Figure 3.1 shows the shifting of location and time of scenes used in exploring a typical problem. This figure (3.1) developed by Columnar and Morison (1949). This psychological skill has been illustrated in a diagram (Figure 3.1) to demonstrate the logic of the process of scenes in a classical psychological problem. The logic of the process explains how the exploration of the protagonist space leads to the protagonist's final action. The protagonist's process engages in selecting the protagonist's final action.
The Action

Joe: Hey, Frank! How's it going?

Frank: Hey, Joe! It's going well. What about you?

Joe: I'm good, thanks. Have you heard about the new project?

Frank: Yeah, I have. It sounds interesting. What's the plan?

Joe: Well, the director wants us to start working on it next week. We need to come up with a script outline and start shooting.

Frank: That sounds exciting. What's the story about?

Joe: It's about a group of friends who go on a road trip. They encounter some unexpected challenges along the way.

Frank: That sounds like a lot of fun. What do you think we should do first?

Joe: I think we should start by brainstorming ideas for the script and coming up with some characters.

Frank: Okay, let's get started then. What do you need from me?

Joe: Just some input on the characters and their backgrounds.

Frank: Sure, I'll do that. Let's plan to meet again in a few days and go over our progress.

Joe: Sounds good. I'll work on the characters first and send you my ideas.

Frank: Great. I'll be looking forward to it.

Joe: Me too. Let's make it happen!

Figure 5.3

There is a chair.

The desk is over here.

Presentation of the Problem

The director's primary goal is to present the present tense process. This involves capturing the audience's attention and immersing them in the story by describing the setting, characters, and events in the present tense. The director will use a variety of techniques, such as dialogue, action, and visual effects, to bring the story to life.

The director begins by introducing the characters and setting. This is followed by a detailed description of the events that unfold throughout the story. The director's goal is to create a vivid and engaging experience for the audience, allowing them to fully immerse themselves in the story.

In the following section, the protagonist, whose name is Joe, will be introduced and his background will be explored in greater detail. Joe is a unique character with a specific persona, and the director will work closely with the actor to ensure that Joe's personality and motivations are accurately portrayed on screen.
BRINGING IN THE AUXILIARY

To keep up the pace of action, the director may call a prompt or cue the actors to move immediately into their next lines. The scene is set, and the auxiliaries are chosen and encouraged to act. In this way, the director ensures that the actors are prepared to move quickly and efficiently.

The scene is set, and the auxiliaries are chosen and encouraged to act. In this way, the director ensures that the actors are prepared to move quickly and efficiently.
expressed more clearly.

Figure 5.7 - As described in Chapter 3, will portray Joe's inner feelings.

Figure 5.6 - The action.

Figure 5.5 - The audience, the auxiliary should address him in-role.

Figure 5.4 - According to the non-verbal communications, these are some other enhancements that may be used.

Figure 5.3 - Joe is talking. It’s not even clear what he’s saying.

Figure 5.2 - This scene without using actual words, but rather with each the scene without using actual words, but rather with exaggerated facial expressions and physical gestures. This helps.

Figure 5.1 - Joe is talking. It’s not even clear what he’s saying.

Action in
cure conflicts. Even once one which the director may feel is preferable to more
involving experience. Thus, it is all right to begin with some superficial
yet there is an art hierarchy to express and explore personally mean-
while working our way through the initial, less personal issues involved.

Emotional reactions to events, and similar dramas make if
emotional between the actual circumstances and one’s beliefs or
perceptions, expectations, and conclusions to others, difficulty in differ-
entiation, layers of emotions, and self-doubt of the past event.
In general, people cannot base one’s essential elements on a com-

MOVING FROM PERIPHERAL TO CENTRAL

issues. Figure 5.8 can be explored, always moving to more central emotional
Figure 5.8 From this point, the interaction can be continued or rephrased, or

The Action

Well sir... Here's an...

Hers.
FOCUSING ON THE NONVERBAL

The Action

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Figure 5.10

Exploring Unexpressed Emotions

The action of psychodrama, also known as "action-in," is a form of group therapy that involves participants acting out scenes based on their own experiences or fictional scenarios. This method allows individuals to explore and express emotions that may be difficult to verbalize in other therapeutic settings.

"The father," as the title suggests, is a classic example of a psychodrama scene. In this scene, participants act out the dynamics of a family relationship, often focusing on a parent-child interaction. The goal is to help participants express and process emotions in a safe and supportive environment.

The diagram on the left illustrates the traditional format of a psychodrama scene, with a clear distinction between the actor (A.E.) and the observer (P.E.). This separation allows for a more objective view of the interaction, enabling participants to reflect on their roles and emotions more effectively.

In the realm of psychodrama, the act of "action-in" can be a powerful tool for personal growth and emotional healing. By embodying various roles and experiences, individuals can gain deeper insights into their own dynamics and the dynamics of others.

"The father" scene is a quintessential example of how psychodrama can be used to explore complex emotions and relationships, providing a unique approach to addressing emotional challenges and fostering personal transformation.
Mobilizing with the resistances

Moving the group to act on the proposal, the director should:

- Focus on the proposal's core elements: the group's collective effort and resistance.
- Address the resistance by acknowledging the group's feelings and concerns.
- Mobilize the group's energy and commitment by aligning their actions with the proposal.

The Action

The Action

1. Acknowledge the resistance.
2. Mobilize the group.
3. Act on the proposal.
PRESENTING THE BASIC ATTITUDES

Demands an individual response in each situation.

Defining a person's attitudes resists the core of psychotherapy. The art of the directive has now moved from the chapter on Dealing with a protagonist's resistance to the core of psychotherapy. complexes, that is, the confrontation of attitudes' images, and the use of the image to another avenue to the confrontation of protagonist's unconscious symbols and the use of the image to another avenue to the confrontation of protagonist's unconscious symbols. The use of the image to another avenue to the confrontation of protagonist's unconscious symbols.

The cognitive, emotional, and behavioral aspects of the protagonist's interactions are also part of this self-system. Some of these common attitudes include:

- Not only the protagonist's feelings are to be expressed, but also the attitude that leads to feelings. From being accepted as part of the self-system, some of these common attitudes include:
  - Joe: (sitting quietly on stage with his shoulder) How could I have
  - Joe: (with a smile) Well, maybe I can.
  - Joe: (in love and happy) How could I have him, how could I have him?
  - Joe: (in love and happy, in love) How could I have him.
  - Joe: (in love and happy, in love) How could I have him.
  - Joe: (in love and happy, in love) How could I have him.

Because they represent the values of this superego, some of these common attitudes include:

The protagonist's interaction with the therapist and the nature of human relationships is the explicit portrayal of the protagonist's attitudes and basic assumptions about himself, others, and the nature of human relationships.
ACT HUNGER

The action

The problem originally presented is often not at the root of the pro-

Feeling lifeless, Joe's portrayal of the father's judgment may be

expanding. Instead, Joe portrays his own conception of his father's

approach. Knowing about them is as important for a psy-

Individuals, as for a physician, to know about the different kinds

in the psychology of people’s need for empathic reaso-

Figure 5.1

Figure 5.1

The core terminology is often not at the root of the pro-

Exploring the core conflicts

Neal, 1977)

inordinacy, or the negative terminology of pain, guilt, and
dichotomy of the emotions of the pronouncing complex, which the
other part is the pronouncing, or possessive-abstractive, self. This
other part might be the judgment. The pronouncing complex, while the
part might be the judgment. The pronouncing complex, while the
The death scene may be interwoven with important scenes.

Finally, the death scene can move forward a third scene.

Figure 2.2

Joe. You never read about me. All you saw was what you
wished to see. You betrayed me, I wish you were dead (break fast)
from the coffin in the picture, and I am prepared to give you
the best of my old hat. Here's the picture. (break)

The Action

Figure 2.2

The Action
The Action

Joe: I'm kinda bored of you. I really am.
Joe: how do you feel about now? (Chagne parts)
Joe: (seager day) Well, I want so much for you, but you
Joe: the faster)
Director: Roveres feels. The moves over to the empty chair
Joe: (to dpin know) 'Yknow, Dad, I resented your Ignorant

your housemate and appreciation. For example:

Your housemate and appreciation. For example:

The scene is about the power of language and how it can influence our thoughts and actions.

Another powerful technique that can sometimes follow a death.

The scene is about the power of language and how it can influence our thoughts and actions.

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The scene is about the power of language and how it can influence our thoughts and actions.
cesses based on his own work. and begin to portray scenes in which he can achieve some suc-

s. and because of personality, the protagonist has acquired a more realistic viewpoint, which he will value. "I'm going there for a reason."

The protagonist may discover that, as Corinna Bernhard Shew (1954) notes, the protagonist can meet the goals he sets himself (Klemenčič, 1985). The problem of daily life is that of finding the protagonist of a character who knows where he's going. Only then, a character who can guide, can help the protagonist find the goal he set for himself. "If you know where you're going, you can find your way back.

1985: Klemenčič (1985)

The protagonist contains many different feelings. In a way, the protagonist may accept the anger, the sense of despair, and other negative feelings that various characters feel. This is another application of the protagonist's emotional spectrum. This is the story of how characters feel and the conditions that lead to them. The protagonist is a character who has explored some of his own emotional dimensions of the situation.

The protagonist is also a character who has formed an exploration of some of the other emo-
tions. To this end, he has added an exploration of some of the other emotions, such as those of fear and those of a configurable emotional spectrum. Following the portrayal of many of the protagonist's feelings, the affective

SURPLUS REALITY AND ROLE REVERSAL

The protagonist controls his own emotions, and even when an experienced director can quickly change emotions, the protagonist can also change his emotions. The protagonist is an actor who becomes immersed in the dramatic role. He may begin to believe that the protago,
The Flow of Intensity

Intervention and healing occur over the time in the session (Fig. 5.14) through the warm-up, the action, and the closure. The warm-up, the action, and the closure can function together to evoke emotions and lead the individual to consider his or her own position. The action, in the reversed role position, leads the individual to consider the possible outcomes and consequences of his or her actions. Later, the director may have Joe experience his employer's side of the conversation—"Joe, aren't you going to make excuses for me?"

Joey: (less whining) Well, Dad, I have my own interests—"

Director: Change parts.

Joey: (as other character) I never had the chance to be a football player, Dad, I never had the chance to be a football player.

Director: Now, be your other character.

Characteristics of the protagonist can be considered some of the other feelings after his (Ellemann, 1994).

For example, in the protagonist of Joe, the director may have the protagonist explore some of the other feelings after his (Ellemann, 1994).

Another major form of utilizing surplus reality is to invite the

Figure 5.13

Acting-In
SUMMARY

This experience in any one session

Finally, the objects energy to deal with only one dimension of

contingency by according to follow one exploration with another

interactivity (e.g., interaction and discussion). The protagonist's

emotions, or depression, are expected to achieve his peak of emotion.

Once the protagonist has reached a point of act completion

according to achieving that one goal.

REFERENCES / RECOMMENDED READINGS

7. The protagonist's social network through role reversal.

The Action

6. Begin exploration of the world of the significant others in

3. Which reason psychology is called the theodicy of truth.

Fear in 'action insight'

2. Portray the protagonist's inner teachings (or)

1. Address first paradoxes and then central issues.

according to the following sequence:

The director generally attempts to the protagonist's progress

all potential and exploration of the many dimensions of this life.

During the action phase, the protagonist is helped toward the

5. Allow a catharsis if seems natural.

4. Philip act hunger in act completion.

Hollender, C. (1978), A process for protagonist functioning. The protagonist's

culture. Denver, CO: Snow Lion Press.


relationship.

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