

Research on Teaching Characteristics and Talent Training Strategies in Training Actors by Improvisation Practice

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Abstract: The performance major is a highly practical major. The purpose of performance teaching is to cultivate actors with creative ability, and to explore and enrich performance teaching methods and means suitable for our era and society. This article will start by expounding the concepts of improvisation and improvisation practice, taking improvisation training as the starting point, and initially discussing the meaning and function of improvisation practice in performance teaching. Analyze the teaching purpose of improvisation practice and study the psychological basis of improvisation practice. Summarize and create new ways to practice improvisation. Provide a new idea and possibility for other researchers and students to create characters.

1. Introduction

Impromptu performance refers to the actions and lines that the actors naturally reveal according to their own understanding of the performance content at the performance site without accepting external instructions or pre-designed according to the script [1]. Improvisation refers to the temporary addition of dialogue or stage action that was not originally in the script. Compared with other forms of theatrical performance, improvisation has very high requirements on the artistic attainments and performance ability of theatre actors. Therefore, improvisation, as a teaching method of theatre performance, is widely used in the teaching process of theatre performance art. Impromptu performances emphasize interaction and communication with live audiences. In the process of improvisation, the actors are by no means talking to themselves on the stage. Instead, they need to fully communicate, communicate and interact with the audience. Of course, some actors have direct dialogue and communication with the audience during the improv performance. There are also some actors in the process of collaborating and communicating with the audience. More use the way of emotional communication. That is, by observing the audience at the scene The response to their own performance, adjust your emotions by reacting to the audience. If there is no adequate communication and communication with the audience, the impromptu performance of the actors will lose momentum and direction. It is also difficult to achieve the expected artistic effect.

Improvisation practice has now become a commonly used teaching method in the teaching of drama performance at home and abroad, in the stage of actor creation quality training, improvisation practice plays a leading role. In the role rehearsal stage, improvisation exercises help students to create a distinct character image, so that the students themselves are unified with the character image. Improvisation exercises are thought and researched as a long-term effort to develop students' performance abilities. Teachers use improvisation exercises to keep students in an excellent creative state [2]. Develop students' comprehensive quality and mind, so that students have broad thinking, quick thinking, quick response, strong desire, active action, flexible and lively communication, so that students can be handy when creating roles. It can be seen that improvisation practice is an effective teaching method.

2. Practice Methods of Impromptu Performance

In Moliere's theatrical performances, improvisation has become the most important creative

means [3]. As early as the silent movie era, improvisation was widely used in movies. When performing, actors mainly rely on their movements and expressions to express their feelings. When filming, actors mainly improvise according to the director's prompts. This makes the actors of that period have super improvisation ability, and they can immediately create character images according to situations, such as Chaplin, all of his films have improvisation [4]. The uncertainty of impromptu script content leads to higher requirements for actors' on-the-spot reaction ability and creativity. Therefore, in drama education and teaching, allowing students to practice impromptu performances continuously can help students improve their on-the-spot reaction and improvisation creativity, and can improve students' ability to shape characters, thus improving students' comprehensive quality of drama performances [5].

In addition, in every impromptu performance practice, students will have brand-new attempts and feelings, which can well open up students' cognitive thinking about drama performance and accumulate their own experience and experience in shaping characters. Before an actor can show convincing behavior on the stage, he must develop his expressive ability to respond to various emotional and physical reactions in life. Develop actors' comprehensive perception ability, and impromptu performance exercises help students develop their own perception ability. This paper holds that improvisation is the instinctive expression of people's feelings about the environment, the inherent ability of human beings, and the natural reflection of all living things. Human beings use this old ability to express themselves. In this kind of instinctive expression, people show the emotions and emotions of the characters with their body, language and emotions with the psychological state and natural situation at that time.

3. Application of Impromptu Performance Practice in Teaching

3.1 Psychological Basis of Impromptu Performance Practice

In performance teaching, students sometimes feel at a loss when faced with the content of performance learning. Teachers use impromptu performance exercises to give students on-site task requirements, suggesting and inspiring students to master the ability of performance creation [6]. For example, in performance teaching, teachers ask students to concentrate on practice. After repeated practice, students are already familiar with and confident, and can easily master this action process. Teachers propose different changes in prescribed situations. Suggest that students put forward higher training goals for themselves. If a student can't find a reason to refuse a small request in the impromptu performance practice of an acting teacher, he will suggest to himself that he agrees to this request. When he is involved in this impromptu performance practice, he will have his own actions to meet the required perceptions or attitudes.

At this time, if he refuses the later request, he will have cognitive disharmony, and make the change of attitude a process of continuous improvisation. In the practice of impromptu performance, it is often the case that students have the idea of performing before the teacher has finished explaining or just put forward the topic, and the students intuitively identify the behavior process of performing. When students see a topic of impromptu performance, they are often inspired by their life experience and quickly get their performance ideas. Students can practice impromptu performance in an imaginary space environment with the help of the shape of props and thinking of the living space environment. These intuitive judgments are not analytical, they are not obtained by logical reasoning step by step, but a direct judgment and overall grasp of impromptu performance practice. Students can quickly identify, directly understand and comprehensively judge the objective objects, phenomena and languages, among which intuitive inspiration is the key link.

3.2 Characteristic Teaching of Improvised Performances to Actors

In the training of performance creation quality stage, the content of performance teaching includes the training of performance elements and the training of action ability. In foreign performance teaching, impromptu performance practice runs through the whole process of performance teaching. Students have been doing impromptu performance practice from basic

training to role rehearsal. Therefore, according to the specific situation of students and the training objectives and requirements of each teaching stage, teachers will adhere to the principle of gradual progress, use various impromptu performance exercises for performance training, and create many impromptu performance exercises to enrich the means of performance teaching. When in a closed state, students can't absorb, feel and think, and of course, they can't express and communicate well. Therefore, relaxation is the main content of performance training and a prerequisite for students to create characters. Improvisation practice can help students improve their physical feeling ability and arouse their psychological and emotional expression ability. For example, if the teaching purpose of relaxation and concentration is established, we can design an impromptu exercise in a private place. Performance teachers require students to relax and concentrate, and imagine the performance training space as their own home or an environment with no one around them. Students should do what they should do naturally and relaxedly, without any influence from the surrounding audience. In the practice of impromptu performance, students use relaxation and concentration to avoid physical tension, which helps students to relieve stress mentally [7].

In shaping the characters, actors should transform the fiction of the script into the artistic reality on the stage, which requires the help of creative imagination to find a reasonable basis for all fiction in the play, as well as the experience and behavior of the characters in the play. This kind of meticulous and reasonable imagination of the characters' thoughts, emotions, personalities, temperament, manners and habits is the creation of characters. From the above-mentioned feeling the sunshine impromptu practice, we can see that impromptu performance practice has played a very good role in cultivating students' imagination. In an open environment, students spontaneously expand their imagination of performance creation. In the process of completing the requirements and tasks of impromptu exercises, students have the ability to imagine. In the specific creative practice, impromptu performances play a greater role. Improvisation exercises provide a new idea and possibility for other researchers and students to create roles.

Generally, the script is scheduled in advance. When the first act begins, what will happen next and how it will end in the end have been written and rehearsed. Students perform all the lines and actions that have been prescribed in advance, and even rehearsed many times. At this time, students' attention is often placed on themselves. Their minds will intentionally or subconsciously consider many things unrelated to the play, and they will show instead of real experiences and actions. Improvisation exercises can always keep the actors alert, alert, engaged and highly flexible. Students do a lot of exercises and gradually develop the ability to turn the predictable life into the unknown "first experience".

4. Training Strategy of Actors Based on Improvisation Training

Acting major is a highly practical major. Improvisation practice can release the creativity and personality of actors to the maximum extent in acting teaching, and avoid some deliberate affectation and falsehood. However, no matter what kind of practice, it can't be separated from the reaction of people's five senses, because actors themselves are creative materials and tools [8]. Only by digging their imagination and emotional memory from the actors themselves can we help them awaken their subconscious responses to sensory stimulation in physical, emotional and psychological aspects. In the practice of impromptu performance, all exercises are a kind of training for actors. In practice, we constantly explore any possibility of one kind or another of the characters, and finally slowly find out the characters' actions, events and distinctive characters that are more accurate, reasonable and logical in different prescribed situations. Generally speaking, the practice of improvisation is accomplished by the improvisation of actors, so sometimes some unexpected accidents will stimulate the creators invisibly and help the actors to find the self-feeling of the characters. In impromptu performance practice, both students can't expect to make this practice a success only by themselves. It can only rely on the instinct and organic interaction between the two roles, and the impulse and reaction that students subconsciously and naturally generate at this moment according to the live communication without any prior consultation and preparation, as well as the strategies and methods that they instantly decide to adopt in order to achieve their goals.

Improvisation exercises help students shape vivid characters and unify themselves with their roles. Students must live as others in the prescribed situation provided by the playwright. Usually, the prescribed situations provided by playwrights are more specific, and the relationship between characters is more complicated. It is difficult for students to find out the feelings of characters very well only by doing biographies of characters. Improvisation practice can play a role just at this time. The content of impromptu practice is completely created by students according to the prescribed situation: the lines become the tools of action, rather than the instructions that dictate what the characters do and how to do it. Therefore, in this case, acting has become a creative method that relies on the instinctive reaction of actors to change the relationship between characters.

5. Conclusions

To sum up, impromptu performance practice is an important teaching measure in the performance teaching classroom. Teachers should make full use of impromptu performance practice to help students improve their inner emotional expressiveness, stage body language expressiveness, and help students learn to control their emotions, so that they can be freely retracted. Secondly, it is necessary to improve the professional level of impromptu performance teachers, strengthen the training of teachers' professional knowledge, and require teachers to participate in impromptu performance activities extensively, so as to improve the practicality and effectiveness of teaching. On the one hand, art colleges should strengthen the training and education of existing teachers who specialize in impromptu performances, arrange for them to regularly go to professional art groups for impromptu performances training or practice, and comprehensively enrich the practical experience of these teachers. On the other hand, it is necessary to extensively employ outstanding performers from art groups as part-time teachers, and regularly provide professional artistic guidance for students' impromptu performance training, so as to effectively improve the impromptu performance training level of art colleges.

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