



## Analysis Of Character Development On Acting Class By Konstantin Stanislavsky

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**Abstract.** *This research explores of acting class that there were use as a tool to demonstrates a widening gap between verbal communication skills expectations of employers and the perceived abilities of higher education graduates. Recent studies have also suggested that the art of acting is an effective pedagogical tool for developing oral communication skills. This research using descriptive qualitative method with data collection techniques carried out by watching and documenting drama. The data validity technique used is source triangulation, while the data analysis technique uses interactive data analysis techniques, namely data collection, data reduction, data presentation, and drawing conclusions or verification. The results of this study showed that there were 15 element of character development consisting of Oral Communication Skills, Creative Problem Solving Abilities, Motivation and Commitment, Willingness to Work Cooperatively, The Ability to Work Independently, Promptness and Respect for Deadlines, Acceptance of Rules, Respect for Colleagues, Adaptability and Flexibility, Self-Discipline, Concentration, A Goal-Oriented Approach to Work, Dedication, A Willingness to Accept Responsibility, Self-Confidence. This study also found the relevance of acting class to character improvement. The results of this study can provide important meaning for the development of a person's character through acting class activity.*

**Keywords:** *Gap, Skills, Communication, Acting*

**Abstrak.** Penelitian ini mengeksplorasi kelas akting yang digunakan sebagai alat untuk menunjukkan kesenjangan yang semakin lebar antara harapan keterampilan komunikasi verbal dari para pemberi kerja dan kemampuan yang dirasakan oleh lulusan pendidikan tinggi. Penelitian terkini juga menunjukkan bahwa seni akting merupakan alat pedagogis yang efektif untuk mengembangkan keterampilan komunikasi lisan. Penelitian ini menggunakan metode kualitatif deskriptif dengan teknik pengumpulan data yang dilakukan dengan menonton dan mendokumentasikan drama. Teknik keabsahan data yang digunakan adalah triangulasi sumber, sedangkan teknik analisis data menggunakan teknik analisis data interaktif, yaitu pengumpulan data, reduksi data, penyajian data, dan penarikan simpulan atau verifikasi. Hasil penelitian ini menunjukkan terdapat 15 elemen pengembangan karakter yang terdiri dari Keterampilan Komunikasi Lisan, Kemampuan Pemecahan Masalah Secara Kreatif, Motivasi dan Komitmen, Kemauan Bekerja Sama, Kemampuan Bekerja Mandiri, Ketepatan Waktu dan Menghormati Tenggat Waktu, Penerimaan Aturan, Menghormati Rekan Kerja, Kemampuan Beradaptasi dan Fleksibilitas, Disiplin Diri, Pendekatan Berorientasi pada Tujuan dalam Bekerja, Konsentrasi, Dedikasi, Kemauan Menerima Tanggung Jawab, Kepercayaan Diri. Penelitian ini juga menemukan relevansi kelas akting terhadap peningkatan karakter. Hasil penelitian ini dapat memberikan makna penting bagi pengembangan karakter seseorang melalui kegiatan kelas akting.

**Kata kunci:** Kesenjangan, Keterampilan, Komunikasi, Akting

### 1. BACKGROUND

Acting classes have been known not only to improve performance skills but also personal attributes such as self-confidence and many other thing. “Konstantin Stanislavsky” (sometimes spelled "Stanislavski") is the father of modern acting. His desire to “live in” a role rather than just “performing” a role has influenced every acting technique as we know today. Stanislavsky wrote detailed notes as he developed his acting system. These notes became a

series of books—"An Actor Prepares," "Building a Character," and "Creating a Role"—that became the foundational text for training actors in Russia and the United States. Stanislavsky worked on his acting techniques from 1888 until he died in 1938. But he developed them in Russia and wrote in Russian. Many of his earliest followers learned Stanislavsky's method from other actors who studied at his Moscow Art Theatre. Because Stanislavsky was continually experimenting with new ideas—and because many of his students took his ideas and developed their own interpretations of his teachings—it can be challenging to pin down precisely what techniques are part of the System. The semiotics of acting involves a study of the ways in which aspects of a performance come to operate for its audience as signs. This process largely involves the production of meaning, whereby elements of an actor's performance acquire significance, both within the broader context of dramatic action and in the relations each establishes with the real world. Acting/drama is one of subjects in learning English. According to Brown (2017) drama is a medium for learning, drama is a dynamic teaching methodology in cooperate between teacher and students to create an imaginary dramatic world contained by exploring problem, situation and the story of drama itself. As David Hornbrook (1998) said that drama as the subject of English has been characterized not by what the great theatre teachers of the past might recognize as an education in drama, but instead by the pressing of a small number of dramatic forms into the service of student's general development. Therefore, drama can create an encouragement for productive learning program across the curriculum. The important things when students learn drama are; students can learn about interculturalism, creativity, and craft-key design (Hornbrook: 1998). Interculturalism drama comes from this story, sometimes students play drama do not based on their tradition and culture, for example students can put cross country stories, therefore he did not know about the culture, tradition and beliefs which occurs in the place where the story was taken. And by the time, story of drama in 18, 19, and 20 century had difference atmosphere. The next is creativity of the students, it can be said that students' role play is unique and important, to be an actor in the story the students must learn by reading and memorizing the monologue, dialogue, characterization, vocal exercise, and control of the stage. Drama can transfer creativity and interaction skills in educational processes for student. Drama can be artificial and synthetic (fictional) but even as it is a part of our cultural reality. In practice, there are some differences between drama and other subject study. In learning drama includes mime, role playing, extended role- playing, simulation, interaction

activities such as various forms of dialogues, and dramatized story telling (Davies: 1990). It means that mostly the learning process of drama is outside the class. Therefore, learning process of drama is difference from other subjects of study. The researcher do this research because acting is technically difference from the other subjects of study, and also the application of acting is difference in every place, it can be a workshop, theatre, and assignment.

## 2. LITTERATURE REVIEW

Acting is the art or act of playing a character in a story, drama, film, or performance. It involves the use of facial expressions, body language, voice, and emotions to portray the role of a character in a convincing manner in order to entertain, inform, or convey a message to the audience. Acting is often done by actors or actresses who have special skills in playing these characters and the purpose of acting. In acting, an actor needs to have confidence and the ability to convince and engage the audience in the story. Actors have the ability to understand and convey subjective emotions and feelings to the audience through physical and vocal expressions. Researcher want to deeply understand and knowing that the acting class can really change someone's personal character and behavior. Acting requires performers to step out of their comfort zones and embody different characters. Through acting classes, you can overcome stage fright, fear of public speaking, and shyness. The supportive atmosphere and constructive feedback provided by instructors and fellow students help to build self-confidence and develop a strong stage presence. By gradually pushing your boundaries in a safe and encouraging environment, you can grow as an actor and gain the confidence necessary to perform with conviction. According to Dominic Zhai (2018) in his thesis *Life changing from acting and drama school*, he stated Acting isn't about "faking" anything — in its truest form, it's actually quite the opposite. To be a great actor, you have to be able to live truthfully within the imaginary world of the script. Our capacity to act truthfully, both on stage and in real life, depends on our ability to understand human behavior. Stanislavski's 'system' has dominated actortraining in the West since his writings were first translated into English in the 1920s and 30s. His systematic attempt to outline a psycho-physical technique for acting singlehandedly revolutionized standards of acting in the theatre.

Stanislavsky's acting method is a series of training techniques designed to help actors create believable characters and develop natural character The late 19th century was a period

of rapid change for the theatre, and playwrights like Anton Chekov and Maxim Gorky were writing stories about everyday people, not gods and kings. These new stories required a new kind of acting, one that displayed a character's interior life rather than their grandness. He constantly pushed his actors to explore new techniques, and students who studied under him in the 1890s performed different exercises than his students in the 1920s. Actors are tasked with bringing the characters in a script or scenario to life. They must dig into the character, understand their background, their motivations, and how they interact with other characters in the story. The primary goal of acting is to produce high-quality art that will be appreciated by audiences and the industry

### **3. RESEARCH METHOD**

This research is focused on person and actor's perception and the difficulties which faced by the actor (if there are any) on acting class. the researcher interested with this issue because acting class is different from another subject of study. Most part of teaching learning of acting is out of class, there are some practices like; reading and memorizing the monologue, dialogue, characterization, vocal exercise, etc. It is significance difference from another subject study, which is normally other subject it's just sit and hear what the teacher says about the subject inside the class. Subject of the research are story and statement by some of actor who take interview such as media entertainment and any other platform. Based on the background of the study above, the researcher formulates problem statement as follows : **(1) How do acting classes impact person's' performance skills?** Acting classes encourage young performers to think outside the box, explore different perspectives, and embrace their imagination. Whether they're creating a character, improvising a scene, or interpreting a script, students learn to use their creativity to solve problems and bring their artistic vision to life. This creative mindset extends beyond acting, fostering innovation and problem-solving skills in all areas of life. **(2) In what ways do acting classes affect person's self-confidence?** Acting classes provide young performers with a platform for self-expression. Through their work on stage, students can explore their personal identity, values, and interests. This freedom to express themselves creatively fosters a sense of individuality and encourages them to embrace their unique voice. Selfexpression through acting helps students build a strong sense of identity and personal fulfillment. **(3) What elements of acting classes contribute most significantly to these**

**changes?** There are five element that the researcher consider very important on acting classes such as: Oral communication skill, creative problem solving abilities, motivation and commitment, willingness to work cooperatively, the ability to work independently.

#### 4. RESULT AND DISCUSSION

The finding of this research, reference the problem statement in Chapter I, the researcher would like to examine the classified data. As a result, the report is split into two halves. They consist of discussion and research findings. Research finding reports how the acting class can develop someone's character and personality. The data that resulted from collective data that has been gathered from this table:

**Table 1.** Character and personality development

NO	Acting skills that develop actor's personal character through their acting journey	Name of actor
1	Oral communication skill	1.Tom cruise 2.Mark sailing
2	Creative problem solving abilities	1.Edward norton 2.Daniel day-lewis
3	Motivation and commitment	1.Christian bale
4	Willingness to work cooperatively	1.Ben stiller & Owen wilson 2.Cillian murphy & Tom Hardy
5	The ability to work indepently	1.John sharian 2.Tom holland
6	Promptness and respect for deadlines	1.Margot robbie
7	Acceptance of rules	1.Emma stone
8	Respect for colleagues	1.Elizabeth olsen
9	A goal oriented approach to work	1.Scarlett johansson
10	A willingness to responsible	1.Bradley cooper

11	Adaptability and flexibility	1.Vin diesel 2.Denzel washington
12	Self discipline	1.Cameron diaz 2.Megan fox
13	Concentration	1.Brad pitt 2.Drew barrymore
14	Dedication	1.Sylverster stallone
15	Self confidence	1.Brendan fraser

How Konstantin influence the world of acting (1) Konstantin became concerned about the standard of modern acting when fellow writers, directors and theatre practitioners of his time such as Otto Brahm, André Antoine, and Copeau started to reject the “outmoded acting traditions of their day and called for the formation of a new theatre” (Cole, 1947: 10). Their concerns, also Stanislavski’s concerns, about the state of acting, as explained by André Antoine (the founder of the Théâtre

Libre), was that “though plays in a modern style were being written, they were being acted in such outmoded fashion that the intention of the author was completely destroyed” (in Cole, 1947: 10-11). Konstantin realized that his ‘inner creative state of the mind’ cannot be attained all at once and that it must be constructed bit by bit, that one must develop the component elements separately and systematically. A very important shift had taken place in Stanislavski’s thinking. He thought of acting no longer as the imitation of a character, but now as an ongoing process in developing the physical and the psychological aspects of a character in order to create a real person on stage and not simply an imitation of a person. I interpret this to mean that Stanislavski did not only want to create the outer ‘shell’ of the character, but also the personality of the character. He wanted to fill the ‘shell’, which is usually the only aspect created, with the history and personality traits of the character. How movie was invented (2) The movies were invented in 1895 by the Lumière brothers, the engineers from Lyon, in France. They’re often associated with and credited for creating the first motion picture camera. They were the first to project a film in public thanks to a machine that they built. But to invent this machine, the Lumière brothers were inspired by the work of many other inventors. It’s not unusual. Around that time, many inventors created similar cameras which worked practically

the same way. But Lumière created a camera kit. It's one device with three attachments to it. These attachments were a projector (called Cinématographe), film-processing unit and, of course, a portable motion-picture camera itself. Although the Lumière brothers invented such the camera, it wasn't the first one in the world. In 1891, the Edison company introduced the world to the Kinetoscope, but only one person at a time could see the pictures moving inside of it. The birth of movie theatre (3) In July of 1896, in New Orleans, Louisiana, William Rock and Walter Wainwright converted a vacant store into the first storefront theatre that was dedicated to showing films. It was called the Vitascope Hall and although it only showed films for two months it met the popular demand at the time. It could seat up to fourhundred people and showed two films a day at ten cents per show. This theatre laid way for the more permanent establishments that would soon start popping up. Shortly following the emergence of the Vitascope Hall in New Orleans, a New Yorker by the name of Mitchell H. Mark created the world's first permanent movie theatre designed to exclusively showing motion picture films. The Edison Vitascope Hall opened in downtown Buffalo, New York, in October of the same year. It only sat seventy-two people at a time compared to the store- front theatre as mentioned above but it still charged ten cents per show. It remained open for two years but with it's popularity and success, Mitchell and his brother Moe would go on to open on more theatre's across the state. Theaters designed as movieviewing spaces arrived with the Nittany Theatre, which seated 417, opening in 1912, and the Pastime Theater, which seated 350, two years later. Both these theaters were near the intersection of College Avenue and Allen Street. The Rowland Theatre opened in 1917 on North Front Street in Philipsburg. It was the region's most opulent theater at the time and could seat up to 1,100 people. Between 1920 and 1940, the largest and most ornate movie theaters opened in the county. State College's Cathaum Theatre on College Avenue opened in 1926, with seating of 1,070. The opening of the State Theatre in 1938 on West College Avenue, seating over 500 patrons, fully integrated the State College market into the concentrated film distribution structure which prevailed in the U.S. after 1919.

## 5. CONCLUSION

Based on the research findings and discussion in the previous chapter, the following conclusions is: The researcher found Stanislavski's research into human psychology, reflects a character's "effort of will" and their intention to accomplish that goal. To create an active,

internal life for a character, a practitioner must be informed by the given circumstances to make plausible and effective choices for a character. For example, if you desire an apple on a tree, the underlying motivations in reaching for the apple (i.e., how hungry you are) will inform how you manage the obstacles that hinder the success of that action. To understand the world of the play, the practitioner must recognize the playwright's intention for a character within the text and the director's vision of a character. Stanislavski argued that the actor must position himself as either the protagonist or the antagonist by understanding whether a character supports the author's goal of the narrative or someone who actively works against that objective. This is important for developing a more nuanced and logical sequence of actions for a character. As an actorpractitioner, creating a fully realized character relies on defining the supertask, the theme or subject of a play, and establishing how a particular character positions himself to support or hinder that objective, and the throughaction. which provides the practitioner with a logical sequence of actions that support the supertask (Stanislavski 684).

Stanislavski's method of physical actions supports the practitioner by identifying what a character wants or desires; the obstacles in their way; the adaptations, or tactics used to achieve the objective; and the stakes, or in other words, how intensely they want to achieve that objective. Combining all the plausible actions or tactics that support the character's objective into an action palette empowers the practitioner with the creative freedom to choose which tactic will best influence their scene partner under the given circumstances. Stanislavski believed specificity is essential in good performances, in contrast to the practice of manufacturing a generalized emotion or quality, which he characterized as the "enemy of art" (Moore 23). Stanislavski encourages the practitioner to delve into the intricacies of a character, e.g., "when playing a nasty man, search for what is good in him" to create a more multifaceted character instead of relying on a broad generalization or conceptual idea. Acting training focuses on finding behavior that is based on psychological understanding. One effective approach to acting training is realistic acting, in which actors are able to convince the audience that what they are doing is authentic. In addition, there are several principles that need to be applied in acting training, such as physical flexibility and vocal training, observation to understand the character being played, and mastery of psychological aspects to build the imagination needed to form a role. The primary goal of acting is to produce high-quality art that will be appreciated by audiences and the industry. This includes creating a performance or film



that receives critical acclaim and awards. It is important to remember that acting goals can vary depending on the genre (e.g., theater, film, television, or stand-up comedy) and the individual goals of each actor.

However, the primary goal remains focused on communicating story and emotion to the audience. In the pursuit of heightening emotional memory, some actors merge their personal lives with their characters' lives in psychologically unhealthy ways. Stanislavsky student Lee Strasberg is often blamed for introducing this level of intensity to the System because of his insistence that an actor fully "believe" their circumstances—an approach known as "Method acting."

Based on the conclusion of this research, the researcher suggest to this following parties:

(1) For teacher, it is recommended to other teachers to use acting techniques in teaching speaking as an effective way to improve student's speaking skill. (2) For student, there's a lot of acting techniques in this research that can be useful to improve their abilities. (3) For researcher, in this thesis researcher hope that result of this study can be useful for readers. It is hoped that readers will get more information about the use of drama techniques. In this study, future researcher are expected to conduct research to find other significance of acting techniques in other acting experience. (4) Activate person to increase their inner acting skill in order to be someone they want to be!

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