able to memorize the dialogue, create a character personality that harmonizes with other actors, to convey the story of the character according to the directing, and also to realize the ever-changing reaction of the audience without knowing in advance, and not letting the audience know that they themselves know that the audience is watching and reacting to their performance.

1.5 Acting is about unconsciously taking what people are doing in their daily lives. This is when the actors bring the life stories of the characters that the writers create in each era and convey them to reality. Actors must find out the truth in their characters and bring them to the audience with truth.

However, no matter how many people try to define the meaning of the word acting, Deciding which actor performs well is inconclusive. Because acting is too abstract to have a fixed formula that proves which actor's performance is great or excellent. Because acting is all about personal feelings. The attitude, taste, and mood of the audience while watching the performance are also involved. Therefore, to determine who is the best, it takes a criterion to determine who is able to convey the performing arts so well that they can successfully convince the audience to engage with each other.

2. Qualities of a good actor

In addition to knowing what acting is. Directors should have knowledge of good actors' qualities in order to consider casting actors and use them for role development or training of their actors. Sawang Pandumkomol (1988, pp. 35-39) clearly describes the qualities of good actors. Therefore, I would like to quote this explanation in this section. as follows

2.1 Beauty of the mind refers to the correct consciousness that actors have for their acting profession towards themselves and the public. It can create beauty that persuades the viewer's mind to favor virtue and goodness, or help guide human beings to correct various shortcomings in life as well as provide joy and entertainment to the audience, which is a precious gift that actors can give to their fellow human beings.

2.2 Body and tone readiness Actors need to train their bodies and voices to be in a state that can be used to create acting roles. The readiness of this body and tone. It also includes the ability to relax body tension, the ability to force all muscles in estrus to move the body at will of the role with dexterity and uninterruptedness. The ability to use and control sounds when speaking or singing, including correct breathing and the ability to use spoken language well.

2.3. Availability of emotions The performers that the audience remembers are usually actors who have the ability to express great, intense, deep, realistic emotions. This readiness of emotions and feelings refers to the ability of performers to create deep emotions from within without pretending, which must be properly portrayed. It is not the release of emotions without control or overflow of emotions until the actors become slaves to their emotions. Instead of using emotions as a means of performance.

2.4 Sensory readiness A good performer must train his senses to be sensitive and delicate until they can be used in the performance very well. Actors without sensory readiness When performing on stage, they pretend to listen but not really hear, or pretend to see but not really see, etc. Sensory readiness It will cause a sincere reaction to the performance, leading to a deep, realistic and lively performance. so

Therefore, a good actor must train all 5 senses to be ready to be fully used in the performance.

2.5 Concentration A good actor must be so highly focused that he can combine ideas. Emotions: Feelings to a certain point according to the (objective) needs of the role with power and a certain goal. Concentrate on the role helps relieve tension of the body and emotions. This makes the actor not nervous, panicked. Actors who lack concentration will not be able to play their roles deeply and realistically, and will not attract the attention of the audience because they lack the energy and purpose of the performance.

2.6 Observability A good actor must be observant. Everything that surrounds the actor is a crucial teacher. Whether it's human expression in different environments and situations, or the mannerisms of people of different ages or statuses, unobservant actors tend to act with pretend to act. Regardless of reality because it never notices itself. The performer's observation therefore includes external reactions and emotions within the human being at the same time.

2.7 Memory The performer must have a good memory. Not only must one be able to accurately memorize acting roles and everything that has been trained, but also to remember emotions. feeling Everything you notice, everything you've heard, to put it to good use. A good actor will be able to remember and preserve life's experiences as raw materials for creating emotions in performances.

2.8 Understanding Who would be a good actor? A broad understanding of human life is required. Understand yourself and others Have an understanding of the role to be performed and have a good understanding of the art of acting. Understanding these things will help actors access roles, also known in theater industry as "cracking the script", because they understand the reasoning behind the characters' actions and every word. This makes it possible to play the role deeply and realistically and impress the audience.

2.9 Beliefs A good actor must have faith in the role he or she plays. If the actor himself does not believe in his actions and words, then The audience simply

cannot believe or be amenable to it. Belief in the role will allow the actor to convey ideas. The emotions and feelings of the characters come to the audience. Because sincere performances are free from pretense, the audience will be able to fully embrace the ideas that the playwright and director want to communicate with the audience.

2.10 Discipline, earnestness and diligence A good actor must have discipline, earnestness and diligence to improve himself, rehearse memorization and pay attention to his duties with the utmost responsibility. Actors who lack discipline, no matter how talented, cannot work with others. The lack of discipline of a single actor can ruin the sum of all theatrical productions.

2.11 Good taste Actors must have good taste, which can be instilled in them to understand important theories about acting. Actors will also have to try to gain experience from watching good plays, combining standardized theatrical work and reading valuable plays. Enhance cognition, cultivate good taste. This makes it possible to judge how artistic a performance is and how it lacks art, and use that knowledge to improve one's performance.

2.12. Talent In terms of performance, it refers to imagination and creative ability, the reaction and agility of the senses that allow for the rapid transmission of feelings, the ability to control the rhythm of the performance in moderation. Having special characteristics that appeal to the audience, and the ability to reach deeper feelings and emotions than others, as well as the agility of movements that make it easy to practice acting and go beyond others.

A good actor must consist of many qualities, as already mentioned above, one of which is acceptable as something that cannot be transmitted or practiced. Talent is an innate thing, but not a person without talent can't be a good actor. Being an actor is not only about talent. These skills are tools for actors that we can practice and develop.

3. Performer's equipment

The director should know what the actor's equipment consists of and how each device has the potential to convey the expression well. And how can these devices be improved and ready to be used? While painters have paints and brushes as tools to create works. Musicians use musical instruments to create works. Actors use their own bodies to create performances, so the performer's equipment is the performer's body. If considered thoroughly, it can be divided into external and internal devices as follows:

3.1 External equipment refers to the external visible parts of the performer, such as appearance, appearance, mannerisms, expressions, movements, etc., including the voice of the performer. External devices can be divided into 2 Sections include:

3.1.1 Body and expression For beginner directors in general, few people consider how the actor's body can be used to communicate most effectively. As a result, directors often neglect to make corrections. Add or refine these more completely. For details of communication by acting through the actor's body, the director must know and focus on the following parts:

3.1.1.1 Facial expression: Expressing feelings through facial expressions, including twinkle in the eyes. Acting without facial expressions The actors made smooth faces throughout the film, which was so bland and lacking interest that it could be boring. Performances in which the actors focus on using excessive facial expressions and lack of inner truth can make the performance look unbelievable and boring as well.

Performances in general, especially theatre Actors need to use facial expressions to communicate their inner feelings rather than reality. The director must be aware that facial expressions must still be based on true feelings. It is not a pretense or a facial expression, as it will degrade the quality of the performance. In addition, how many facial expressions are used also depends on the style of the performance, such as comedies that are unrealistic. Focus on fun, comedy Actors may need extra facial expressions. Similar to cartoon characters, while dramas are realistic or life-like. The actor may have to lower his facial expression to be as close as possible to everyday reality, or perform through a cinematic medium

where the camera captures the actor at close range. It is also projected on a very large screen. Facial expressions should be on a daily level.

3.1.1.2 *Actors' gestures* The actor's mannerisms here are knowing how to use the body to communicate the external forms of different characters. The soldiers will walk straight, neck upright. The model will walk away with her hips and knees close. Puppet face Young children will not be dishonest in their posture. Use your instincts to the fullest. Teenagers tend to feel too cautious about themselves. Personality is still out of place, making it look awkward, etc.

The gestures in the expression of this actor In addition to helping to characterize the general character but also to express emotions, thoughts, emotions, etc. This will also reflect some meanings to the viewer, such as straightening gestures, giving the character a more powerful appearance. Wrapping up gestures. Actors who express their mannerisms convincingly must have passed the play's interpretation of all the character's character traits and reality. Then it may be observed by real people who are similar to the characters. To imitate his gestures as much as possible.

However, it is important to note that the character's mannerisms must not only be thought of as such, and then shallow flute is expressed in the same mold, but lacks details, which is called a "stereotype" of the character (e.g., acting in the back of a bow as soon as you have to play an old man, not starting from thinking about the inner characteristics of that old person). A good expression of mannerism must be specific. There are individual details that most characterize.

3.1.1.3 *Body Position* and *Body Position* The director should be knowledgeable about the different types of body placement of the actor on stage, which is meaningful and affects the feelings of the audience to varying degrees. All in all. The most important principle of the positioning of the performer's body is that it should be the position or direction that is most conducive to the viewer's vision, but must not be contrary to the nature or credibility of the viewer. Facing the audience is called an "open position". There are 5 types of "close positions" in which the actor's turning position has 5 different priorities as shown in the following table.

Table of body position and direction of turning of the performer

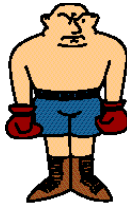




Turning pattern	appearance	Turning example images
full front	Full face straight.	
one quarter left	Divert to the left about 25 degrees, also known as 1/4 left closure.	
one quarter right	Turn your body to the right. About 25 degrees, also known as 1/4 right shutdown.	
profile left	Turn sideways to the left. about 90 degrees, also known as Side facing - left	

Table 4.1 details the position of the body and the direction of turning of the performers.

Table of body position and direction of turning of the performer (continued)

Turning pattern	Description / Meaning	Turning example images
profile right	Turn sideways to the right. about 90 degrees, also known as Side facing - right	

Teaching Material

Directing 1



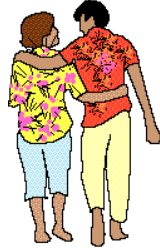
three quarter left	Turn sideways to the left. about 135 degrees, also known as Close 3/4 left	
three quarter right	Turn sideways to the right. about 135 degrees, also known as 3/4 right shutdown.	
full back	Turn your back full.	

Table 4.1 Details of body position and direction of turning of actors (continued)

3.1.1.4 *Tempo* The rhythm of a performance is fast, slow, or pause / freeze. If the actors use the same rhythm throughout the film, the so-called "monotone" performance will not only look unrealistic and convincing, but it will also make the audience feel bored. For example, a show that requires a different "beat", such as when the characters are excited, or in a race against time to find the truth, or to make fun of color. The pace of the show should be fast, but when the characters are facing a lot of trouble or scenes that want to focus on conveying deep inner emotions. The rhythm should slow down in a meaningful way, and the stopping rhythm can also create meaning for the performance, such as unexpected feelings.

3.1.1.5 *Rhythm*: Performance style refers to a variety of forms of expression that reflect the feelings in each period, such as the heaviness and lightness of expression. Intense, violent, or gentle, gentle movements, etc. Characters

with different personalities have different expressions, such as Jokesta, the consort of King Iddipus. The Queen of Thebes has a graceful, soft yet sharp performance. Helmer's naughty wife must have a childish but intelligent acting style with a glimmer of stubbornness, for example. In addition, the rhythm of life or events faced by the characters can also determine the rhythm of the act's reaction. If the character is facing a crisis or a story that fuses emotions to the end. The expression style can be intense and intense, but if the character is feeling happy or wants to express affection. The expression will be soft, gentle, etc. However, the director should consider directing the dance moves to be varied, convincing, and interesting.

3.1.1.5 *Business* Matni Ratnin (2003, pp. 122-124) discusses the performance in detail. Stage business is responsible for enhancing the character's performance or enhancing the character's personality, emphasizing emotion and meaning in the dialogue, causing comedy or violence with mannerisms and actions to be completed.

There are 5 roles and duties of the business:

Type 1: Direct business activities (story telling business) which the composer has defined in the play and are important for plotting or conflict in the story.

Type 2: Character business depends on the imagination and creativity of the director or actor who will find errands to enhance the personality or highlight the behavior and quirks of the character. Sometimes the author may have already defined it in describing the character traits and habits. Errands that the director can use to enhance the character, such as giving a tobacco camera or holding a cane for old people, knitting, chewing gum, smoking with a long stem holder, and screaming gestures. Combing your hair, looking in the mirror, stir-frying the dough. Lip in public Reading books shows being persistent. Journalists often use cameras. Take an interview diary. Chinese merchant flips abacus School teachers wear thick glasses to check exams on a regular basis, for example.

Type 3 Emotional Affairs Business for emphasis, such as using a knife to scare another character. Clowns use sticks to hit each other's heads to emphasize the comedy. Smashing the table expresses anger. Bringing flowers (one red rose) for your

girlfriend to show love, playing music such as flute, piano, guitar in scenes to create a sad or festive atmosphere or love of nature, etc.

Category 4 Arbitrary Business During the punctuation, the performance makes the lecture full and continuous, such as tea, cocktail, drinking. Flower arrangement, food preparation Clean the house (sweep the house, dust, wipe the table) for the character to have activities to do. The director must use discretion in choosing this type of activity and control it so that it does not overflow the characters.

Category 5 Businesses for technical purposes, which are defined for the character to do while delayed. Wait in line or give way to other characters to play their roles without being seen, which must fit naturally, role-appropriately, functionally, and logically, or to change the composition of the image, such as having A walk out with a tray into the kitchen so that B can steal something in the drawer.

Elements of business performance

In the performance of errands or activities using props on this stage. The director must take into account these elements:

1. Motivation or internal and external motivation The actor must naturally do these errands as part of expressing his emotions or personality. Otherwise, it looks pseudo-and hollow. Unrealistic hypocrisy No matter how big or small it is.
2. It must be carefully chosen, which adds to the drama and characters. Do not argue attention away from the important performances in the story. It is in harmony with the atmosphere, does not look offensive.
3. Act realistically, concisely, clearly.
4. Emphasis is placed on activities to be prominent and weighty, adding meaning to the script and performance in the story. The action must not be too fast, but have the right rhythm with the script or mood at the time.
5. The timing, timing, and rhythm of running errands, such as saying and doing or doing and repeating or saying and doing, each has a different meaning.
6. The balance of running errands thoroughly, not one character has many errands. These errands are complementary, not the subject of the story, and should not obscure the significance of the performance.

7. The technique of running errands must be practiced fluently and clearly enough to be visible from all points, such as opening and closing doors. The window should be used with your hands behind the stage (upstage) and facing opening. Kneeling downstairs, kneeling down, and knees at the back of the stage steep upwards is the opening.

3.1.1.6 *Movements* refers to the style of movement of the character, known as the direction of the character's blocking. Characters should not be seated and yelled at each other, but they may create a movement pattern for the actors to facilitate both the emotions and the meaning of the performance, such as giving the characters more power or stronger feelings. Creep in on weak characters. Meanwhile, the weak character acts in fear and retreats, etc.

All in all. The movement of the character should be for the purpose of making the viewer see it well. Meet the needs or internal reasons of the character himself. It also creates a beautiful picture on stage. This direction of movement includes:

✓ **Level** Using different stage levels In addition to helping the pictures to be visually pleasing. It is not too simple or boring, it will also help communicate the "meaning". Metaphorically it can also be attributed to the audience, for example, characters at higher levels are likely to have more power than characters at lower levels.

✓ **For example** , if the actor turns the direction of the body towards the audience in a full front position , the actor's words at that time will be more powerful than having the actor shut down in any way.

✓ **Use of space:** A good director should see the overall picture of how the actors use stage space appropriately and meaningfully. Also, directors should have knowledge of different positions on stage that have different meanings to the audience, such as when to use the upstage center or why the upstage left area should not be the place where important events of the story take place (which will be discussed in more detail in Chapter 5). If placed beautifully and meaningfully, the image will be very attractive and impressive.

3.1.2 Voice Voice is just as important for performers as the body because it is a medium that expresses thoughts and emotions for others to understand the meaning as desired. Unlike speaking in real life, speaking in a play has a large audience. Speech must be clear. Resonant, melodious, suitable for the role of the character and expressing feelings. Emotions that are natural, convincing, realistic impress the listener. Speech may not be composed smoothly, logically, may speak softly, absently, hoarsely. Stuttering, not listening, etc. Therefore, directors should be interested in rehearsing and directing all actors in terms of vocalization, vocalization, and sound quality improvement, not just for the actors to speak fluently and follow the correct positions. (Matni Ratnin, 2003, p. 131)

The director should consider the following elements of voice training for actors:

3.1.2.1 Practice breathing and vocalization Voice projection: Breathing exercises are basic exercises in controlling the voice of actors. Actors who are trained to breathe properly will be able to control their speech smoothly, not get tired easily, and not stutter. It will also make the voices that are voiced louder.

3.1.2.2 Resonance is the sound that is voiced by breathing in the lungs correctly. The loud sound will have vibrations from the chest, neck and mouth, which if the performers can practice pronunciation to be loud and pleasant to listen to, it will help the performance to be powerful and attract the audience very well. On the other hand, even if the actors have the ability to convey subtle emotions or how beautiful their appearance is appropriate for the play, they are no longer able to raise their voices to resonate and be pleasant to hear. The show immediately lacks its charm as well.

3.1.2.3 Diction-enunciation, pronunciation Good performance Performers must be clearly pronounced and clearly characteristic. Many directors neglect to train actors in this verse by allowing the actors to misquote real or verbal words and think that it is trivial, but in reality this is not the case. The author has included clear and accurate voice training exercises in the Appendix section as a guide for the director's actor training.

3.1.2.4 *Tone is* the expression of feelings and emotions in different tones and is extremely important. The use of a good and interesting tone in the drama is the result of a thorough interpretation of the play and the emotions in the beats are appropriately expressed. The same words may be spoken in different tones. objective Different words, drives, and meanings will cause different tones to be expressed.

3.1.2.5 *Volume :* Speaking in a drama must have a moderate amount of volume so that the audience can hear clearly and fully understand the communication from the drama. But the performers can't speak loud enough for the audience to hear. That performance would be meaningless, on the contrary. Actors who can't control their voices Speaking too loudly and inappropriately for the performance space can also be annoying to the audience. Also, good show. Another point to note is that even in the script where the character has to whisper, the actor must make the audience feel that he is whispering, but the whisper must also be heard throughout the theater.

3.1.2.6 Rhythm, rhythm and *diversity in speech* Just like the way of acting, the rhythm of using the tone and variety of speech will help make the show look believable, realistic, lively, and interesting. Not boring. If the actor has a thorough understanding of the play and is trained until it can be conveyed through a variety of tones, then the actor will be able to convey it in a variety of tones. The show will be pleasant to watch and impress the audience easily.

3.2 Internal equipment refers to the internal parts of the performer, i.e. thoughts, feelings, minds, and internal emotions, which will be discussed in detail in the section "Elements of the Performance". Internal equipment here can be divided into 3 things:

3.2.1 Imagination refers to the ability of a character to use his or her thoughts to be amenable to the story of the character being performed. What will he be? Being able to think according to the characters will make the actors' expressions look convincing and realistic. Imagination means thinking, drawing, listening to sounds.

Remember the smell, taste, touch, as if it were real in front of you. Imagination is a much-needed inner quality for an actor, similar to the character of a small child who can play alone. Speak loudly alone, as if someone else was really with him. Actors with good imagination will make the audience see or feel like they follow the performer.

3.2.2 Feelings and emotions "Feelings" are reactions within the human mind that are the result of the senses being affected with external things, resulting in feelings such as satisfaction, happiness, or dissatisfaction or suffering, etc. "Emotion" is a change in the mind that is a continuation of feelings caused by external things or things inside the human being affecting the mind and thoughts, such as the emotion of love. Anger, fear, envy, etc. When there is a human emotion, there are certain physical changes, such as muscle contractions. Heartbeat, pale face, trembling mouth. This physical appearance occurs simultaneously with the presence of one emotion, making it almost impossible to distinguish what happened first. This resulted in the theory of acting called Inside Out and Outside In, which means feeling from the inside first, then expressing physically (inside out) and using the physical to force the inner feelings to follow (outside in).

A good actor should be able to experience the emotions of the characters at different levels and express them through acting. If the actor plays with too little emotion. It is called under acting if the actor plays with an overwhelming emotion that is out of control. It is called overwhelming if the actor plays with unreal emotions or faking feelings. Or if the actor uses excessive moves including emotions, does not fit the role given, is called overacting, etc.

3.2.3 Concentration means a determined mind that focuses on what one is doing. Acting is essential for actors to focus on their roles and the events in front of them on stage. It is called the right meditation that makes the show look energetic, convincing, smooth and uninterrupted. He seems to be distracted from the subject, such as thinking about whether someone he knows is coming to see him today, or criticizing himself about whether he played well today. Focusing attention outside of the drama is called misfocusing. Focusing on oneself all the time while performing a play is called a self-centered actor, which, if the audience observes

carefully, will see that the actor is out of concentration and will eventually make the performance unbelievable, lack of energy, and lack of truth in the performance.

4. Preparation for the performers before the performance

Once the director gets to know the actors' equipment and how to develop it to work as artistically and efficiently as possible, they will be able to use it as artfully and efficiently as possible. The next step is to train or prepare the performers before the performance, which is divided into 3 main steps:

4.1 Cast availability The preparation of the performers before the performance is divided into 2 parts: physical readiness and mental readiness, which is done by allowing both the body and mind of the performers to relax from tension (relaxation).

4.1.1 Physical relaxation refers to making muscles and joints in the body stretch adequately. This will allow the performers to move their bodies and use various muscles to their full potential. Immediate reaction In particular, the muscles of the face. If it has already been fully stretched and loosened. The actors will also be able to make full use of facial expressions.

In addition, relaxing the body can be compared to warming up long before an exercise because a theatrical performance is similar to an exercise because the actor has to be constantly moving. If it has been warmed up well. Actors will be able to use their bodies to perform to their full potential. Don't get tired. No fatigue and no aches and pains after the performance, but if you do not relax your muscles well before the performance. The performers may experience muscle aches after the performance.

4.1.2 Mind relaxation For psychological tension relief, it is absolutely necessary before the performance, which means neutralizing the performer's mind. Before the show, remove all stress. If this is done before the performance, it will help the performers to be creative and respond in a timely manner. Make the show flow, convincing. on the contrary If the actor's mind is not relaxed before the performance, it may result in the performance not flowing naturally or may not be able to express

itself because the actor cannot shake off the feeling of tension and fear, which will result in the performance lacking energy and attraction.

4.2 Accessing the character and its situation means getting to know and understand the character's life as much as possible. In order to be able to put the soul into the character according to the role given, Parichart Chuengwiwattananon (1996) has shown the process of accessing the character in detail. as follows

4.2.1 The procedure for accessing characters (characterization) is as follows:

4.2.1.1 *Read the play carefully* If possible, read the whole story in one go. To gain an understanding of the plot and make a first impression of the characters' feelings. This reading is for the sake of entertaining the mind.

4.2.1.2 *Read the play several more times* This leads to "script analysis" and "character analysis".

4.2.1.3 *Ask a lot of questions* about the content and characters, then analyze the script and analyze the characters thoroughly.

4.2.1.4 *Use your imagination to see the big picture of this scene*, create an imaginary scene, and start thinking about what props to use.

4.2.1.5 *Rehearse the first play*, read the script while trying to move accordingly while using the scene that you have in mind.

4.2.1.6 *Rehearsing the next drama* will be to start finding the exact movement, popularly known as blocking, using a pencil to write it down.

4.2.1.7 *Memorize the chapter by heart* and discard it as little as possible. 1-2 weeks before the show date (but if it is a television script, you will not have this long time to recite the script, you will have to memorize the script just minutes before filming).

4.2.1.8 *Try to rehearse props* fluently until you feel like the characters are actually living in the scene.

4.2.2 Script Analysis

4.2.2.1 *Read the chapter for the 2nd,3rd,4,...* until the questions in Table 4.1 can be answered.

4.2.2.2 *What kind of play is this* play ? realism, surrealism poem

Translations, etc.

4.2.2.3 *What kind of drama are these plays in* ? What is the culture, beliefs, economy and social environment? What is the theme of the story?

4.2.2.4 What purpose *does* the script writer or playwright aim to convey to the audience? There may be many ideas in a drama, but there is one theme or theme, and this idea is a **universal truth** that the author wants to reflect on the viewer's awareness and emotional shock or joy. When you understand the truth,

4.2.2.5 *In that chapter* Is there hidden *subtext*? If so, what?

Questions for character accessibility

1. Who am I?	2. Where am I?
3. My relationship to this place	4. What time is it now?
5. What environment affects me (smell, smell, darkness, etc.)	6. In the past, I have contacted or had How does it relate to this place?
7. Are there any interesting things for me? (Why?)	8. Does that satisfy me, or does it please me?
9. Do I use it with respect?	10. Do I try or use the item?
11. Is there anyone here with me, or am I waiting? Who's here?	12. The relationship between me and them is how How have we been in touch in the past?
13. What do I know about them ? personal Rumors have been heard :)	14. I am in a relationship or have feelings How is it different to different people?
15. What do I expect them to do?	16. What do I think others want from me?
17. What do others think of me?	18. Does he know what I want, and How much is needed?

19. Do I know that I have an impact on them? how	20. This knowledge (my impact on the impact affect my behavior. Or not.
21. What happened before? How am I, physically and mentally?	22. What do I want? What do I aim for?
23. What are my obstacles?	24. Is the obstacle coming from myself or from People or the environment
25. My purpose or my obstacles are Any changes?	26. I have separated the purpose into subunits. Each beat?
27. The anticipation of getting what I am Has it changed somewhat?	28. Have I discovered anything new?
29. The new things I learn change me. In any way?	30. Why do I want that? This

Table 4.2 Questions for character access

Questions to access characters

31. What can I do to get what To want	32. I thought about what to do, but did not do it. Get what you want. Why not?
33. What criteria are there to consider that I Done	34. My actions affect me, or my How do I believe in myself?
35. Are there any ethical issues involved?	36. I feel satisfied, or dissatisfied with myself.
37. How I feel about others, and I want to. What from others?	38. I want others to think or feel about themselves. I

39. Why do I behave towards others? As I am.	40. There are secrets that I know but he does not know
41. How much truth do I tell? I said. How disgusting.	42. What I did not reveal
43. Can I express my opinion? How well do you express your inner feelings?	44. What would I do if I were there now? And this didn't happen.
45. What were the events of my past? And as an actor, I'm going to use techniques. Improvise helps to understand How is it in the past that affects the present?	46. As this character I have a How do you remember about the past?
47. How do I have imagination?	48. What projects do I have in the future? I want to. Let something happen suddenly or in a day. Tomorrow, next week, next month, or a year. From now on.
49. This character I portray uses the body. how	50. What do I think of my appearance?
51. What is my character? Activities What is my day like?	52. My disposition changes according to the circumstances People and the environment?

Table 4.2 Character Access Questions (continued)

Questions to access characters

<p>53. The characters I portray have personal items.</p> <p>Do you have it with you anywhere?</p> <p>In the bag of accessories such as combs, watches.</p> <p>(mirror)</p>	<p>54. I use various things in a way that is Exclusive?</p>
<p>55. I pay much less attention to dressing.</p> <p>how</p>	<p>56. My dressing expresses the individuality of</p> <p>How much of my self?</p>
<p>57. I deliberately dressed like that, on purpose.</p> <p>Is it something?</p>	<p>58. I feel comfortable wearing clothes like that.</p> <p>Or not.</p>
<p>59. Feelings such as hopes, dreams</p> <p>Fear, irritability, annoyance.</p> <p>takes place in various situations in the drama, and</p> <p>Continued throughout the film?</p>	<p>60. Parenting, education or</p> <p>What effect does lack of education have on character?</p> <p>Who I am</p>
<p>61. I am going to observe people who are similar.</p> <p>With the character I am?</p>	<p>62. I have researched, read reviews, etc.</p> <p>It has enough to do with the plays I perform.</p> <p>Not yet, but don't go to the theater show.</p> <p>The same while showing any subject.</p>
<p>63. What is the author trying to say?</p> <p>One clear sentence, just one sentence.</p> <p>To understand yourself.</p>	

Table 4.2 Character Access Questions (continued)

4.2.3 Steps to character analysis Answer the following questions

when analyzing the characters you have been given roles to portray.

4.2.3.1 *Who is this character* (personal history such as family background, early life, education, friends, marital conditions, career, hobbies, Personal taste)

4.2.3.2 *How well do you know this character?*

- Internal characteristics (intellectual, religious beliefs, mental health, emotions, creativity, life-changing events)
- External characteristics (standing, walking, sitting, unique anatomy, speech, tone, dress , manners, etc.)

4.2.3.3 *In this whole play, what does this character want the most* (super objective), in this scene what does he want the most (immediate objective) or sub-objective, answer by starting with the sentence "I want to do (.....)"

4.2.3.4 *What are the obstacles of this character* (obstacle, family condition, cultural condition, beliefs, financial condition, actions of the other character, etc.)

4.2.3.5 *What tactics will this character overcome using tactics?*

4.3 Developing acting skills before directing The director should know what a good performance consists of and what the norms are for looking, so that the director can develop the acting skills of the actors. In this thread The author will introduce the director to the Element of an Action according to the theory of the father of world performance. Stanislavski * as follows:

The Element of an Action is an important tool for actors to present truth. Reasonableness in performance and actions expressed in concrete ways. so Therefore, the director should understand these things well in order to apply them to the development of actors to perform in the most realistic, convincing, realistic and

* Constantine Stanislavski (Constantin Stanislavski, 1865-1938) He is a famous Russian director, actor and acting teacher. Be the first to present "The Truth Within" (inner realism) On the show He has written an important book on the principle of acting. 3 The volumes include: An Actor Prepares, Building a Character and Creating a Role (Sao Nut Phuwani, 2535, face 46)

natural way. Sonia Moore (1984, pp. 25-45) summarizes the elements of performance, which are rooted in acting theory. Stanis-Lavsky's "The Method" contains 9 verses as follows:

4.3.1 Magic If (fictitious mantra) Stanislavski does not give the actor the sincere belief that he is really in that situation on stage, but he must believe in the possibility of the event. "Hypothetical mantras" help transform a character's goals into their own goals (actors), and once the character's goals and needs are understood, the actor can express himself as an action by understanding that need (which is stimulated to express himself, both externally and internally).

Fiction can help lead actors to imagine different environments (as the characters are experiencing). An actor doesn't have to be 100% convinced that he's actually in that situation, but this is just fictitious. Character problems become their own problems. This adjustment will allow the actors to naturally solve problems like the characters. Both within the mind and from the actions expressed. This assumption is a powerful impulse that allows actors to imagine, think, and act in a way that makes sense, convincing, and emotional things just as the characters are.

4.3.2 Given circumstance includes storyline, time period, / era (of the subject), status of life, interpretation (of both director and actor), scene, props, lighting, sound. The actor must understand that the character will perform any action. It depends on the condition in which he was molded. Actors need to be really familiar with the entire environment in the show and make themselves a part of it. Therefore, the actor must study the subject to be played. Given Circumstance The actor is able to choose the action to play, which includes the emotions and experiences within it.

4.3.3 Imagination Imagination plays an important role for actors in presenting the story of the drama artistically. The actor must properly use his imagination. This fantasy should not exist constantly, but it should have a level that evolves over time and must become more and more clear. Try to understand his "mind", see what is around him, and "compare" that if we are him (the character) and imagine it as an image that will occur within the character's mind.

Usually in plays. The author rarely discusses the character's past or future, and often skips the details of the present. (That is why the actor has to do his own script

analysis.) The actor must fill the sections. Knowing how a character grows or develops will allow the actor to express his current behavior more clearly and give the character more dimension to the role.

Once the actor interprets the dialogue and looks for the meaning hidden beneath the character's subtext, they can find the meaning behind the character's words. We need a clear imagination to bring that out when we perform. The dialogue written by the author is immediately lifeless if the actor does not analyze it and express the meaning that the author wants to convey. For example, the phrase "I have a headache" can be interpreted differently, it can mean feeling anxious about an illness, or the speaker can use it to imply that the audience has left. Or it can be a speech to get the interlocutor's attention to stay, for example.

In addition, the actor's posture and body will greatly expand the meaning of words, not just "words". He'll be able to express himself in an interesting way, from his tone of voice, body language. Every movement on stage is the result of the clearest use of imagination. Everything imagined must be right. And to know who the character we are portraying is? When did the events and scenes we imagined take place? Where? How? And for what? All of this helps actors create an accurate picture of life. so Creating a clear visualization allows actors to express themselves naturally and automatically – This is the heart of the character's emotional creation.

4.3.4 Concentration of Attention Stani-Slafsky It states that an actor must concentrate on what interests him or her on stage (whether it is a person, object, or event) and must concentrate on it a lot to compensate for the elements on the stage that draw attention. (Elements that make the actor's mind out of the flesh with the body) These elements include lights, sounds, scenes, as well as "viewers." Stanislavski also believes that while performing, actors must not pretend to forget that there are people watching. Because if an actor thinks he's alone, It would be contrary to the art of theatre because the "audience" is one of the elements that will help create his performance. (The theatre is extravagant, two-way communication, receiving feedback or instant reaction from the audience, --- the performers and the audience seem to have to interact with each other.)

The performers need to remember that someone is watching us. Only 5% of the audience's consciousness is conscious, and the remaining 95% let the performers focus on what interests the characters on stage. (Character's attention) Separating the audience for a fraction of the feeling (don't let the audience mess with our brains) so that the show can be performed without feeling afraid or that someone is watching. Actors who always know that they are watching (self-center) will have different solutions. Wooden hands tense Stand and rock, keep your eyes low or wander all the time for no reason, etc. In addition, if the performers have passed the stage of tension but still feel themselves while performing, which is a level of complex knowledge, it may cause the performance to please the audience or show the audience to feel like their performance. This type of actor usually acts in a self-loving way, beautiful loop, handsome loop, for example, may make a cute face or show a compassionate position beyond the role that he has been given, etc.

Stanislavski said it is possible for us to stay on stage abandoning our worries. fear Being distracted by any elements on stage and letting yourself relax in front of you, but still knowing that the audience is watching us. He called it public solitude, or "being yourself in public." Actors need to learn to see (the same as the first time they saw it), hear (the same as the first time they heard it), think (the same as the first time they just thought for the first time). True, what the actors saw on stage He didn't see it for the first time, but rehearsed it several times (the more rehearsals, the more "live" the performance might ruin. Therefore, most performers often see, hear, or think. anticipate or pretend to see, hear, or even think (fake). Stanislavski thus argues that we may not really see, hear, or think on stage, but we can make it as real as it is. To put it simply, it can be done realistically.

Actors can really make themselves see things on stage, such as vases, pictures, books, rings, etc. by imagining the surrounding details. Answer the question of how those details generate interest in us. If the performers practice meditation a lot, it will automatically be easier to concentrate on the focus on stage, which is considered the "second nature" for us. It takes concentration, even in real life. Stanis-Lavski also suggests ways to meditate. "Circles of attention" as follows:

1. A small circuit is a small space on a stage. About a table. What's up there? Observe all objects on it.

2. An intermediate circuit is a wider space, including a group of people, a group of furniture. Actors should observe slowly, see each one really, not change the landmark abruptly, without actually seeing it.

3. The big circuit is everything you see on stage (the bigger it gets, the harder it gets).

The method is to try meditation from small to medium and go to large. The thing to be aware of is that we must Concentrate in the right place, i.e. concentrate on the subject and events that lie ahead, not on the performance (read more in The Art of Performing (Modern Drama) by Vivid Pandumkomol).

4.3.5 Truth and Belief The truth on stage is much harder than the truth in life. Really, only the truth is made up. Having truth on stage doesn't mean that an actor really has to hypnotize himself into that character, or that he's really crazy about that character. "Believe" means how an actor treats things or people as if he really is (as the actor wants the audience to believe he is). For example, an actor knows that the other actor is definitely not his father, but he can actually treat him as he treats his father---

Physical Action: Especially in intense, melancholy, violent roles, actors tend to over-act easily and often force themselves to have emotions. But acting with "truth" comes out in a coherent way between physical (physical expression) and psychology, that is, if the actor can do everything that is as true and believable as possible, then everything will be connected in the action: physical, verbal, mental.

4.3.6 Communion To show "meaning" to the audience and seem reasonably understandable. The performer must communicate with his audience through communication with other characters on stage. Stanislavski said the actor will be able to communicate with his audience. (Except for some shows, such as comedy cafes) only if he can communicate seamlessly with the other characters in the story. Whenever he loses communication with another character (out of the story), it's when he drops out of communication between him and the audience as well. (The audience doesn't know what he's doing on stage.)

In everyday life, our human behavior is all interaction or interaction with things around our body. We treat and express things differently, for example, we can be friendly with one friend or we can be cold with another friend. It depends on how we feel about them. To interact convincingly with anything, we have to go back to the mantras mentioned above. If we believe who we are, what we think, we do what he does. Interactive performances Also known as having a receipt – Send each other.

4.3.7 Adaptation Adaptation refers to a character's choice to do anything in an attempt to overcome obstacles in order to reach their goals. Adaptation isn't about answering the questions "What am I going to do ?" and "Why am I going to do it?" Although they may have the same goal, adaptation will allow the actors to see their actions differently. For example, a hypocritical young character from Ban Na falls in love with a young mother from the city. He wants her love, so he flirts and talks honestly, bringing vegetables and fish, in contrast to a young outsider character who is in love with the same woman. He uses ingenious means, acts mysteriously, sending flowers and cards without letting the woman know who he is, etc.

Adaptation is comparable to a character's tactic. Characters have the same objective needs. They have similar motivations, but may use different adaptations or strategies, and this makes the show interesting. Viewers will see that each type of person or character thinks and acts differently, just like a real person.

4.3.8 Tempo – Rhythm In our lives, every minute has a slow, fast tempo and there is also a melody or rhythm in the action. (refers to the concentration of action) different. In us, there is a rhythm all the time, that is, the rhythm of the heartbeat that is not the same at each time. At the same time, the lightness (which is comparable to rhythm or melodies) is also not equal. External rhythms are also present at all times. For example, when we listen to classical music, it has a different rhythm and melody than sirens. We look at beautiful scenery and car crash in front of us. The rhythm and melody must be different for every action on the stage, so there is a difference in rhythm and intensity. The truth in the performance disappears immediately if the actor performs at too fast or too slow pace. Looking for obstacles in that action helps to differentiate the pace of performance. The tempo changes if

the obstacle changes, the intensity of the action changes, so the rhythm and melody of the action reflect the character's inner feelings in the action.

Rhythm – melodies will be a personal characteristic of each individual. If the actor shows the wrong rhythm or imbalance between the actors, neither themselves nor the audience will believe what the character says or does.

4.3.9 Emotional Memory is the reuse of emotional memories that have been experienced in performances. Not too much. (Finding the right fit here is one of the hardest things to perform.) Expressing emotions that are unreal or not really felt, so showing them can communicate emotions. And one way Stanislavski uses to bring out emotions quickly and convincingly is to bring back emotional memories that the actor has experienced and use in acting, such as the sad emotions that the characters experience. Actors may think of their own tragedies similarly. In addition, if the character's situation is a lot of emotions, and the actor himself has never experienced it before, the story that he has experienced may be expanded further, such as the character having to see a dead person on stage. Actors may imagine the dead dogs they have seen on the street.

In addition, there is another element that is worth noting that the author thinks should be expressed here as well: **Sensational Memory**, which refers to the use of sensory memories such as cold, hot, soft, cold, hard, delicious, tasteless, spicy, bitter, etc., which is what our five senses have experienced before. When on stage, it is impossible for the actor to see or experience the actual things that the play requires, but the actor must show the audience and believe as if we have actually experienced it. Instead, the reaction of the hand draw, along with the face and gesture expressing the feeling of heat, will make the viewer believe in the actor himself, and this is known as recalling the 5 sensory memories .

Sometimes we can use equations to similar feelings or continuous fantasies, which can affect the actor's reaction as well. For example, in a horror drama, the actor must see the devil, in fact the actor has no previous experience with it. What you can do is compare it to the image you have seen and feel most afraid of, or think of a ghost that you have seen on television, or you can imagine a fierce ghost painting

with details on your own to create your own belief. If you do this, the performance will look even more convincing.

In short, Directors will be able to prepare actors before performing in three major stages: preparing the actors, helping them access their characters and situations, and developing their acting skills, as shown in the following table.