EDU 3202 Theatre in TESL

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Important Characteristics of Good Acting

- **Analytical**
  Demonstrating careful study, understanding, and appreciation of the playwright’s meaning

- **Interpretative**
  Expressing faithfully this meaning in terms of the actor’s experience and imagination

- **Formalized**
  Creating visual and oral form that will make the meaning comprehensible to others and have intrinsic value.
- Projectable
  having dimensions, energy, and clarity that can communicate the meaning to an audience of a certain size occupying a certain space

- Repeatable
  having enough permanence that the actor can effectively repeat the performance over a period of time
 Talent and training

Posessing a body and voice capable of dramatic effectiveness

Great desire to share experience with others

More vulnerable than average individual

Reacts strongly and deeply to both criticism and praise

Perceptive to the world around - sees, hears, smells, touches, and tastes intensely
- Sensitive enough to other people (can appreciate and understand their modes of behavior)

- Vivid imagination – project himself into other periods and places

- Intelligence to comprehend a playwright’s purpose and understand the character he is playing

- Enough courage and self-confidence – not afraid to reveal inmost thoughts and feelings on a public stage
Training

- Method by which a talent is developed
- Requires time, patience, hard work, and self-discipline
- A completely trained actor does not exist
Training process of an actor

- Cultural development knowledge on historical or contemporary events, linguistics, the related arts of literature, music, and painting, or the history of the theatre and drama
- External training develop body and voice as responsive and expressive instrument. Speech and movement are the actor’s principle tools
Internal training
learning how to control and to make effective use onstage of his sensory and emotional responses

Interpretative training
learn how to read a play, to analyze its structure, and to discover its total meaning
Rehearsal techniques
learning how actors prepare for
rehearsals at home, how he works at
rehearsals, how he relates to the
other actors, director, manager, how
he observes the principles of rehearsal
ethics and discipline
Performance skills
learning how to prepare before a performance, how to relate to audience, how to share the play with them, how to maintain energy, tempo, rhythm, how to keep repeating a performance without losing its original effectiveness.
Exploring your resources

- Well trained voice and well-coordinated body
- Inner resources
  Everything that one has done, seen, thought, or imagined
  Not derived solely from what one has personally gone through – but from reading, observation, seeing plays—from many other ways
  All experience deepened and extended in the imagination
- Discover the physical life of the character
- Ask what would the character do
- What specific actions would he carry out?
- What logical sequences would these actions follow from the beginning to the end of the scene
- Discover what actions are stated, what are implied, what further actions need to be added to make the sequence logical
Constantine Stanislavski

- The system
- Laid the foundation of current acting technique
Let each actor give an honest reply to the questions of what physical action he would undertake, how he would act (not feel, there should for heaven’s sake be no question of feelings at this point) in the given circumstances created by the playwright.......When these physical actions have been clearly defined, all that remains for the actor to do is to execute them

Stanislavsky, 1961:201
Note that I say execute physical actions, not feel them, because if they are properly carried out the feelings will be generated spontaneously. If you work the other way around and begin thinking about your feelings and trying to squeeze them out of yourself, the result will be distortion and force.
Bring past experience directly to bear on the acting situation
Stanilavski explored these terms but ultimately realized that emotional recall is indirect
To recall sensory experiences of the situation, actor needs to remember what he did
Physical action memory

- The original experience
- Retaining the experience
- Selecting an experience that will be useful in solving the problem
- Recalling the sensory and physical details
- Using the experience within the given circumstances
Analyzing the Role

- What the character does
- What the character says
- What the other characters in the play say about him (always taking into consideration the speaker’s purpose in saying it)
- What actions are suggested in the character’s lines
- What comments and descriptions the playwright offers in the stage directions
Adolphe, Appia (1862-1928)

- Swiss theorist of modern stage lighting and décor.
- Appia rejected painted scenery for the three-dimensional set; he felt that shade was as necessary as light to link the actor to this setting in time and space.
- His use of light, through intensity, color, and mobility, to set the atmosphere and mood of a play created a new perspective in scene design and stage lighting.
- Influence the symbolist movement in France
- Begins the contemporary reform in the art of staging. He is the architect of modern theatre lighting
- Lighting reigns supreme and determines everything else on stage. *(Music and the art of Theatre: 208)*
Electric light produces dual effect: general illumination and exactly focused beams

- Allows designer to shape space with shadow
- Focused beam is ‘living’ light as it is used to illuminate actor
- Living light focuses movement on stage and contributes towards audience’s perception of stage space as three-dimensional
Role of music in theatre

- Music is the soul of drama
- Gives life to the drama and determines every motion
Edward Gordon Craig (1872-1966)

- Involved in the movement of change in the visual, music and literary spheres
- Emphasizes the role of stage-director
[the actors] must create for themselves a new form of acting, consisting for the main part of symbolical gesture. To-day they impersonate and interpret; to-morrow they must represent and interpret; and the third day they must create. By this means style may return

Craig: OAT 61
Meyerhold

- Theatre as social art and a social act.
- Bare stage
- Empowering of the worker to bring about social change.
- Populist movement – theatre for all, theatre as a vehicle to educate the working class.
- Popular theater form - commercial purpose (economic element)
- New age – symbolist play
Jerzy Grotowski (1933-1999)

- Polish stage director and theatrical theorist
- He propounded ‘poor theatre’ which eliminates all non-essentials i.e. costumes, sound effects, make-up, sets, lighting, strictly defined
Augusto Boal

- A new form of theatre
- Theatre of the Oppressed - revolution
- Forum theatre
Final Examination

- Given 4 essay Questions
- Answer 2 Questions