



Acting Performance between Stereotypical and Spontaneity in Child Theatre Performances

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ABSTRACT

The research focuses on the representation of two spontaneous styles as two styles, the first is located in the approach of repetition and the prefab icon, and the research includes discussing these concepts in the theoretical framework, so it requires a diversification of performance through performances, skills, and performances that simulate the child in a manner consistent with the child's memory and imaginary imagination. The researcher points out that the stereotypical acting performance depends on the skill that the actor possesses when he performs the intended performance, and that getting rid of the stereotypes that the actor needs is continuous training in vocal and physical performance techniques.

Keywords: Performance, Stereotypical, Spontaneity, Child theatre.

INTRODUCTION

First: Research problem: Theatrical art is considered one of the spaces in which the majority of arts participate in accordance with specific technical and aesthetic requirements. The theatrical performance that is presented to adults seeks to provide an aesthetic, intellectual and technical treatment that addresses their advanced awareness, which is commensurate with their life, cultural, social and other aspects. Greater sensitivity in dealing with him through the text, directing, acting, and the rest of the other productive elements in general, and one of the most important and prominent of those elements that the child depends on in his theater is the actor, so it requires the actor who presents his theatrical diagnoses in the child's theater to possess a set of elaborate skills and physical movements well in order to convey the appropriate effect desired towards the child, "The function of the actor's body in the show is not concerned with conveying feelings, as much as it cares about what this body symbolizes" (Odeh, 2011, p. 139), and when there is a failure in a skill such as (voice, body, Dancing, singing, expression, persuasion, etc.), the show will go or the goals envisioned from the show will go towards the child unheeded, and the actor should not work according to stereotypes in research or the embodiment of characters, but rather It works according to an automatic interaction towards the personality and its history in form and content, so the research question revolves around the most important occupations of the actor that help him in developing his performance skills towards spontaneity in the child theatre and not falling into the trap of stereotypical. child theatre performances).

Second: The importance of research and the need for it: This research benefits students of the art of acting in institutes and colleges of fine arts and all theatrical groups and artistic institutions, and the need for it is always going on because skills are linked to technical, artistic, intellectual and aesthetic developments.

Third: Research objectives: The research aim to revealing the acting performance skills to achieve spontaneity in the actor's performance towards the recipient / child

Fourth: The Research Limits: Temporal Limits: A play for children presented in 2016.
Spatial boundaries: theaters of Baghdad.



Objective boundaries: The play (The Little Chalk Circle) written by Alfonso Sastre, directed by Iqbal Naim, produced by the Cinema and Theater Department.

The Research Terminology

Performance: (Wilson) defines it as achievement in the sense that it includes a certain amount of competence, mastery and control over the tools, methods, means and skills through which this performance takes place. (Wilson, 2000, p. 24).

Performance: Al-Tayeb defines it as re-creating the character written on paper after bringing it to life, getting close to it, and conveying it with new details on the stage. (Mohammad, 2018, p. 59)

Skill: Skill means several related meanings, including: "The characteristics of a complex activity that requires a period of intended training and organized practice, so that it is performed in an appropriate manner, and this activity usually has a useful function. Among the meanings of skill is also efficiency and quality in performance" (Al-Hatab, 1994, p. 330), and defined the skill as "the ability to perform and learn well whenever we want. The skill is a learned activity that is developed during the practice of an activity ... Each of the skills consists of smaller sub-skills, and deficiencies in any of the sub-skills affect the quality of overall performance" (Jarwan, 1999, p. 34).

The procedural definition of skill, It is the ability to perform acting supported by continuous exercises to reach the efficiency in performance.

Definition and meaning of stereotypical The word stereotypical is defined lexiconically to mean "a name attributed to a pattern, or a stereotypical: what is considered a representation or application of a traditional image or type. Or in one way, neither change nor new nor innovation in it: - standard procedures, - performance Typical of the team, or an attribute of a theoretical, non-practical person" (Mukhtar, 2008, p. 330), and (Abdul Hamid) defined stereotypical acting as "those of a general type and have specific characteristics, which reappear in various plays, especially in comedies, and the characters of (Comedy Dilarta) is the clearest example of a stereotypical expendable personality" (Abdul Hamid, 2015).

The procedural definition of stereotypical It is that kind of representation that relies on available clichés, without thinking about developing the character's performance in form and content, away from the transformations that accompany the history of the character. The definition of automatic defines automatic / linguistically as "a name attributed to spontaneous: what comes as a result of a direct and spontaneous response without obligation and coercion: automatic action, carried out orders automatically, and in medicine it is specific to the involuntary nervous system" (Mukhtar, 2008, p. 77).

The procedural definition of spontaneity is the direct response of the actor to the direction of the character's action through continuous exercise to be closer to spontaneity and the employment of all performance skills in the acting process.

The first Subject... acting methods and its relationship to the characteristics of child theatre.

The theater that is concerned with topics with goals related to childhood must be directed according to the age groups, as "each age group has its own discourse, and that discourse must be familiar with the anatomical, social and psychological aspects of the specific age group to achieve communication between the child (the recipient) And the theatrical performance" (Awatif Ibrahim, 1984, page 23), that the characteristics produced by the theatrical experiences specialized in the worlds of the child came as a result of accumulated experiences and extensive studies of specialists in this field, some of whom were interested in studying the intellectual trends in the child theatre, and some of them were interested in age groups, and some of them Whoever is interested in



acting, directing, scenography, or the actor's technique in child theatre, as the interest in this field is increasing, which started from its early beginnings by achieving pleasure and joy as a main goal, to later become an educational field through which talents are refined in addition to increasing the cognitive and aesthetic ability of the child (the recipient And (Mark Twain) commented on this saying that child theatre is "the strongest teacher of morals, and the best motive for good behavior that human genius has guided to, because its lessons are not taught by books voluntarily." exhausting, or at home in a boring way, but rather with visible movement that inspires enthusiasm, and reaches directly to the hearts of children, which is considered the most suitable vessel for these lessons" (Awatif Ibrahim, 1984, pages 23-24), and this prompts us to emphasize the art of the actor as an active and major sign In the theatrical performance system directed to children, Also the outputs of that acting performance may vary in its audiovisual effectiveness, between the aesthetics of the image and its reflections on the child's mind, allowing him to stimulate his imagination and make him an active and participating element in the constructive theatrical show directed specifically for him. One of the characteristics of child theatre is to simplify the idea without adding to it complications that are difficult for the child to receive easily and easily, and for the goal of the idea to be clear and understandable without effort or complication. Likewise, the privacy of the story in child theatre also comes without complex entanglement in the circle of relationships between the characters and their levels of conflict. Within the unit of the event or subject, in addition to the fact that this story often involves the recipient (the child) in it to be active and aware of his real presence with those characters, it depends on the element of simulation and instinctively luring the child towards it in a positive and active way, whether these characters are human, animal, plant or from science fiction worlds. As for the dialogue, it is closely related to the simplified language that is free from complications, as well as its proximity to the simple cognitive references of the recipient child, so that the most telegraphic phrases address the child's feelings and feelings in clear terms. For example, the language of the beautiful personality will certainly differ from the language of the ugly personality, because beauty and ugliness or good and evil are dualities that resonate in the child's visual memory, and that language must possess the corner of suspense, fascination, and influence on the recipient child. As for the scenery, costumes, and lighting, they are important and complementary techniques for the visual image that has a high impact on the imagination of the child recipient, which makes his response to the event or topic greater, making him in contact with the rest of the events of the play, as well as the sound and musical effects. Accelerated events As for the acting methods of child theatre, they have varied over several centuries, and their technologies and treatments have developed. (Russell, 2011, p. 138), as well as the methods and technologies of the puppet theater, which also varied between gloved, wooden, marionette, and puppets that move by hand or thread or worn by actors, and all of these schools contributed to the transformation of the actor's performance and its diversity according to those schools and their curricula. Acting for adults may differ from acting for children because "acting in front of children is similar to acting in front of adults, provided that it is better, clearer and purer, as children accept their stage as if they are going to a celebration, and they watch on stage the works of great authors" (Ward, 1986, p. 44 -45) Because clarity and purity are the characteristics that should be dominant in children's performances, because they are close to their spontaneous behavior that is not prepared in advance without thinking or planning. Also, spontaneity must be present in child theater performances, because spontaneity in the actor's performance brings the realistic image closer to the imagination of the child / recipient and his fictitious references that are stored in his memory with a simple composition in a manner appropriate to his age. Therefore, we find that some of the acting methods that young people practice with their peers It is characterized by that spontaneous, spontaneous, imaginative play that seeks fun and fun, because "imaginary play through which children create scenes or plays, relying on improvisation, which is not achieved by written texts or prepared in advance, or with special exercises, but rather this performance is based on Involvement and sincerity, where children are completely included in the performance of situations and roles with honesty and sincerity, based on



real experiences or some human cases, which the child has witnessed closely and coexisted with each other and deposited in his mind and imagination" (Al-Hatab, 1994, p. 330) Thus, spontaneity is spontaneity in performance, which is available through intensive exercises targeting the actor's skills and creativity. As for stereotypes, it is linked to prior awareness outside the area of spontaneity, as it is prepared in advance according to ready-made characters, that is, technique. Dim characters as an icon that cannot be renewed or achieve the act of communicating with the recipient / child, and the researcher believes that the stereotypical performance is a performance based on ready-made structures and marketing skills with repetitive forms as well as their contents. Just as the thinking process is an important process that operates in two areas, the first is the awareness area and the second is the unconscious area the first is what is related to stereotypes because it has a prior thinking of what happens. As for the subconscious area in preparing the performance, it is basically a creative area that breaks the horizon of reception and refers us to new images that are different from what the child / recipient expects.

The second Subject: The types of child theatre and the actor's performance technique.

The diversity in the child theatre according to the forms and contents produced a diversity in the technique of the actor's performance, as that technique followed steps and skills related to the type of theater directed in thought, art, and technology, as we can call these types its multiple branches and its various occupations, which are divided into two parts. Puppet and puppet theater and diagnostic drama theater.

Puppet and puppet theatre: this theater is considered one of the ancient theaters that appeared after the sixth century AD, relying on simple tools as well as lined themes and more modest techniques with the development taking place in the adult theater in particular and the progress of civilization in general, child theatre also began to develop and diversify, so that new types appeared, including: - Glove puppets, It is one of the types of simplicity and ease in installation, formation and manufacture, as it is simply made of wood and cloth with a head and a torso covered with a piece of cloth hollow from the inside.

Shadow puppets: It is one of the arts with multiple formations. It is flat puppets with a transparent screen and a light source. These flat puppets are moved behind the screen, and the light source is also shone on them from behind, so nothing can be seen from the puppet other than its shadows. With his technique in gloved puppets by holding the puppet from the bottom and moving it with a special technique that is consistent with the character to be presented behind the screen.

Stick puppets: these puppets are fixed on small sticks, as the technique of moving them is different from the technique of glove puppets and shadow puppets, so that a group of animators can move a specific part, as the technique is difficult, and this causes all the animators to be consistent in moving the puppet, that is, there is an aesthetic harmony between the movement Head, torso, legs and arms.

Thread puppets: This type is somewhat different from the previous types, as it is a puppet whose limbs and head are shaped by a group of strings hanging from the ceiling of the stage, according to the sizes of the puppets, and they are moved by a group of movers, each according to the character to be presented in the puppet theatre. (Salam, 2004, pg. 73)

As for the second type, it is more present at the local, Arab and international levels, although it suffers from a weak presence in educational institutions, starting from kindergarten and ending with middle school. Building communities while they are children.



The Diagnostic Dramatic Theatre, is a theater that appears under two titles, the first is the school theater and the second is theatrical groups. As the first cares about the child from an early age through the educational institutions represented by kindergartens and primary and middle schools, which is the first base for developing the child's taste and adapting his skill as a viewer, representative, imitator or imitator, as all of these experiences help him even in his public life, as "the purpose of establishing a children's theater It is giving an opportunity for children to practice acting in addition to educational, moral, social and scientific behavioral education, as well as entertainment and enjoyment... And its educational value seems clear and understandable" (Al-Salem, 2014, pages 192-193). The child often enjoys these performances that simulate his imagination according to his educational and environmental references. Some of them follow those plays whose characters are constructive (sunflower, palm tree, pomegranate tree, flower), meaning that the actor plays the role of these plants. If the actor is a child or an adult, in both cases he needs The actor used a high technique to convince the child of his acting role. Some children like to watch theatrical shows whose characters are animals such as (the lion, the tiger, the wolf, the dog, the owl, the rooster, the hen). On superheroes such as (the witch who flies on the magic broom, the child who holds the magic wand, characters from outer space, the flying saucer, the spaceship), and these types of shows need high techniques at the level of presentation and the level of performance (technique) for the actor to reach a degree Real persuasion for the recipient child, as the actor's performance of the actor's personality in "physical, vocal and intellectual variables is closely related at the moment of performance" (Mohammad, 2018, p. 62). The technique of the actor's performance in these performances revolves around the active energy of the body as well as the voice. The sound is like a musical instrument that the child listens to in order to achieve harmony with it. It approached the appropriate rhythm for the child in terms of age, musical speed, and the preferred beautiful melody. (Burj) believes that the separation between adult actors and young actors who present their performances to the child must be a scientific separation, as he considers "(entertainment drama is a drama presented by children to children, as for what is called children's theater, it means performances represented by adults even if those performances are used A child may play the role of the child in that play, and this means that the actor's performance technique differs from one theater to another, for adults the performance technique is special and for children also a different technique, that moving away from the stereotypical technique is not subject to automatic interaction by the child / the audience, it refers us to that communication with the show He may suffer from a big problem, as the child, by nature, has a wide imagination, and he wished for a wide horizon to absorb all the vocabulary present in front of him on the stage.

THEORETICAL FRAMEWORK INDICATORS

- 1- The interest of children's theater in topics related to childhood and according to age groups, and to be familiar with the anatomical, social and psychological aspects, and that Theater is a teacher for children and the best motivator for good behavior.
- 2- Paying attention to the advanced movement that gives enthusiasm to the child through the actor's technique and performance skills. As well as emphasizing the elements of the show represented by the idea, story, characters, dialogue, scenes, costumes, lighting, music, effects and complementary elements of the theatrical show for the child.
- 3- Child theatre needs performances that stimulate their imagination and satisfy their curiosity.
- 4- The technique of the actor's performance in every type of child theatre needs a different technique that is not devoid of multiple skills, and that these skills need continuous training to move away from stereotypes and approach automatic performance.
- 5- Presentations made by adult representatives. It is called child theatre and the performances that children represent for children is called recreational theatre.



RESEARCH PROCEDURES

Research community: The research community was represented by the theatrical performances presented in the year (2016), as one sample was chosen from the original research community in an intentional manner, in line with the research objectives.

Research Methodology: The researcher relied on the descriptive and analytical approach in his research procedures on the sample.

Research tool: The researcher relied on several tools during his analysis of the research sample, most notably the direct observation as well as the hard disk of the sample (CD) and what was written about the presentation in terms of criticism in newspapers and magazines, as well as the direct interview with the director of the sample.

Research sample: One sample was chosen intentionally, which is the presentation of the play *The Small Chalk Circle*, written by the Spanish writer: (Alfonso Sastre), directed by: (Iqbal Naim), produced by the Cinema and Theater Department / The National Acting Troupe, which was presented on the national stage in 2016.

Analysis of the research sample form

Play: a small chalk circle

Written by: Alfonso Sastre

The Play story:

The children's plays are considered a kind of theater that targets the age groups of the child at all levels of knowledge, and the play (*The Small Chalk Circle*) is nothing but a dramatic story whose story was inspired by the story of our master Solomon (PBUH) with the woman who claimed her dispute with another woman about a small child and which of them will be the child's returner. We also see the same subject in (Brecht) and in the play (*The Caucasian Chalk Circle*), which the playwright (Sastre) refers to in the text of his book (*Child theatre*), in which the text of the play (*The Small Chalk Circle*) is mentioned. We see that the theatrical performance has diversified with its spaces formed according to the aesthetics of the childish theater, from various light sources and flashy colors, in addition to the diversity of the performance according to the characters who presented themselves since the beginning of the show, revealing the nature of the personality and its three dimensions (natural, social and psychological). The show begins with an introductory scene (pantomime) through which the nature of the characters is embodied, between the puppet and (the narrator presenter) and between the judge and Mrs. (Ma) and Mrs. (A). We see all of this in the first part of the story, which was divided into two parts or two chapters. Music has an important role in rooting the child's reception through its harmony with the music. It also gives an impetus to the actor in shaping and diversifying his theatrical performance without falling into the trap of stereotypes. The director says, "I do not work on stereotypical, because my theatrical project depends on breaking stereotypical, because the performance of the actor is epic in form and content, and what the child sees changes after a while" (Al-Salem, 2014, p. 85)

SAMPLE FORM ANALYSIS

Since the first opening scene, we see that the actor's performance depended on his physical capabilities when the actors presented themselves through the body, strolling to play with the children to bring joy and pleasure into their hearts. They presented their characters (the mother, i.e., the mother, the doll, the judge, and the narrator), and their bodies were formed in a different way between every moment and another, and here the technique had helped the actors to communicate with the recipient child through a variety of movements, gestures, and signals. As the director says, "I make the child dance and sing in order to stimulate movement in him or create something new other than the thing he knows. Through dancing and singing I break the monotony and his sense of time. The scenes are short and changeable, and the dialogue between two



characters I work to turn it into singing. I also take care of the color. In the child theatre I use a lot of Colors because it is a factor of attraction to the child and breaks the monotony for him" (Agha, 2017) Everyone goes out so that the narrator keeps telling the story of the small circle and then to present the characters successively through his movements that were characterized by mechanical movement as if he was playing the role of a puppet moving by means of a mechanical machine, then he announces the small circle so that we can find it through A visual stimulus appears on the stage in a beautiful way and with harmonious movements, trying to cross the boundaries of that circle, accompanied by the anticipatory musical influence that draws the spectator to the child. Then the narrator, the presenter, or the director summons the rest of the characters to perform, to the tune of dance music, movements that reveal their personalities, including the mother, the doll, and the mother. It has a classic feature, but it does not soon change or change into childish movements that are consistent with the simplified dialogue that aims to be delivered to children.

The judge enters with the sound of a trumpet and in the manner of a military march, to settle down to the right of the stage. It turns out that the technique used in the performance of the character of the judge has changed the technique used in the performance of the character of the clown, as the director intended to separate the two characters through movements, so we find that the character of the clown was characterized by complete freedom in occupying spaces right and left and above and below the stage in addition to the ground movements, jumping and free play that accompany it. Music or tapping on the drum, but the personality of the judge was characterized by non-loose movements closer to affectation, being an official figure that must be balanced, as it is a symbol of justice and law, and this must be present in the imagination of the child who must be educated to give people their rights and not to deprive them or conceal a testimony of truth from them . In the scene of summoning Mrs. (A), we note that her performance structure may be distributed between the use of the vocal layer as well as the motor action, so she enters crying in a comic way through manipulation and intonation of the vocal layer while she cries and moves with movements distributed between slow and fast, so the actress deliberately employs her vocal layer (the soprano), which is She practices the act of crying intermittently, which causes laughter, based on her story, which says that the little one is her child, while another woman named Mrs. (Ma) also claims that that child is her son. She carried it with multiple uses while wiping her nose in a way that inspired laughter. The actress also employed her physical technique by dancing with movements that varied between rocking an imaginary child in her arms with circular movements and localized movements, in addition to singing with a variety of vocal layers. Then the clown announces the entry of Mrs. (Ma), and the latter enters in a quick and laughable way, especially when she collides with the clown and throws him to the ground to pass over his body, heading towards Mrs. (A) to catch her, but the latter runs away behind the judge and creates a state of chaos in which everyone participates, as we see from the first moment that the technique of the actress (a character) was different from the other characters in terms of form and content, as well as the movements and gestures that were characterized by speed, quick transitions, quick dialogue and quick reactions, as it was characterized by the abundance of gestures and signals. We return again to the clown, and this time he uses singing as a skillful vocal technique that pushes the performance forward to present a character with various skills distributed among movements, gestures, signs, dancing and singing. To open the second chapter of the show, he sings with a group of girls to show us the story of (Lolita and the disjointed doll), We see here the character of the doll with high technical capabilities because it needs physical flexibility that allows it to present plastic movements of a character characterized by softness that is shaped as agreed, so we see it applying from head to toe, or moving one arm and the other static, or tending to the far right, then to the far left, or backwards As well as forward, especially in the scene of the clown and the puppet. The actor's energy was distributed through the diversity of the performance, which was characterized by professionalism resulting from experience in this field, in



addition to the intensity of training on the characters in all its details, until we showed us the capabilities that have a clear impact on the recipient child through the body in its movements, dwellings, and voluntariness, as well as the effectiveness of the formations and the kinetic and complex formations at the same time Which harmonized with the vocal layers in the scenes in which there is singing or interaction with the audience of children.

RESEARCH RESULTS AND DISCUSSION

- 1- The typicality and spontaneity of the acting performance depends on the skill that the actor possesses when he performs the roles assigned to him.
- 2- To get rid of stereotypical, the actor needs continuous training in vocal and physical performance techniques
- 3- The child theater shows the need for actors with special characteristics that differ from an actor presenting a show for adults.
- 4- stereotypical is falling into ready-made clichés without thinking about the depth of the personality and its minute details
- 5- Spontaneity is a performing technique that needs refinement, research, and rehearsal over the length of the actor's stay in this profession (the acting profession).

CONCLUSIONS

- 1- The skill (of performing roles) is considered one of the most important experiences that the playwright performs in general and the actor in the child theater in particular.
- 2- The actor must be in a continuous workshop on his performance of the character and work on innovation and discovery during rehearsals.
- 3- The actor in the children's theater needs specifications that he can only obtain through his awareness and awareness of the age groups to which he presents that show or the play.

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