



Characteristics of amateur performance in educational theater

Khalid Waleed Khalid Al-Mashleh

Khaled.20fap3@student.uomosul.edu.iq
University of Mosul - College of Fine Arts - Department of Performing Arts

²Prof. D. Mohammed Ismail Al-Taie

dr.mohammadismaeel54@gmail.com
University of Mosul - College of Fine Arts - Department of Performing Arts

ABSTRACT

The Avocation and professionalism worked to establish a representative performance in which educational theater was defined as an art with its techniques, methods, and theatrical experiences through transitional stages towards modernity. Among these theatrical experiences, the role of educational theater has been enhanced, and start to represent performance of amateurs to build an integrated human personality that has the ability to build a society that can continue education and learning. The goal of the amateur is to achieve self-pleasure and broadcast it to the other in exchange for the professional who aspires to reach several material and artistic gains and to broadcast an intellectual and educational message. The amateur is linked to his vision and desires, as he is linked intellectually and physically with performance programs to provide the elements for his technical and artistic success, and between this contrast, theatrical work is transformed into an elaborate art, each of which has its advantages, dimensions and skills that were granted experience to achieve the requirements of focus in the performing art theatrical and capture intertwined ideas, dialogues, tendencies, and emotions, to communicate emotionally in a purposeful educational theater requires great effort in forming and building the backbone of the structure of society. Accordingly, the researcher sought to reveal the characteristics of amateur representation in educational theater. Therefore, the researcher divided the subject of his research into four chapters. The first chapter included the research problem, which was represented in (What are the characteristics of amateur performance in educational theater?) The first chapter also included the importance of the research, its goal and limits and ended with defining the terminology, and the second chapter included (theoretical framework)The first topic (references of amateur acting performance), and the second topic (the characteristics of amateur acting in educational theater), and the third chapter included the research sample, the research tool, the research and analysis method for a play (fairy reality), and the fourth chapter included the results of the analysis, conclusions, then the list of sources.

Keywords:

Mural painting, city's identity, plastic art.

Chapter One (Methodological Framework)

Research problem : The theater had the interest of nations and peoples because of its great importance in the artistic, and educational field because it works to communicate a huge amount of meanings, ideas, information and concepts in a short time and with little effort, and the educational theater offers theatrical performances through amateur actor, which helps the psychological, physical and technical, development of those involved. the amateur performance in educational theater is the real seed for the growth of creative energies and the artistic talents because performance and acting in educational theater has several cases, including: educational drama, school theater, children's theater. All of these types can be employed in educational theater through amateur actors. Educational theater through amateurs takes an active role in building a healthy and balanced personality, and contributes to releasing skills; In order to be able to confront the surrounding world, on the other hand, educational theater is included in extra-curricular school activities, by presenting theatrical performances that are not limited to the school only, but extend to public theaters as well, and in festivals and celebrations related to that. Educational theater is linked to the educational and learning process by taking it as a means of clarification for the sake of understanding and interpretation of some study materials, and to identify the performance of the amateur actor in educational theater performances, The researcher found that the problem of his research can be limited to answering the following question: What are the characteristics of amateur performance in educational theater?

Second: The importance of research and the need for it: The importance of the research lies in the fact that it sheds light on the characteristics of amateur theatrical performance in educational theatre and demonstrates the techniques and skills of amateur theatrical performance in order to

know its specificity and ways of dealing and treatment by those in charge. As for the need for it, it benefits workers and students in the educational theatrical field and activates the amateur's performance to benefit from it in the field of acting and directing by students of schools, colleges, institutes and teams of educational activities at the level of theatrical art.

Third: Research Objective: The research aims to: Know the characteristics of amateur performance in educational theater .

Fourth: Research Limits:

Time limits: (2010 - 2019 AD).

Spatial limits: theatrical performances presented by the education teams in the Educational Theater Festival in (Basra, Karbala, Kirkuk).

Objective limits: a study of the specificity of professional acting and amateur performance in educational theater.

Fifth: Defining the terms: The avocation defined by (Amr Fouad Dawara) from the academic point of view is that "a amateur who loves the theater cannot spare his hobby with any effort, and therefore he cannot fail to immediately enroll in specialized technical institutes as long as the circumstances allowed. (Awni Karumi) defines the amateur actor as the individual who "does not distribute his effort outside the band, nor does he care about material or even moral gain, and he does not distribute his work among similar devices as a professional does." And both (Mary Elias and Hanan Al-Qassab) define amateurs as "people, most of whom are part-timers who work out of love for theater without being source of livelihood for them. Amateurs are not supposed to provide completed work that compares to the work of professionals. The researchers define the term as the practice of activities for pleasure and self-pleasure and to gain and draw the attention of the other, or a self-directed psychological tendency towards doing what may be kinesthetic, vocal, or other expressions without financial reward through various performances and activities that are presented in institutions and festivals.

Chapter Two (Theoretical Framework)

The first topic: references to the amateur performance

The beginning of the emergence of the amateur representational performance in the ancient times, whether by human imitating his prey by hunting or in somewhat advanced stages in the Greeks, for example, was the representative performance between singing, music and acting. Then the amateur acting performance began to move away little by little from the world of singing until it ended up in two colors, namely: theatrical play and the musical play. The most important change that occurred at this stage is: that theatrical plays turned to pure prose and left poetry, because the restrictions of poetry made managing the dialogue between the characters seem grandiose and weakened the necessary movement in the play. Among the most famous writers of this type of poetry in ancient times: Sophocles and Aristotle in Greek literature, Seneca and Plotus in Roman literature, Racine and Molière in French literature, Shakespeare and Bernard Shaw in English literature. What the actor embodies on stage or when presenting any theatrical performance in various places, it is based on movement, and the movement stems from the actor, whether with his body, voice or using one of his tools, he will actually perform any representative performance and it can be said that the closest thing to the audience (the spectator) The student should also think well about the components and nature of the situation, which he will represent, in order to evoke it well in his mind, to identify the areas of difficulty that he may encounter while expressing the representative position, and the acting performance should also depend on imagination and creativity, and to move away as much as possible from realism and stereotype. Likewise, the student should be trained in many and varied exercises, in order to be able to control his body movements well. So the representative performance can only take place according to well-thought-out plans, high-accuracy techniques, and high flexibility in the body, so

that the actor can “control the tools, methods, means and skills through which the performance is performed. It can be represented as follows: external, internal stimuli, which lead to the emergence of motives (external, internal) that lead to the practice of purposeful performance that leads to the achievement of goals (close, distant, personal, social).

It can be said that the representative performance with all of the above is based on one thing, which is the movement, whether it is a body movement, a gesture movement, or a movement that takes place through theatrical tools and techniques that are moved by the performance of the actor.

Although the movement is found in those paragraphs from a picture to a picture, it should have a conceptual value specific to the movement, it becomes an important factor and it should be considered an effective value that has its role in the theatrical performance, we find that movement has an artistic value. The actor’s performance may be a group of images, and these images were formed through a group of movements with the performance of the actor, and thus formed an artistic image with an aesthetic taste. Thus, “the acting performance is one of the main components of the theatrical performance. The theatrical text, no matter how strong it is in expression, remains helpless and static as a literary and artistic product trapped between the author’s thought and the reader’s mind. The actor, through his performance, translates the author’s words into movement and life on the stage and conveys his ideas through his own tools of suggestive voice and expressive body with his formations, expressions, movements and stillness... Through his personal means, body and voice, he makes his perception of the character he represents on the stage something visible or audible by the viewers. The representative performance with its structure that contains performance and representation, which constitutes the performance, which is the movement of the actor’s body during the performance of the role that he assumes, It is considered acting. The

acting performance is part of a whole, it is part of the theatrical performance or of the play. The actor, with his acting performance, overwhelms what the author wrote of lines and sometimes exceeds what the director gave him directions, and thus we enter the amateur actor who will be our next station.

The second topic (the characteristics of amateur acting in educational theater)

The amateur theater actors are distinguished by their lack of interest in place and time, and this differs from the professional theater. Amateur theater differs mainly from professional theater in that it does not, in most cases, have a fixed stage on which to present its performances, as they often prefer to present their performances in the traditional way, and prefer to present them in an unconventional way in places of mass gathering: in clubs, public parks, fields, cafes, and on Beaches and in the squares, and the amateurs bear the hardship of wandering and roaming willingly, so they do not demand a financial reward for their efforts.

They often pay for these tours out of their personal expenses and they are happy with the admiration of the audience for their performances, and their word and thought reaching that audience. In fact, amateur actors do not have experience and knowledge of theaters and the professional way of acting, which is why they are called amateur actors. And their performances are presented in places that can be unconventional, as they do not depend on a stage or a showroom. On the other hand, there are difficulties that actors face in performing. The amateur actor when he loves the art of acting "and loves to learn it, he does not know the origins related to it at first, and it can be said that He has natural inclinations, or some would like to say that he has a talent, which leads him to love learning this art. It is clear that every art has its principles and origins, It seems that a person who has tendencies towards acting can act in a theatrical performance even without studying the art of acting or even without learning it practically from a teacher or those who preceded him, This happens because the

tools of the actor's are his body and his voice, as nature gave them to him.

Here, we see amateurs in their nature, tending to do something they love and perhaps want to develop their abilities with it, so the amateur actor is more creative with his art compared to other, because the amateur can work on that talent that he possesses because of the availability of tools with which he works and it does not cost him anything in First of all, and the tools are his body and his voice. He can use them wherever and whenever he wants to.

For this reason, we may find that "amateur theater is not supposed to present complete works that are compared to the works of professionals, but at the same time, the name "amateur theater" does not carry a derogatory meaning. In many cases, the amateur theater was for the experimental movements that enriched and renewed the theater. It can also present performances under the supervision of a professional director or take the collective creativity formula.

The performance of the amateur actor, no matter how bad and poor it was, had the basis for reaching the professional area. The acting performance started as a hobby and then reached the stage of professionalism, even if the coach and the work official were professional. Here we are in front of amateur actors and not professionals, and for this we find that "most of the amateur performers feel some degree of anxiety, and some of them may reach a state of extreme panic, especially when they occur in front of the audience. Therefore, we find that the amateur performances are not committed to the methods of representation, and we often find them turning their backs to the audience and moving according to plans they have drawn for themselves and not plans drawn for them, so that their movements became normal "that the movements are closer to what is happening in reality, they live the role and not represent it. The possibility of giving their backs to the hall using the sound of the usual conversation between the characters, and the aim was to give

the impression of real people living in real places and performing real actions in real lives.

The performance characteristics of the amateur actor

The amateur actors participate in the theatrical performance to enjoy and their performance is below the standard, meaning that they are indifferent to the responsibilities that fall upon them in the acting performance, and therefore they are not committed to the methods of acting and they have a set of characteristics, including:

- Weak integration and be showy and narcissistic.
- Be passive and stress.
- They tend to be overly anxious and have weak bodies.
- Strengthening the idea that amateur theater is an aspiration for the poor and middle class and self-assertion through action.

The performance of the amateur actors is very exaggerated, which makes it easier for the audience to understand their intentions. The performance of amateurs on stage and in public places is less important than if they perform with professionals. The amateur when he performs separately from the professional shows more selfishness and is more tense and weak because they represent themselves and not the character to be embodied. The amateur actor with his professional colleague is more fortunate and more worthy of gaining scientific and practical knowledge experience by communicating with the professional.

The indicators that resulted from the theoretical framework

1. The amateur's performance style is characterized by creativity in using his talent due to the availability of his tools, which are limited to the voice and the body, so he can use them wherever he wants.

2. Amateur actors do not perform according to a specific time and often perform away from the fixed stage, as they perform in front of gatherings and audiences.

3. The amateurs' work is limited to being incomplete when they perform alone, as they face difficulty in performing, so we find them turning their backs wherever they want and performing directly away from integration.

4. The occurrence of some anxiety and shyness among the amateur actor in front of the audience, because they are not committed to the methods of acting.

5. They act as if they are living in reality and in their normal life, meaning that they live the role and do not represent it.

6. Amateurs are indifferent to theatrical techniques, so they use their normal voice layer without any coloring, and thus their performance is stereotypical, conveying an idea different from the main idea or in an unsatisfactory way.

7. Weakness in performance and formation, and they give movement a priority over dialogue, so its performance is poor and radiates anxiety and tension.

8. The performance of the amateurs is characterized by achieving their desire, as the performance gives them an outlet to express and show their talents that are overcome by the self.

9. The amateur actor deliberately shows all his energies and creative potential through acting in order to present his best.

Chapter Three (Research Procedures)

First: The research sample: An applied sample was selected to present a (fairy reality) according to the following justifications:

- a. It's Approach to the title of the search.
- b. It Justified the answers to the questions of the problem.
- c. It is closer to achieving the research objective.

Second, the search tool

The researcher relied on the indicators of the theoretical framework to analyze the research.

Third: Research Methodology: The researcher relied on the descriptive (analytical) method to analyze the research sample.

Fourth: Analyze the sample.

Play: fairy tale, written by: Ali Abdalnabi Al-Zaidi, directed by Jawad Musa Al-Saadi. 2014.
School Activity Theater

Play's summary:

Because of a mistake by Azrael (the angel of death), Awad bin Halima enters the grave as a martyr in one of the bloody wars in Iraq, as a result of the similarity of his name with the real and original Awad bin Halima. The play was based on the paradox employed by the play's author. The owner of the tomb will enter, claiming his land. After a conflict between them, the owner of the tomb comes out without a solution to his case. And then the angel of death intervenes to solve the case, leaving the dead to think about the matter. Then the wife enters trying to return him to her arms, and to his homeland, and the dead thought that she had died too, and he met her and he is happy with this news, and as soon as he knew the truth of her coming, he expels her and she goes out without her will, and then enters the alternative to tell the dead that he is the original Awad bin Halima, so the dead says to him: This is not my fault to come out without a result, and then the scenes are repeated again with everyone entering and asking the dead to leave, but he refuses to return home because of the darkness surrounding his country and the Wars that may never end. Moreover, in every scene, the (dead) remains happy in his grave, hating the world of the living. He chose his grave as a paradise, composed of his songs and melodies, and all scenes in the play are based on mocking the homeland and martyrdom.

Analysis

(amateur students) as (the dead) The amateurs dance on the melodies of the maestro when the death leads them with his sweet melodies to dance around the hero represented by the character, taking from their performance simplicity, calmness and serenity. They are similar in the movement because their cause is similar, so their movement represented a dancing educational language with which they addresses the recipient. Their movement was at different levels in order to carry the show with

ideas concern humanitarian issues and its end in society is one that the director's imagination by employing music made one of the amateurs play the guitar to simulate the homeland. the owner of the land enters, (the dead) enter their graves, and then the dead come out of their graves (the amateurs) represented by the (the dead) so the owner of the land comes out terrified. The director employed their performance represented by the body away from the spoken word so as not to convey an idea different from the main idea. The amateurs were embodied by their performance by embodying the dances that they had always dreamed of in their normal lives. They acted to live as they really are, to live that role away from its embodiment. The scenes of the amateur group in this show took on the contents of an educational theatrical, As the amateurs expressed that they are one mass alongside with the main character (the dead) and they are affected by one position, an educational and human position, to recover part of their stolen rights, and also (amateurs) relied on their acting performance, leaning on the personality of the dead for his professionalism in acting in order to erase the shame and anxiety generated within them in front of the audience. The (amateurs) tended to disappear from time to time inside their graves so that the director gave them strength in their defeat and anxiety as a result of those battles that were the cause of their martyrdom. In this show, the body role played by the amateurs to convey and embody the facts of the theatrical performance. And when the angel of death calls from his throne, the (amateur) trembles to escape with a movement employed by the director full of chaos, anxiety and tension to give weakness to the dead in favor of the strength of the angel of death. The amateurs expressed their deep sadness and concern over the fate of Iraq by losing human and educational life and the ways of free living. The actors (amateurs), despite the similarity of most of their movements and the similarity of the uniform that the director employed to be in white to be their shroud, yet their fateful story is similar in the dramatic event, as they are either

characters who have been wronged, or their fate was death, suicide, or murder. They are trying to erase their memory of the tumultuous life. They are searching for themselves and that role they loved to be in. Their performance was between dispersal and returning to their graves, and gathering around the hero to console themselves with his sad songs to express the extent of the catastrophe that befell them. The body is scattering the papers they wrote down from the death sermon. And tear up what was written on their graves to be used by the director with something else. He made every tomb a musical note, moving the body to its tunes, adopting an educational spirit from their performance to avoid violence and accidents, thus developing a sense of artistic and aesthetic taste among the students. It gave hope to return to the future so that they would disappear back to their graves. The performance of the amateur students represented by (the dead) through their performance and their dealing with professional personalities positively shielded them from all the weaknesses possessed by the amateur actor who appeared through their dealings with the (professional), so the (amateur) took formations from the body. Almost recurringly, they were able, through their performance represented (by death), to reflect the bitter life in which they aspired to be alive. The amateurs also adopted in their acting performance the body techniques that they were accustomed to in their lives away from theatrical body techniques in embodying the role. Theatrical presentation techniques and the performance of the amateur actors have acquired an aesthetic and educational quality to the play. When the spectator enters a performance hall, he notices the presence of graves and the presence of a lavatory (Jacuzzi) and the theater is dark, so the recipient knows this is an end with no escape. And we may die as sinners but the way is still for us to change, to review ourselves to correct what is wrong with us and from others. Through the educational theater, there are still signs of reform and stopping mistakes and heading towards the right goals.

Chapter Four (Results and Conclusions)

First, the results:

- 1- The amateur actors based their performance on kinetic expressions without paying attention to gestural and vocal expressions, as the absence of dialogue in the performance of the amateur actor is only in simple particles in the theatrical.
- 2- The amateur actors resorted to promoting their roles to the folklore.
- 3- The theatrical technique used has contributed to breaking the stereotype of amateur performance by using singing and dancing with its multiple functions.
- 4- Groups represented by (amateurs) played an influential role in creating visual formations that broke their affiliation with amateurs in the moving and changing formations in the display space.
- 5- The internal emotions varied between the amateurs' performances, as their emotions formed the opposite of the professional's performances.
- 6- The amateur actors were based on the principle of revealing the playing cards of the acting game based on the theory of epic theater and this is a body of breaking illusion in the theater, as they were interested in their performance on the general course of the character in (its positions, goals and ideas).

Second: Conclusions:

1. In his acting performance, the amateur actor is not subject to a set of obligations, such as commitment to the idea and goal of the play and the obligation to maintain the character's rhythm.
2. The amateur actor resorted to his acting performance by mixing education and art gradually and moving with the performance techniques data to create a kinetic formation and a holistic expression that goes along with modernity and contradicts tradition.

3. That the directors deal with amateur actors in educational theater performances as a parallel dramatic element in the structure of theatrical performance, thus establishing a knowledge base in amateur theatrical performance.
4. The directors deal with the amateur actors with privacy in the theatrical performance, as they constitute one mass through their performance.

Sources and references

1. Bin Ali, Muhammad Bin Makram: Lisan Al Arab, (Cairo: Dar Al Maaref Publishing, 1882).
2. Dawara, Amr Fouad: The director's role between amateur and professional theaters, (Cairo: The Egyptian General Book Authority, 2006).
3. Karumi, Awni: Acting outside the circle of professionalism from the beginning , (Emirates: Department of Culture and Information for Publishing, 2006).
4. Al-Qassab, Marie Elias and Hanan: Theatrical Dictionary, Concepts and Terminology of Theater and Performing Arts, (Beirut: Library of Lebanon Publishers, 1997).
5. Al-Baghdadi, Abi Al-Hasan Ali bin Suleiman bin Al-Fadl: The Book of the Two Choices, The Choice of Al-Mufaddal Al-Dhabi and Al-Asma'i, from the poems of the Arab scholars in the pre-Islamic era and Islam, achieved by: Muhammad Al-Sayyid Othman, (Lebanon: Dar Al-Kutub Al-Ilmiyya, 1971).
6. Baali, Hafnawi: Child Theater in the Arab Maghreb, Present in the Arab Cultural Scene, (Morocco, Tunisia, Libya), (Jordan: Dar Al-Yazuri for Publishing and Distribution, 2014).
7. Al-Hatmi, Alaa Ali Aboud: A Dictionary of Terms and Media, presented by: Yasser Abdel-Saheb Al-Barrak, Mr.: Samir Abdel-Moneim Al-Qasimi, (Jordan: Methodology House for Publishing and Distribution, 2016).
8. Dean, Alexander: Foundations of Theatrical Direction, see: Saadia Ghoneim, Murr: Mohamed Fathy, (Egypt: The Egyptian General Authority for Books, 1975).
9. Shanawa, Muhammad Fadhil: Anxiety in theatrical Actor's Performance, (Jordan: Dar Al-Radwan for Publishing and Distribution, 2014)
10. Beatly Qassem: The Language of Movement, the Body and the Art of the Actor, Studies 32, (UAE: The Arab Theater Authority, 2016).
11. Wilson, Glenn: Psychology of the Performing Arts, see: Shaker Abdel Hamid, Mr.: Muhammad Anani, The World of Knowledge Series - 258, (Kuwait: The National Council for Culture and Literature, 1978).
12. Glenn D.wilson: psychology and performing arts, crc press, amesterdam, 1991, p.124. MATTHEW FRANKS, DEMOCRACY AND DRAMA IN BRITAIN AND IRELAND 1880-1939, AMERICA, UNIVERSITY PENNSYLVANIA PRESS, p.128.
13. S. Itakura, K. Fujita (Eds.): Origins of the Social Mind Evolutionary and Developmental Views, JAPAN.
14. Amr Fouad Dawara: The Director's Role between Amateur and Professional Theatres, (Cairo: The Egyptian General Book Organization, 2006), p. 162.
15. Awni Karumi: Acting outside the circle of professionalism from the beginning to the hobby, (UAE: Department of Culture and Information for Publishing, 2006), p. 174.
16. Mary Elias and Hanan Al-Qassab: Theatrical Dictionary, Concepts and Terminology of Theater and Performing Arts, (Beirut: Library of Lebanon Publishers, 1997), p. 514.
17. Abi Al-Hasan Ali Bin Suleiman Bin Al-Fadl Al-Baghdadi: The Book of the Two Choices, Choice of Al-Mufaddal Al-Dhabi

- and Al-Asma'i, from the poems Arabs in the Pre-Islamic Period and Islam, investigated by: Muhammad Al-Sayyid Othman, (Lebanon: Dar Al-Kutub Al-Ilmiyya, 1971), p. 23, p. 24.
18. Hafnawi Baali: Child Theater in the Arab Maghreb, Present in the Arab Cultural Scene, (Morocco, Tunisia, Libya), (Jordan: Dar Al Yazouri Publishing and Distribution, 2014), p. 142.
 19. Alaa Ali Abboud Al-Hatmi: A Dictionary of Terms and Media, presented by: Yasser Abdel-Saheb Al-Barrak, Mr.: Samir Abdel-Moneim Al-Qasimi, (Jordan: Methodology House for Publishing and Distribution, 2016), p. 393.
 20. Alexander Dean: Foundations of Theatrical Direction, see: Saadia Ghoneim, Murr: Mohamed Fathy, (Egypt: The Egyptian General Authority for Books, 1975), p. 275.
 21. Muhammad Fadil Shanawa: Anxiety in theatrical Actor's Performance, (Jordan: Dar Al-Radwan for Publishing and Distribution, 2014), p. 134.
 22. See: Amr Fouad Dawara: The Director's Role between Amateur and Professional Theatres, (Egypt: The Egyptian General Book Organization, 2006), p. 143, p. 144. Qassem Byatly: The Language of Movement, the Body, and the Art of the Actor, Studies 32, (UAE: Print by the Arab Theater Authority, 2016), p. 136.
 23. Mary Elias and Hanan Al-Qassab: a previous source, p. 514.
 24. Wilson, Glenn: The Psychology of the Performing Arts, see: Shaker Abdel Hamid, Mr.: Muhammad Anani, The Knowledge World Series - 258, (Kuwait: The National Council for Culture and Literature, 1978), p. 341.
 25. Glenn D. Wilson: psychology and performing arts, crc press, amesterdam, 1991, p.124. MATTHEW FRANKS ,DEMOCRACY AND DRAMA IN BRITAIN AND IRELAND1880-1939,AMERICA,UNIVERSITY PENNSYLVANIA PRESS, p.128.
 26. S. Itakura, K. Fujita (Eds.): Origins of the Social Mind Evolutionary and Developmental Views, JAP