

การออกแบบฉาก 2

Scene Analysis:.

1. **What is the story?**
 1. What is the **author** trying to tell us?
 2. What is he getting at?
 3. What's the deeper meaning underneath the **plot** and all the **words**?
 4. What's the main **statement** he's making to the audience?
2. **What is the time period?**
3. **What is the location?**
4. **Where is the scene in the story?**
 1. Always see the whole project divided into three separate parts: **beginning, middle, and end.**
 2. You'll learn that if everything is a climax, nothing is a climax.
5. **What is the style?**
 1. Each scene is there for a **purpose.**
 2. Where does the scene fit into the entire **plan** of the script?
6. **What effect should it have on the audience?**
 1. They come to be **entertained.**
 2. Don't become a great **thinker.**
 3. Decide what the scene is supposed to say, from the author's **point of view**, not your own.
7. **What should the scene look like?**
 1. Who is doing **what to whom?**
8. **What's the conflict?**
 1. A casual **conversation** is not a scene.
 2. A scene is a **struggle of wills**, a **contest**, a kind of **combat.**
 3. The secret of drama is **"difficulty".**
 4. Don't make negative **choices.**
 5. Audiences lose interest in **characters** who give up.
9. **Who's the protagonist?**
 1. The person the **audience** is rooting for.
10. **Who's the antagonist?**
 1. The person they are against.
11. **Who is the aggressor?**
 1. That's the question that decides the **staging.**
 2. Same as what should the **scene** look like?
12. **The pattern of behavior.**
 1. It's telling the story in **movement.**
 2. If the **behavior** is correct, even a deaf audience will understand.
 3. Carry out the **objectives** in behavior.
 4. The **story** is told by what we see; the **dialogue** has become secondary.

An actor or a director should definitely follow and learn the above list on *scene analysis*.

Scene analysis is taken directly from Don Richardson's book:
"Acting Without Agony: An Alternative to the Method."

"In the end, it can't look like acting."

What is the story?

<u>act I, II, III</u>	<u>director</u>	<u>plot</u>	<u>purpose of the scene?</u>	<u>story telling</u>
<u>beginning, middle and end</u>	<u>key</u>	<u>point</u>	<u>scene</u>	-

What is the *story*?

Is he calling our attention to the difficulties of being a _____?

A single parent.

What is the author trying to tell us?

Learning to love someone.

What is he getting at?

What is the deeper meaning underneath the plot and all the words?

What's the main statement he's making to the audience?

5.	Recognize good <u>material</u> .	
	A director and actor cannot save a bad script, like no unity.	Plays are not conversation, but confrontation.
		Relate to audience.
		Revelation of human beings.

		Simplicity is never that detailed.
	In a good <i>story</i> the characters must change.	

4.	The number one <u>problem of scenes.</u>	What is the <i>story</i> about?
	Don't be miles away from play. Don't make blanket results.	

3.	Number 1 thing:	What is the <i>story</i> ?
	Understand what the story is: <u>tell it to the fat man with the cigar.</u>	

Know where you are in your journey of telling a story.

Principle is "that it's got to be completely credible" otherwise it can't work. It's not possible. What is the *story*?

	<u>Key</u> of the scene: <u>story telling</u> and <u>reveal</u> character.		
2.	What is it about? <u>Intention</u> of <i>story</i> .	Look under the <u>dialogue.</u>	All possible concepts into one concept.
		It's not accidental.	
		Who the <u>audience</u> is for? Who is the <u>protagonist</u> ?	
		Not the <u>plot.</u>	
	Scenes are about <u>behavior.</u>		

Look at the shape of scene.

There must be a character change in a story, less so or more so.

	Say to yourself: What is the <i>story</i> I'm telling?		
1.	<i>Story</i> theme:	She is interested in making everything magical.	What is special about this <i>story</i> ?
		Descent into hell.	
		Bad guys fight dirty.	

Actor must know where his/her character fit into *story*.

Always decide what the *story* is about, not what actor does best.

1. Advance the *story*.
2. All possible concepts into one concept. What is it about?
3. Always decide what the *story* is about, not what actor does best.
4. As a director when you watch a scene, does it do what the *story* requires?
5. Bad material is full of shtick, rather than more substance and more truth.
6. Play the story line: she's going in one direction, he's going in another.
7. Author tells the *story*.
8. Bad material not shtick, but more substance, more truth.
9. Behavior tells the *story*.
10. Boy meets girl, boy loses girl, boy gets girl.
11. Creative, prepare for the audience.
12. Deal with the period. (1936) The role of women were different. Didn't have a chance for a profession.
13. Director measure the actors truth. Did the audience accept it. Is it going the way of the *story*? Director gives red light if it is phony or fake.
14. Don't make everything important. Don't make every moment a gem. Don't have two people posturing. Look for what is ironic in situation. Reason for plays.
15. Don't make own assumption.
16. Don't tell the *story*. The character doesn't know he is in a story.
17. During a performance the actor must not think of the *story* or think about the dialogue, but only think objective.
18. Every moment is story telling.
19. Find the essence of an actor, go by what the story requires.
20. First thing to understand is the progression of *story*.
21. Follow the theme; reveal color, pattern of behavior, form, rhythm and new revelation of the character.
22. How a *story* is constructed to make choices.
23. How does *story* end?
24. How to approach it. Create an excitement, how do you do that? Picking the objective look for the point of view of the character. Choice person who is the outcome of the *story*.
25. If it doesn't have anything to do with the *story*, don't do it.
26. If you have the stage to yourself at the start of a scene, you have to help tell the *story*, reveal your character, reveal pieces of the story within those few minutes.
27. In a good *story*, it has to change.
28. In making choices, it is where you are in the *story* and how much the audience should know.
29. In relation to the story don't verify, don't try and sell yourself and don't forget the story.

30. Know what *story* you are telling.
31. Know the *story*, purpose of [scene](#) and some idea what are you going to do.
32. Lack of compassion, we have as humans, the audience can relate.
33. Look at the [shape of scene](#). What is the *story*?
34. Movies are about behavior, otherwise, you are into radio. It's about [human beings](#).
35. Movies are about behavior. Not interested in [plot](#). Why they happen?
36. Movies you have to physicalize a change of thought.
37. Never give all of *story* in one [scene](#). Where do I fit in. What I will reveal in scene. Learn to conserve.
38. Never make a final statement, audience makes it conclusive.
39. Not just an abstract idea.
40. Not just thinking, but [do](#) line of *story*.
41. Only seventeen *stories*.
42. Outline the story.
43. Playing the [dialogue](#) is not telling the *story*.
44. Play the theater, don't play the wheels of scene.
45. Play to make people aware.
46. Plays are not [conversation](#), but [confrontation](#).
47. Plot is not the answer. The frame.
48. Prolong everything you can, have audience on the edge of their seats.
49. Purpose of story, where does it go?
50. Reason it out according to *story*, so the rest of the *story* can go where the narrative is going. [Point](#) to point. Colors, dimensions.
51. Sense of the scene.
52. Showing a *story*, not telling a *story*.
53. Signals from the [playwright](#); telling the *story*, [character](#) and development.
54. Situation going on?
55. [Staging](#) is not just an interesting place for people telling the *story*, instead look for the [behavior](#).
56. Standards: what people will pay to see professional basis.
57. Stay with the truth of *story*.
58. *Story* and scenery won't hold audience.
59. *Story* being told in [images](#).
60. *Story* ends a certain way, must lay tracks to it. Understand the story, Make right choices.
61. *Story* is a "stacked deck." Audience is told to like or dislike. They are being lead by author.
62. Play the *story* line; (she's going in one direction, he's going in another).
63. *Story* revealed, step by step.
64. *Story* telling has to be behavioral.
65. *Story* telling, not busy work.

66. *Story*, **purpose of scene**, some idea what are you going to do.
67. Suspense of story is: like a moth around the hot light, until she falls in.
68. Tell a story, not **dialogue**, but **behavior**.
69. Take out the stylizing.
70. The **must scene** is where that person gets punished.
71. The *story* should alarm audience.
72. The whole of the *story*: I had an abortion.
73. **Theme** of the play: life in the big city.
74. Think in simple terms with producers, describe story in one sentence.
75. Understand the play, then **stack the deck**.
76. Understand the *story*: love *story* with no sex involved.
77. Understand what the *story* is: tell it to the fat man with the cigar.
78. Understand **scene**. How it relates to story, then make **choices**.
79. Understand the story and **intention of author**.
80. Understand the **values** in the *story*, if values are turned around, it doesn't work.
81. Unexpected: secret of good **drama**.
82. War story: the logic does not pertain. Insanity. Constant apprehension. Nerves jumping on edge. People on edge. Hunger, bites, lice, conditions very sick.
83. We are interpreter artists, not to re-vent the *story*.
84. We want to see the result. Theme of *story*: (a woman can get raped, but can become the accused). Wrong person being punished.
85. What is it about? Not the **plot**.
86. What is the *story*: series of events that change a character, grow or diminish. Change.
87. What is the overall mood of story? Consistent to **style**.
88. What is the purpose of the scene?
89. What is the story, then stay consistent with story.
90. What is the telling of it with your **bodies**.
91. What is the thrust of the material?
92. What the play does to the audience.
93. What you did was nice acting, but didn't follow the *story*.
94. What's going on, what is the *story*?
95. Where the hell you are in the *story*? Scene: point to point progression.
96. Where the *story* goes. Who's side are we on. Good guys fight clean.
97. Why is play or movie have that title?
98. Why is a **scene** in the *story*? Advance the scene, what is the scene about?
99. Why is scene in the picture?
100. Will they or won't they split?
101. Writer gives story, character and dialogue. Actor gives it life.

"In the end, it can't look like acting."

