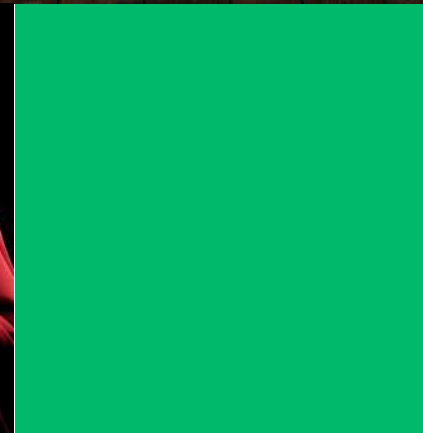
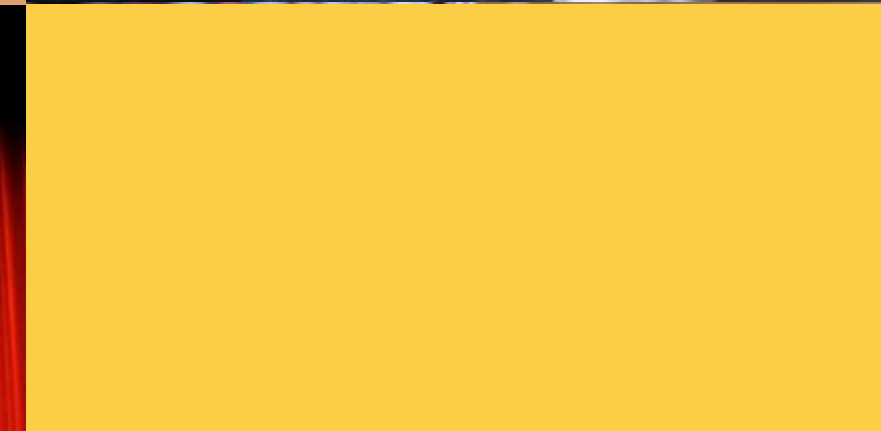


ART NO STOP: THE SOCIAL WORLD AT THE SERVICE OF ART
2020-1-ES01-KA227-ADU-095851

STAGE ACTING

MANUAL

CHAPTER 6: STAGE ACTING



Co-funded by the
Erasmus+ Programme
of the European Union

INDEX

[01. What is stage acting?](#)

[02. Basic elements of acting](#)

[03. Benefits of acting](#)

[04. Types of theatrical acting](#)

[05. Tools for telling a story](#)

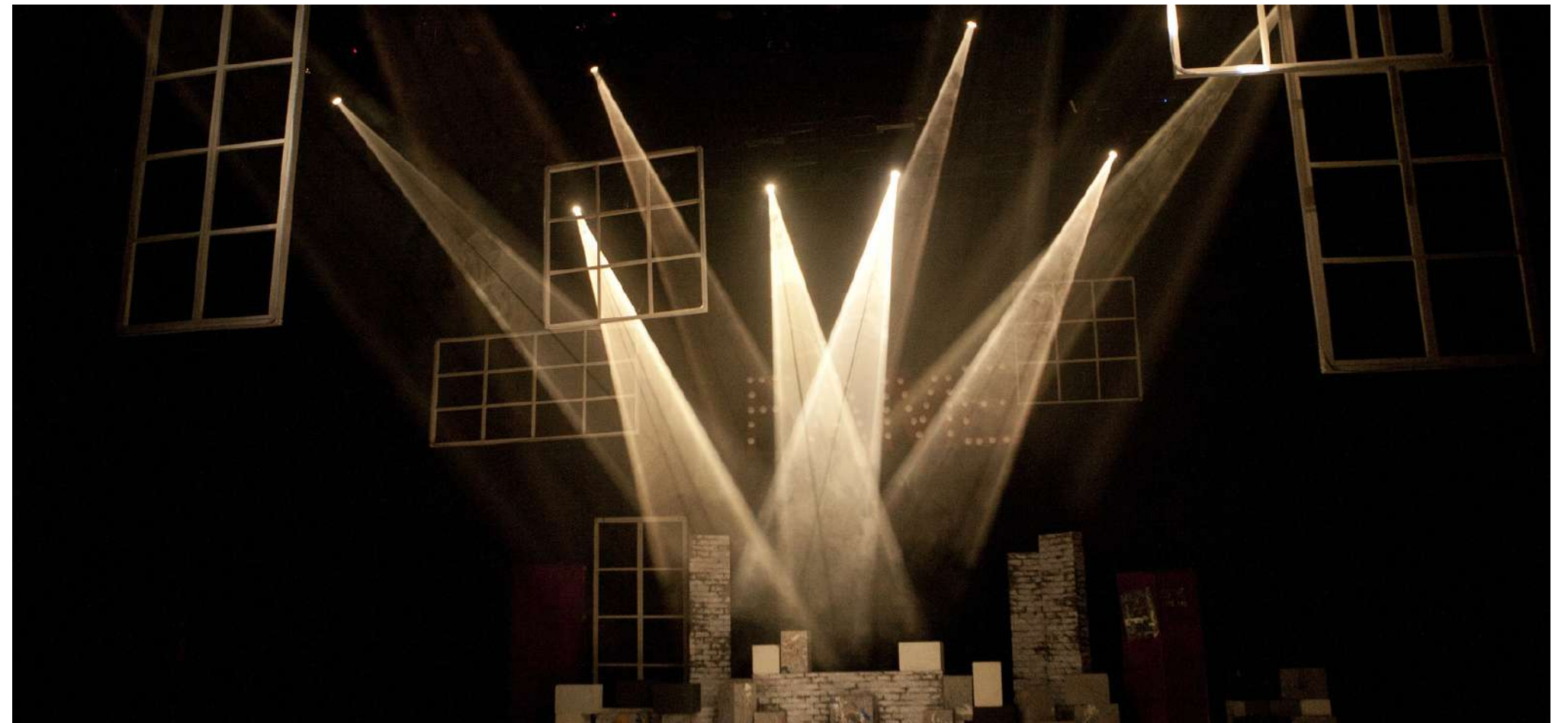
[06. Tips for better acting](#)

[07. Theatrical games for body, voice and emotions](#)

01. WHAT IS STAGE ACTING?

The term theatre comes from the Greek "theatron", which indicates a "place to show, to exhibit".

Thus, acting is one of the oldest forms of entertainment and cultural activity known to mankind. It is also one of the performing arts that consists of the re-enactment of stories.



Acting is the work or actions performed by an actor or actress through their movements, gestures, speech and intonation when portraying a character in a play, film or other work. The performance must be charged with an intention that allows the viewer to be stimulated and to receive the message in its entirety.

A prerequisite is that spectators and actors are aware that they are experiencing the performance together, each in his or her own position and role.



The performance is
thus a living and shared
spectacle.

02. BASIC ELEMENTS FOR ACTION

You can play anywhere! You only need a few basic elements:

1. Stage. The place where the performance takes place, whether it is a theatre, the street, a park, a restaurant or the living room of a house. It is only important that the actors can move freely and that the spectators can see and hear without difficulty.
2. Text. The plays have a libretto, that is, a script similar to a film script, in which the characters' dialogues and thoughts (parlamento), the actions they will undertake (didascálicas or annotations) and the starting and closing moments of each scene are indicated.
3. Costumes and scenery. All the decorative elements or elements that set the scene, such as costumes, props (swords, tables, chairs, etc.) or the background scenery: city, countryside, mountains, etc.
4. Actors. Those who represent the characters in the play, usually differentiated into main characters and supporting characters. The same actor can play several roles.

In this manual, we are going to focus on actors performing theatre acting. How to try it? You can take a course but also try acting with a group of friends or your family. Acting is for everyone!

03. BENEFITS OF ACTING

**Play is a tool for releasing and
creating energy that involves the
development of the mind and body.**

Personal growth

Play allows a person to be formed and educated.

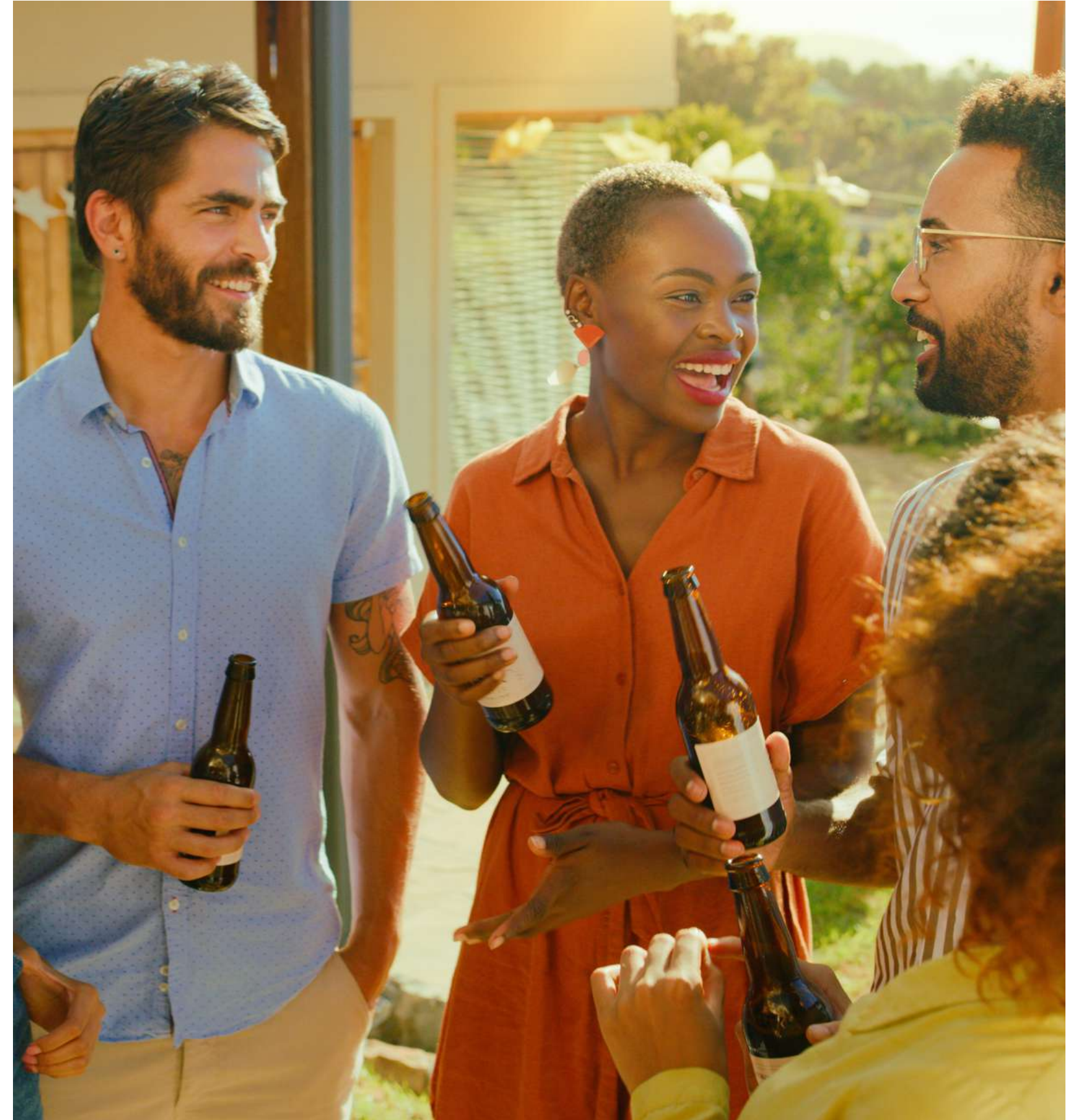
- It encourages creativity. Developing a character and getting involved in the story requires a high degree of creativity.
- It increases empathy. Recreating a character requires forgetting for a moment who you are and becoming someone else, with their gestures, their problems, their gait, their voice, etc.

It develops your communication and confidence. It is an apprenticeship that encourages oral, corporal or emotional expression. Also, presenting yourself in front of an audience requires work to overcome shyness or complexes.



Social tool

- Increases social skills. It is teamwork, very useful for children, which requires patience, tolerance, cooperation, conflict management or negotiation to achieve group cohesion.
- Promotes inclusion. The performance does not discriminate against race, religion or culture, on the contrary, it helps to encourage, expand and strengthen these different areas immersed within the game.



Therapeutic method

- Develops psychomotor skills. Communicates with the whole body, improves coordination and expands motor skills.
- Improves mental agility. It trains memory, stimulates reasoning ability, develops language and improvisation skills. The show must go on!



And to act is to play, to act is to enjoy!



04. TYPES OF THEATRE PERFORMANCE

Since ancient times, theatre has been differentiated into various genres and types of performance:

- Tragedy. Dedicated to drama, dealing with themes such as death, failure and the fall from grace of the human being. It is little cultivated nowadays but there are very famous plays such as Romeo and Juliet.
- Comedy. Dedicated to fun, the absurd, offering the spectator hours of laughter and optimism. It is a genre that represents human beings worse than they are, in order to laugh at them.
- Musical. Actors tell stories and play characters through music and dance as in Opera or The Lion King.
- Drama. Reflects everyday life and where the spectator can easily identify with the situations and the performers.

- Monologue. It is performed with a single actor on stage, who reflects on a particular subject, either through humour or drama.
- Improvisation: Actors improvise live to create a play that is either based on a text or completely invented on the spot.
- Experimental: Involves the audience in the plot, including non-traditional elements such as circus, acrobatics or other expressions.
- Clown: It serves to investigate oneself by connecting to one's inner child, thus recovering the spontaneity and freedom of play.

As you can see, acting is more complex than many people realise and the profession requires talent and effort to touch the hearts of viewers.

05. TOOLS TO TELL A STORY

**The main objective of interpretation
is to tell a story that keeps the
audience engaged, entertained and
interested.**

To better understand how to get it right, let's follow the example of the Fable of the Raven and the Fox. Here, you have the 9 tools to keep in mind when telling a story:

1. Plot: present a clear idea with key elements to develop the story:

- Beginning: the crow is on the branch with a cheese in his beak.
- Development: the crow is talking to the fox
- Turning Point: the fox flatters the crow to get the cheese
- Conflict: after so much vanity, the crow wants to show his singing skills and drops the cheese.
- Denouement: moral of the fable that we should not listen to flatterers

2. Character development: provide a good description presenting his strengths, weaknesses, physical appearance, etc.

- Raven: "very proud and happy".
- Fox: "very masterful".

3. Setting: define the time, place, mood, etc.

- The story takes place on a tree branch and you can smell a cheese.

4. Dialogue: to set up communication between characters with conflicts, solutions, etc.

The fox makes a powerful monologue with very sophisticated vocabulary to trick the crow.

5. Point of view: how he is understood and seen (tone, pause, etc.).

There is a narrator who tells and judges the story.

6. Foreshadowing: suggesting something that is going to happen next

At the beginning of the story, we know there is a cheese, and we guess that something might happen with it.

7. Flashbacks: remembering details already mentioned

With the morale of the story, the raven can remember what happened and the consequences of his actions.

8. Tone: speak with confidence, preparation, etc.

The fox is a great speaker who can easily convince people.

9. Imagery: paint the story so that people can visualise it. Symbols, gestures, objects, etc. can be used.

It is very easy to visualise the scene and we can understand that the fox and the crow symbolise real life people/situations.

After theory, you are ready to tell your first story!

Start by asking yourself the following questions to understand your character and your story:

Who am I?

Where am I?

When am I?

What do I want?

Why do I want it?

How will I get it?

What do I need to overcome?



Then think about how you can use your body, your voice and your emotions to tell your story:

How to move?

- The body is the essence and physical personality of the character. It expresses ideas and emotions to project things that are difficult to put into words. So it is important to discover and strengthen your skills such as body control, postures, elongations, impulses, body in space.

How to speak?

- The voice is the sound emission of the human being and it is important to project it in such a way that everyone hears and understands. To train the voice, it is necessary to control breathing and to be concerned about the quality, tone and truthfulness of what is said.

How can I share what I feel?

- Emotions start from reality, observation of the character's environment and life, personal research and the combination of what has been learned in voice and body.

Give it a try!

06. TIPS FOR A BETTER PERFORMANCE

To be a great actor, you must become part of the story, so that the audience gets lost in the story and doesn't pay attention to your performance. To act better, feel free to follow the tips below:

BE WELL PREPARED!

- Know the techniques and yourself: You cannot create without knowledge. Awareness of yourself, of history and of acting techniques is a whole process of training, discipline and a way of life. What seems simple is sometimes the most complex and involves a lot of hard work.
- Identify yourself with your role: It is advisable to research the character and its characteristics afterwards, whether it be the character's life experience or background stories.



- Learn the script well: Read and re-read the script over and over again, not just your parts but all the lines, so you can better understand your character's reaction. Knowing the whole story will help you remember your lines.
- Listen actively: You should give the impression that what your character is hearing, he or she is hearing for the first time. Resist the temptation to instantly say your lines just to prove you know them - remember it's a conversation.

Be honest. Use your own emotions and previous experiences to build your performance.





ENJOY THE MOMENT!

- Be brave: Look beyond the easiest option for you when interpreting, take a risk.
- Be confident: Be confident in yourself and your abilities without judgement. We can all act. Acting is living, so it is important to show respect for your work.
- Don't force yourself. Acting is like love, you feel it or you don't feel it.

- You are not looking for laughter. If laughter appears, it is welcome, but it is not the aim. The aim is to show the human condition; to connect with the audience, to transmit emotions, to observe and recognise ourselves.
- Adapt and improvise. The communion between the audience and the actor is vital. If this communion does not exist, the show falls apart. You have to be very receptive to feel the audience.
- Leave your ego aside. When you perform, it's very easy to be disappointed when you don't get support or an award. But you have to be busy creating and keep your ego out of the way.



**07. THEATRICAL GAMES
FOR THE BODY, VOICE AND
EMOTIONS**

When it comes to training, we can divide the training into three parts: the body, the voice and the emotions.

Game 1 - Body: BODY GREETINGS

Duration: 5 minutes

Objective: To imagine and create with your body.

It consists of inventing other ways of greeting: What would a greeting with the shoulders, with the eyes, with the back, with the knees, with the hips, with the mouth be like? All participants move around the space and start the game, after this first phase they will do the same, but exaggerating each greeting, thus pushing the body to the limit.

Game 2 - Voice: THE JUNGLE

Duration: 5 minutes

Objective: Projection, articulation of sounds.

Communicate according to the animal. Imagine greetings with different animals, incorporating their body shapes and sounds, for example: How do cats communicate? dogs? scorpions? birds? elephants? monkeys? Everyone is scattered around the space, one initiates and the others imitate and so on until everyone participates.

Game 3 - Emotions - The Waiter of Emotions

Duration: 10 minutes

Objective: To develop empathy and experience strong emotions.

The scene takes place in a restaurant with 3 participants: 2 customers and 1 waiter. The 2 customers focus on feeling and conveying a specific and very different emotion: anger, joy, shame, contempt, surprise, interest, disgust, confidence, etc. During the whole scene, the waiter has to change his emotion to imitate that of the customer he is talking to. Also, all participants have to intensify their emotions little by little.

Game 4 - Story

Objective: to create a coherent story through each other's words.

Duration: 15 minutes

All participants form a circle, the guide will start by saying a word and the person on his right will say another word and so on until a story is constructed, example:

Participant 1: A

Participant 2: Day

Participant 3: My

Participant 4: Mum

Participant 5: Me

Participant 6: He hit etc...

FOLLOW US HERE.



[@art_no_stop_erasmus](https://www.instagram.com/art_no_stop_erasmus)



[facebook.com/art.no.stop.erasmus/](https://www.facebook.com/art.no.stop.erasmus/)



[@artnoozu7su](https://www.tiktok.com/@artnoozu7su)



[@art.no.stop.erasmus](https://www.youtube.com/@art.no.stop.erasmus)



<https://www.artnostop.com/>



ART NO STOP. THE SOCIAL WORLD AT THE SERVICE OF ART

2020-1-ES01-KA227-ADU-095851



Co-funded by the
Erasmus+ Programme
of the European Union

This project has been funded with support from the European Commission.

This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.