



THE BASIS OF ACTING ART – ACTION

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Abstract

This article discusses how action is considered the foundation of acting art. An actor performs their skills and fulfills the general purpose and tasks assigned to them directly and indirectly through action. Action is also the main means of stage expression. The main task of acting art and creative methods is to express the internal and external aspects of the character, and through this, the purpose and idea of the work, via purposeful, active, organic movement.

Keywords: Theater, actor, director, action, culture, pedagogue, symbol, image, analysis, performance, idea, execution, artistic solution.

Introduction

The foundation of acting art is action. An actor performs their skills and fulfills the general purpose and tasks assigned to them directly and indirectly through action. Action is also the main means of stage expression. The main task of acting art and creative methods is to express the internal and external aspects of the character, and through this, the purpose and idea of the work, via purposeful, active, organic movement.

Stage action is understood differently in various theatrical styles. In the art of experiencing, action is understood as a living organic process based on a specific purpose, while proponents of imitative art understand not the organic action itself but its memory, or more precisely, the external form of the figurative means.

Organic action on stage requires natural, living, true creativity from the actor. On stage, in the form of a character, the actor must truly see, hear, feel, think, and act as in real life. They must learn to make the right decisions according to the requirements of the artistic purpose and stage life, to evaluate, and on this basis, to perform the action. In life, action occurs spontaneously according to internal requirements and purposes, in accordance with real-life situations, but on stage, human actions and their causes are pre-conceived and determined by the director,



playwright, and actor. As a result, vitality and sincerity decrease, and it becomes difficult for the actor to respond to ongoing events. This becomes even more complicated when the same role is performed repeatedly.

The process of implementing organic action on stage creates additional difficulties for the actor in an unnatural stage environment, in front of numerous spectators. The actor must live with the life of the play in front of the public and audience, on stage, and express the character's nature truthfully and convincingly. Therefore, the actor must study the rules and requirements of the stage in advance, and prepare themselves for living and creating on stage. Many actors avoid overcoming these difficulties. As a result, they cannot perform organic actions on stage. Instead, they try to appear as if they are performing. Of course, this also requires great diligence and practice from the artist. Therefore, many young actors may confuse these two paths, accepting external clichés as skill and art. This is the result of utter ignorance. For this reason, the pedagogue must first of all instill a sense of responsibility and love for the profession in the actor to prevent such occurrences. In the process of training actors, the pedagogue should not move to the next level without completely mastering the first level. Taking into account that actors in the course have different levels of aptitude and, therefore, master the lessons at different times, the pedagogue is required to pay special attention to each of them, creating opportunities for them to master the stages of skill one by one.

The first obstacle that a student-actor must overcome is the audience. That is, the authority of the spectator. The student performs the simplest, most basic form of a life process under the gaze of spectators: the audience, the pedagogue, and coursemates. The purpose of this is to teach the young actor to forget and overcome the authority of the spectator's gaze, to perform clear actions on stage, that is, to remain alone in front of the audience.

Once the student has overcome this stage, the next task is to move on to exercises of acting based on imaginary fiction. The student performs actions based on conditions proposed by the pedagogue or created by themselves. In these exercises, what is important is not the technical aspect of the action, but its organic nature and purposefulness. The student's consciousness must awaken to the responsibility and intuition of performing the action right here and now, today. After all, the specific, important requirement of theater art from an actor is that



the actor must be able to awaken the source of inspiration in themselves, both mentally and spiritually, to perform a role and act at a designated time.

The next level is related to repeating organic action. This process consists of etudes based on improvisational exercises that embody continuous action and logic. In this, the student is required to act while maintaining the initial impression and the state of initial improvisation. In this way, the exercises are gradually made more complex.

The process of conducting practical exercises with students requires attention to the smallest details and working for a long time on elementary mistakes and their causes. The actor must prepare themselves both spiritually and physically for the creative process, for feeling the partner, for performing active action on stage. The pedagogue must develop several exercises to teach the actor to create based on these requirements. First of all, the environment in the auditorium, the acting workshop itself, must be orderly, spacious, and capable of arousing a creative mood. This begins with how students greet when the pedagogue enters. In many cases, this process is accompanied by noise. The pedagogue's first task is to teach students to greet in an orderly manner, without noise, together, and harmoniously by standing up. Acting and art culture begin with that very greeting. After this, it is necessary to teach students to move without making noise. Simple exercises such as changing the position of stools in the room, putting them back in place, exchanging places with coursemates are performed. After some time, these same exercises are performed with eyes closed and gradually become more complex. Importantly, the pedagogue must develop a clear and correct procedure for these exercises and control the precise and correct execution of the sequence of actions. Initially, exercises are performed under the pedagogue's command, clap, or signal, and later in silence in sequence. These exercises are also carried out under music that determines the tempo and rhythm, as well as the character of the actions. These exercises develop in the student the ability to move precisely and lightly, silently and quickly.

If students participate in the diploma performances of upper courses through these very exercises, the positive effect of the exercises is further strengthened. As they change the position of props and various prop items in front of the audience during the performance, such practical training is beneficial for them not only professionally but also morally and educationally. This helps them appreciate the



work of backstage workers and strengthen themselves in the invisible, hard work of art.

There are many types of exercises aimed at arousing a creative mood in the student, mentally and spiritually leading them to action. The pedagogue can also invent such exercises based on the capabilities and nature of the course students. What is important is that these games and exercises should be aimed at cultivating all the qualities necessary for the stage in the actor: attention, vigilance, resourcefulness, feeling for the partner, the team, and so on. In addition, the exercises should be aimed at helping the student overcome various harmful qualities that hinder and obstruct action on stage: shyness, embarrassment, excessive excitement, constraint, while at the same time cultivating qualities such as quick reaction and inner confidence in action.

The pedagogue should also include exercises based on simple, basic requirements in the exercise procedure. For example, naming ten pieces of furniture in a room within a minute (it could also be names of cities and famous people), recalling a small event that happened in life with all its minute details, relaxing the muscles and maintaining silence for a minute, resting in a state of both physical and spiritual freedom.

Such exercises primarily teach students creative organization, freedom, quick execution of assigned tasks, and preparation of oneself both spiritually and physically for action directed toward a certain purpose, fulfilling the requirements of the stage.

These exercises later serve as practical preparation for performing and engaging in even more complex, difficult creative tasks.

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