For Students Majoring in Drama, Film and Television Performance, Physical Liberation and Control

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Abstract

In recent years, drama, film, and television performances have gradually become a prominent field of education that society pays attention to. This art form promotes communication and transmission by presenting diverse content such as ideas, emotions, and worldviews. Drama, film, and television performances play a significant role in students' personal growth, social skills, and overall enhancement of cultural literacy. In this process, the comprehensive liberation of personality and potential is an indispensable part. In the context of the new era, students majoring in drama, film, and television performance have increasingly high requirements for physical flexibility. This is crucial for actors to showcase themselves and interpret their roles on stage. In response, a large number of art schools have started to emphasize the development of talents in drama, film, and television performances. They have also elevated the standards for teaching performance courses. Art colleges should carefully analyze the shortcomings in the current teaching of drama, film, and television performances courses and propose improvement strategies based on students' learning needs.

Keywords

Drama, Film and Television Performance, Actor, Liberation, Body

1. The main content of physical training for performers

Drama performance, as a unique art that people currently love, often has two types: body language expression and language expression. Among them, body language mainly relies on body movements and their structure to reflect the character's inner world and emotional life externally, which has a certain driving and foil effect on the development of the plot and has a relatively large impact on stage performance.

The Basic Characteristics of Body Language in Dramatic Performance. In theatrical performance, body language, as an important form of expression, its basic characteristics are concentrated in three aspects: life-oriented, metaphorical, and lens-oriented. Firstly, in terms of the daily use of body language in theatrical performances, theatrical performances, as a form of daily art, are not only a representation of life but also a brand new artistic image that transcends life. In theatrical expression, not only should the traces of carving be discarded, but also the natural expression of life should be ensured in the theatrical expression, thereby reflecting the importance of real life.

Secondly, in terms of metaphorical expression, body language, and oral language are important elements in showcasing the entire plot of a drama. Although verbal language is more capable of directly displaying the hidden information of characters, its presentation often lacks relevant vividness and authenticity, and body language can reveal
the true hidden nature of people's hearts with every move, and use human body language to express its rich emotional world, which has a certain rendering effect on the entire stage of theatrical performance. Finally, in terms of the camera-based body language in theatrical performances, the audience uses the camera to appreciate the image of the characters. While using photography techniques, they can more intuitively display the subtle performances of the characters, thereby expressing rich theatrical connotations. Generally speaking, in the process of body language expression in theatrical performances, it is more important to combine the actual actions of the characters, apply modern artistic methods, organize stage actions, and express the prominent thoughts of life and contradictions in the script. Different genres of theatrical performance often have varying degrees of aesthetic principles. In the actual performance process of theatrical styles, it is necessary to adopt different styles and provide a vast space for body language expression. In the process of exploring physical movements, hypothetical techniques are adopted, logical body language is utilized, and the expression of body language is ensured to be more intense and distinct. Students majoring in performance have a focus on physical training, including leg contouring training, classical dance training, modern dance training, and ethnic and folk dance training. These trainings not only solve a series of basic posture problems for performance majors, such as hunchback, stretched neck, circled legs, walking posture, and pelvic forward-leaning, but also change the direction of leg muscle growth through the "open, tight, and straight" principle of ballet, greatly improving the circled and X-shaped leg shapes. At the same time, they can also change the posture of students' pelvic forward-leaning, waist collapsing, and buttocks pouting. The intermediate exercises in ballet training, such as ballet hand positions and dance postures, can strengthen students' core training, namely waist and abdomen strength, and change their walking posture accordingly. The Chinese language classroom needs to have a sense of empathy and kindness, as well as a sense of rational contemplation. Educational drama has made Chinese language teaching full of spirituality, allowing jumping words to interpret various forms of life, and also allowing students to overcome the dilemma of "ego", adding a sense of grandeur and composure. A new educational approach is bound to contribute its own strength in promoting comprehensive quality education and enhancing students' core literacy (Xin Xiaopeng, 2018).

1.1 The teacher should guide and encourage students to learn more knowledge

Body language should emphasize the character's emotions. The application of body language in the design of theatrical performances requires ensuring that there is rich emotional expression in the character image design process. By combining it with body language, some of the characters' emotions, emotions, and personality characteristics can be potentially enhanced, thereby ensuring that body language is not only a psychological extension but also a fusion of emotions. With the rapid development of the economy of the times, body language, as a major creative tool for theatrical actors, not only shapes the characters, and expresses emotions, but also truthfully expresses the original intention of the playwright, making the performance of modern theatrical stages not only have a certain tension and impact, but also have a relatively strong appeal. It is an important creative language for theatrical performance. It is also an important fundamental guarantee for the rapid development of the theatrical performance industry. Therefore, in the process of rapid development of modern theatrical performance, it is necessary to combine the concept and theme of theatrical performance, the personality characteristics of the characters in the play, and achieve emotional resonance and comprehensive display of psychological characteristics to ensure the authenticity of body language.

2. The Important Role of Physical Training for Performers

After receiving professional training in physique courses, students who learn to perform can subtly integrate their skills into a basic standing posture, posture, and stage performance, optimizing their body and temperament. In order to present a better image in front of the camera, actors need to control their diet while also participating in physical fitness training during body shaping classes to effectively reduce weight and achieve the effect of killing two birds with one stone. Of course, for some characters who need to shape clowns, the body shape requirements may be relatively low, but such characters require exaggerated and coordinated body movements. Just like the famous Elvis Presley, he is a model of rich body language. His entire film and television works have almost no lines and rely solely on rich body language to express himself. Some characters cannot be expressed in language, so their physical movements become a silent language. Since 2002, Shanghai Pudong Hualin Primary School has pioneered drama education and education in public primary schools in mainland China and has successfully explored a distinctive and mature Hualin "Drama 3+3" model, achieving great success.
2.1 The Development of Drama, Film and Television Performance

In 2004, a research team led by Professor Huang Aihua from Hangzhou Normal University conducted experiments on educational drama in primary and secondary schools, using Hangzhou Normal University, Daguang Primary School in Hangzhou, and Hangzhou Foreign Language School as pilot sites. In 2009, the first educational drama training class for primary and secondary school teachers in Shanghai, organized by the Shanghai Municipal Education Commission and undertaken by the Shanghai Academy of Drama, was held at the Shanghai Academy of Drama. More than 30 teachers from primary and secondary schools in the city participated in the training. On May 18, 2010, the Drama Education and Training Department of Guangzhou Drama Art Center conducted drama performance training for more than 30 Chinese language teachers at Guangzhou Wendu Primary School. In September 2010, the book "Exploration and Practice of Educational Drama", edited by Zhang Shengquan from Shanghai Theatre Academy, was published. This book is the first collection of articles with the theme of "Educational Drama", which has organized research papers, degree papers, and media reports related to educational drama in China, paving the way for people to better understand this wonderful flower between education and drama. It can be seen that this educational development will become increasingly perfect, and the physical requirements for students majoring in performance will be stricter (Lu Min, 2019).

3. Emphasize the cultivation of students' cultivation and creativity

In modern society, the emphasis on students' cultural literacy education is increasingly deepening. In the admission process of art students to universities, academic performance in cultural courses has become an indispensable factor to consider. For qualified theatrical and film performers, cultural literacy is an important indicator for evaluating their professional qualities. However, some art students tend to underestimate cultural learning, believing that art students only need to focus on artistic performance, and some university teachers have not paid enough attention to this phenomenon. Especially for young teachers, due to their short teaching time, they have not fully realized the importance of cultivating students' cultural literacy, resulting in unsatisfactory teaching results. In fact, cultivating high-quality talents is crucial in the teaching of drama, film, and television performances. During the performance process, actors need to have the ability to bring the audience into the context, and accurately grasp the audience's emotions, in order to make the audience deeply remember the characters they are performing. When carrying out daily teaching activities, teachers should pay attention to combining performing arts with literary concepts, actively encouraging and cultivating students' good literary reading habits, in order to enhance their literary literacy and work appreciation ability. Creativity plays a crucial role in drama, film, and television performances, and is also an important part of such teaching in universities. In order for actors to shape successful characters in drama, film, and television dramas, they must have a deep understanding of the script, comprehensively analyze the character images in the script, and thus shape dynamic and vivid characters. If actors have a unique understanding of life, they will be more adept at shaping and portraying characters. At present, the creative focus of screenwriters and directors is gradually shifting towards actors, stimulating their creativity. However, some actors are clearly lacking in creativity, and there are many problems in character shaping, which is closely related to the teaching concepts of teachers in the new era. In teaching, teachers overlook the importance of cultivating students' creativity, which will make it difficult for students to adapt to the development needs of society. Therefore, teachers should encourage students to be brave in innovation, fully tap into their performance potential, and improve their level of role-shaping. China has always attached great importance to the education of children, and it is recommended that some art education facilities and kindergartens with strong abilities carry out early childhood drama education. It can also be carried out in early childhood education institutions, establish research bases for children’s stage drama education, or teach in the form of teacher team education in various kindergartens, with kindergartens providing venues and props; Secondly, we will carry out drama classes in primary schools, integrating drama content into various disciplines, allowing children to step out of the art learning of a single subject, leaving behind indoctrinated learning methods, linking science and art, and improving children's overall quality through guidance (Yang Jingwei, 2019).

3.1 How teachers should guide students in learning

The traditional children's drama performance that transforms the stage into a classroom and teaches through drama, and the transformation of the classroom into a stage to assist children in solving practical problems in their growth through performance, the expectations of teachers are clearly the latter. This not only requires training in performance
skills but also requires teachers to have a deep understanding of children's psychology and be able to comprehensively grasp various educational concepts. For example, when explaining the term 'loneliness' in an emotional management course, the acting teacher created a 'rainy day' scene for children, allowing them to freely portray various characters in the rain. Some children held up an imaginary umbrella, some hid under the eaves, and some boys hugged their heads and ran wildly in the 'rain'. The teacher stopped the boy running in the rain and asked, "Do you feel lonely when everyone else has an umbrella but no one takes the initiative to help you?" The child was stunned and then nodded forcefully. The teacher then asked the children who were "holding umbrellas", "Those of you who have umbrellas, do you want to help someone when you see them getting wet, but don't have the courage to step forward, the vivid and vivid interpretation of the meaning of "loneliness" is clearly easier for children to understand than traditional teaching methods such as noun interpretation, and can also help them to have a deeper understanding and organize their emotions. Children possess extraordinary imagination that is unmatched by adults, and each child has an innate ability to imitate and perform. Education should not erase this ability, but should utilize it to achieve teaching objectives. In the performance class, there are no teachers or students, only children who improvise and play happily, and vivid scene plays. It is a drama that enables them to recognize themselves, and it is also a drama that enables teachers and parents to recognize their children and achieve natural liberation. After the liberation of children's nature, not only will there be significant progress in performance, but there will also be many improvements in daily life: improving language expression ability, being able to speak confidently and boldly; Improving body coordination skills, and being able to perform freely on stage; Improve various qualities, including imagination, creativity, imitation ability, creativity, etc; Improve interpersonal skills, social skills, leadership skills, and organizational skills; Enhance artistic literacy and cultivate sentiment; Improve the ability to read and retell stories; Improve literacy and improvised oral expression skills; Improve children's ideological and moral education so that they can truly learn etiquette and morality; Improve children's autonomous learning and independence abilities. Life is a performance, and everyone is a character on this stage! Learning to perform for children is not only about learning an art but also about participating in a mandatory course in life! Finally, dramatic conflict is the foundation of the dramatic context, which showcases the character's personality, reflects the essence of life, and reveals the importance of the work's theme. The traditional children's drama performance, which transforms the stage into a classroom and teaches through drama, and the transformation of the classroom into a stage to assist children in solving practical problems in their growth through performance, are clearly the expectations of teachers. This not only requires training in performance skills but also requires teachers to have a deep understanding of children's psychology and be able to comprehensively grasp various educational concepts. For example, when explaining the term "loneliness" in an emotion management course, the acting teacher created a "rainy day" scene for children, allowing them to freely portray various characters in the rain. Combining the children's inner feelings during the portrayal, the meaning of "loneliness" is vividly and clearly explained, which is clearly easier for children to understand than traditional teaching methods such as noun explanation. It can also help them gain a deeper understanding and organize their emotions. Children possess extraordinary imagination that is unmatched by adults, and each child has an innate ability to imitate and perform. Education should not erase this ability but should utilize it to achieve teaching objectives (Ma Jingting, 2018).

3.2 A performance for life

In the performance class, there are no teachers or students, only children who improvise and play happily, and vivid scene plays. It is a drama that enables them to recognize themselves, and it is also a drama that enables teachers and parents to recognize their children and achieve natural liberation. After the liberation of children's nature, not only will there be significant progress in performance, but there will also be many improvements in daily life: improving language expression ability, being able to speak confidently and boldly; Improving body coordination skills and being able to perform freely on stage; Improve various qualities, including imagination, creativity, imitation ability, creativity, etc; Improve interpersonal skills, social skills, leadership skills, and organizational skills; Enhance artistic literacy and cultivate sentiment; Improve the ability to read and retell stories; Improve literacy and improvised oral expression skills; Improve children's ideological and moral education so that they can truly learn etiquette and morality; Improve children's autonomous learning and independence abilities (Duan Zhiqiang, 2019).

4. Conclusion

Life is a performance, and everyone is a character on this stage. Learning to perform for children is not only about
learning an art but also about participating in a mandatory course in life! We find that the dimensional beauty created by the body is also the beauty that comes from the heart.

References


