

ESSENTIAL STAGE MOVEMENT IN THEATRE DIRECTING

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Abstract: The following study represents an incursion into the main directorial trends of stage movement in the performing arts. Starting with Andrea Perrucci and up to Anne Bogart the way in which the concept of stage movement is perceived evolves in different directions. The main operating methods used in the development of stage movement within the artistic creative workshop of the concept that is performing arts can be found within oneself (the physicalization of thought, imagination, stimuli, the “what if” question) and on the outside (physical reaction, topography, slow motion effect). The directorial approaches proposed for the creation of a character from a technical point of view are different but not without use as they do not exclude each other, instead they morph according to the needs of the person during the creative process.

Keywords: stage movement, stage thinking, situation, what if, physicalization, impulse, scenic time, stage rhythm, significant gesture, facial expression, mirror neurons, actor/choreographer training, imagination, the invisible made visible, slow-motion, stillness, body expressiveness, physical theatre.

How to cite: Pantea, Andra (2022). ‘Essential Stage Movement in Theatre Directing’, *Concept* 1(24), pp. 216-234.

In European theatre, stage movement and the expression transmitted using the body, has been a debate since its conception. Actors in the Ancient theatre written by the great Greek playwrights wore masks on stage (according to the gender of the characters and also according to the characters themselves) and cothurni with the purpose of making the actors look more imposing.

The plays based on elaborate stage movements are what we call *physical theatre*. Stage movement is generated by a *precise impulse* (Cozma, 2016, p. 67) of a trained body and can become through what it transmits a state of mind, an emotion, a thought (Cozma, 2016, pp. 56-57). This spectacular genre, that of the physical theatre, focuses mainly on the human body as the main element of the artistic creative process, and using the body's movements tries to convey a story. The story is told in a physical form, without words, where movement and gestures are at the forefront. Within this spectacular genre we can find various examples of physical theatre such as: Noh Theatre, dance-theatre, mime and clown theatre. The possibilities of the physical theatre are endless.

Taking into consideration that the word “drama” means in Greek *action*, (Pavis, 2012, p. 125), the stage compels us to move in action. Stage movement represents a purpose of the action, the anchoring in the situation on stage. The predefined ritual that is the stage movement symbolizes the shift from one form of

being to another, because of the constant changes that happen during the plays. The perception of time is altered when we look at objects in motion “according to the length of time that they are in motion” (Schafer, 2003, p. 19). Within the theory of movement (Schafer, 2003, p. 20), we can find *space*, *time*, *tension* and *the body weight* as main elements used to create movement. The time spent on stage during the creative moments of a role or a certain situation is very hard to estimate from an actor's point of view while it is happening. When we find ourselves anchored in a stage situation or within our creative workshop the perception of time passed as far as duration is concerned becomes very difficult to estimate. In order for us to be aware of the time that has been spent we need to detach ourselves from the situation. Time is also a creative directorial construct when creating a play. Through *the rhythm* in which the actors move on stage the actual stage movement is created. When you are fixed in a moment, whether in play or daily life, time becomes quite subtle. Within an improvisation play or show, the actor is quite aware of the passing of time: “Time, the most difficult element to keep track of by improvisation actors when they work, can be their worst enemy” (Muscalu, 2019, p. 30). When talking about stage time from a creative point of view John Wright argues that: “We articulate meaning through the time spent on stage and we choose the right moment for a reply or an action through deviations, stops or changes in the rhythm.” (Wright, 2016, p. 237) A good timing and control of movement can create powerful moments on stage.

Paul Ekman studies emotions while focusing on expressions and physiology (Ekman, 2011, p. 14). He classified emotions into seven different categories: sadness, surprise, fear, anger, disgust and contempt, happiness. By doing this he managed to identify and describe facial micro-expressions for each individual emotion. Through the study of people from different cultures he has noticed that body language and the expression of emotions are universal and are linked to biological evolution and are not a social or cultural aspect that we learn. Consequently, no matter where one is born, people express the same emotional palette. Theatre can be understood by the audience even if it is in a foreign language. Regardless of the language, those who watch understand the emotions that the actors convey because of the fact that they are universal for all people.

Joseph Messinger, in the description of his book *The interpretation of gesture* (2013) states that 7% of any form of communication is verbal, 38% is paraverbal (tone of one's voice, subtext) and 55% of communication is done through body language. Body language can transcend language itself, “every part

of the body corresponds to an essential psycho-behavioural trait. The complex body postures that we can adopt can be translated using the symbolic meanings of the parts of the body that are involved in that posture” (Messinger, 2013, p. 21).



Emotions explained by Dr. Paul Ekman

Through body language and facial expressions, the spectators, no matter where they are from, can decipher what is happening on stage, thus theatre becomes a universal language. To better understand the communication process between actor and spectator, we can explain the act from a scientific point of view because there are certain aspects that change at brain level. Scientific studies show that *mirror neurons* allow for an emotional transfer: “Maria Alessandra

Umilta argues that, because of mirror neurons, we are not just simple witnesses to the behaviour of others, we also borrow it, thus the observer and the observed share the same mind-body system during their interaction" (Umilta in Boldășu, 2019, p. 19). The play becomes for the audience an involuntary communication (Boldășu, 2019, p. 19) in which the observer's brain reacts through empathy throughout the entire duration.

David McNeill (2005, p. 14) divides the concept of *gesture* according to the way it is used in: body gestures (a gesture that uses a common movement of the body that is also accompanied by speech), speech gestures (gestures that replace parts of our speech), well known gesture (gestures such as the thumbs up for OK) and the last category are the gestures that are linked to pantomime (gestures that tell a story through body language). There are also gestures as a communication method – *gesture language*. The gestures that are expressed by our body are linked to our speech, its rhythm and also which geographic region we find ourselves in.

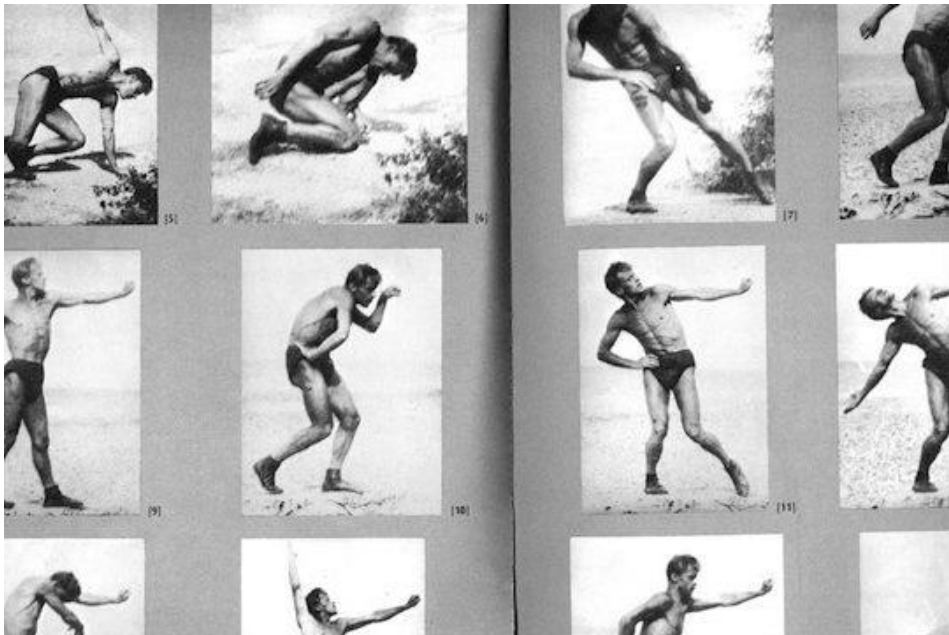
In 1699, Andrea Perrucci (1651-1704) notes for the first time in his book *A Treatise on Acting, From Memory and by Improvisation* (1982) the importance of the actor's body in the performing arts. Among the rules of acting mentioned by the author we must point out "rule number 11 – About the appropriate movement of the actor" (Perrucci, 1982, p. 95) which even at that time indicated the importance stage movement expressed through body language: "gestures a silent speech, sometimes it can express a silent act or a gesture, more so than speech itself" (Perrucci, 1982, p. 96). Even before Stanislavski, Perrucci, through his theory, transforms gesture and body movement into a psychological principle: "The hand should start its movement with a specific purpose and it should end in the same way" (1982, p. 96), anticipating the situational questions and wishing for a genuine theatrical representation. Taking responsibility for the gestures on stage is part of the character preparation: "When gesturing, do it in the image and likeness of the natural" (Perrucci, 1982, p. 96).

Konstantin Stanislavski (1863-1938), through the acting method he developed, wished to see actors play roles on stage in a credible way by using their emotions and physical actions. Stanislavski saw stage movement as being triggered by a move from within that transforms thought into action. "Art itself is born from the moment that the line that continues to unravel appears, the line of sound, of speech, of drawing, of movement". (Stanislavski, 2021a, p. 36) The system he devised in his book *An Actor Prepares* (1926), the translation that

introduced his method to the English speaking world, is based on two principles: the development of the character's inner being within the actor and the outside shell which is created through the relationship between the actor and the character (Stanislavski, 1958, p. 480). The interior-exterior stage scenes are triggered by the magical "*what if*" which "gives the impulse for the later development of the creative process of that role" (Stanislavski, 2021a, p. 115). Using his imagination and memory while living the action through this "what if" put forward by Stanislavski, the actor is invited into the performing reality of the convention. In those moments the actor is fully aware of the fact that he is on stage: "You will never love yourself on stage. You always act as yourself, a man who is an artist. You can never escape yourself" (Stanislavski, 2021a, p. 385). The actor plays with time through the way he speeds up or slows down the tempo of an action: "where there is life there is action, where there is action there is movement, where there is movement there is tempo and where we find tempo, there we find rhythm." Thus, in Stanislavski's view "measure is the criterion of time... Measure is all time" (2021b, p. 211). Stanislavski's system is the base of Meyerhold's influence towards the idea that the exterior approach is a last composition solution: "if we cannot go from the inside out, then we will go from the outside in. Thus, we will use the organic connection between the body and the soul" (Stanislavski, 2021a, p. 465). Even Peter Brook took inspiration from Stanislavski regarding the performing art's role of exposing the *invisible*: "there is an invisible world that must be made visible" (Brook, 2012, pp. 72-73). For the author of *An Actor Prepares* the importance of making imagination visible on stage is essential: "This art of ours has an exceptional importance: that of transforming the *invisible* creative life of the artist into something *visible*" (Stanislavski, 2021b, p. 10).

According to Gordon Craig (1872-1966), who opposed the current stage play promoted by naturalistic ideology, acting must be above personal and nervous sensibilities. Just like Denis Diderot (in his book *Paradox of the Actor*, 1830) he is of the opinion that the actors on stage should not be sensitive to the emotions of the characters played but rather have a lack of emotions in acting, expressed by symbolic gestures, going to the idea of a *super puppet actor* (Craig in Petrescu, 1971, p. 82). The actor, through his play, in order not to be a slave to the emotions on stage, should be understood by suggestion, not by incarnation and thus Craig pleads for the release of the actor (2012, pp. 71-93).

Vsevolod Meyerhold (1874-1940) believed that theatre is for everyone, and anyone can do theatre. According to the way two people talk, an observer through "plastic that does not correspond to words" (Meyerhold, 2015, p. 41) can understand their relationship. For him: "gestures, skills, looks, silence determine the truth of the relationship between people. Words don't say everything yet" (Meyerhold, 2015, p. 42). He began his study of motion through the fixed form of physicalization of prototypes addressed in the *Commedia dell'Arte*. In 1922 he publicly presented his system of practical exercises (Braun, 2016, p. 225) designed for actors and called it biomechanics which was intended to be a study of time and movement (time-and-motion) that became at that time the training of actors.



Meyerhold – biomechanics poses

<https://thedramateacher.com/meyerholds-biomechanics-for-theatre/>

Excitability is the ability to realize in feelings, movements and words a task which is prescribed externally. The manifestation of excitability – The co-ordinated manifestations of excitability together constitute the actor's performance. Each

separate manifestation comprises an acting cycle. Each acting cycle comprises three invariable stages: intention realization and reaction. (Braun, 2016, p. 247)

The first stage, that of intention is the conscious realisation of the requirement that comes from outside the performer, the realisation is through the individual movement of the limbs/mimetic reflex or *movement of the entire body in space* (Braun, 2016, p. 247) and the reaction that means the transition to a new cycle. The physical training of the actors was focused on understanding the moving body and included gymnastics, ballet, juggling, trying to physically exploit as many aspects of development as possible. It is important to note that the people Meyerhold worked with had a background in theatre. His developed *Biomechanics* system is explained by its maker as follows: "the whole body participates in each of our movements" (in Picon-Vallin, 2012, p. 94) and includes the division into segments that must be repeated until they become fluent. A movement also includes the pre-action movement, in other words the *contraction boom*: "Meyerhold further observed that there are three basic parts to every action: the preparation for the action, the action itself, and the precise end of the action" (Potter, 2016, p. 25). The movements become circular/cyclic, so the last movement of a separated segment of movement becomes the beginning of the next gestural sequence. This approach to the acting game in which by acting physically you get to feel emotions on stage, is the opposite of the Stanislavskian one because he sees the actor's body as an extension of what is inside him. The concept of biomechanics is to train the actor: "Biomechanics is training. It's not something that can be transferred to the stage" (Meyerhold, 2015, p. 121).

In the spectacular vision (2014, pp. 20-21) of Tadeusz Kantor (1915-1990) regarding the movement of actors on stage, we notice that along with the action of the text in a theatre performance, there must also be the action of the stage. Concerned with scenography, he conceives the stage as a continuous place of metamorphosis and personification, from the animation of objects to the actor who becomes an animated model. The actor's play must be constructed in such a way that he is not emotionally involved in his opinion, thus reaching a greater or lesser degree of illusion on stage: "the actor's body and movement should justify every surface, every shape and line of the construction stage" (Kantor, 2014, p. 22). The actor becomes objectified, the actor-mannequin creates the impression that he is inanimate among other lifeless mannequins. In *Dead Class* (Kantor, Cricot 2, 1975) with the actors among the mannequins/dolls, the stage image is formed, influenced by the specific angle of the paintings, or the characters come to

life emerging from the picture like in *Today Is My Birthday* (Kantor, Cricot 2, self-portrait performance that premiered after his death). We can see the influence of the practice of painting in Kantor's directing art. The stage becomes an empty canvas on which the situations are painted, sometimes the actions being framed exactly as in a painting. The movement of the actors being executed exactly as if the characters were aware in the stage picture that they are being watched by the spectators and making precise exaggerated movements with an assumed unnatural (*I Shall Never return*, Cricot 2).



The Dead Class, Premiere, Kantor, 1975

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Michael Chekhov (1891-1955) began his acting *lessons* by emphasising the importance of psychological and physical balance and the need for connection in stage practice: "Our bodies can be our best friends or our most feared enemies" (Chekhov, 2017, p. 15). He sought the *stage truth* through the *psychological gesture* that he interprets as the inner life expressed through the actor's physical instrument, the body. Another essential component of creation in the technique proposed by Michael Chekhov is the imagination, the continuous dialogue we have with us and the projections we make inside towards the external reality. The actor makes the psychic experience physical. *The atmosphere* (Chekhov, 2017, pp. 71-79) of a scene can change the acting game, it captures the actor, makes him

discover every time he performs the new nuances of the character played as long as he leaves an availability for outside influence.



Michael Cekhov: *The Physcophysical gesture and Imagination*

https://www.google.com/search?q=michael%20chekhov%20psychological%20gesture&tbm=isch&hl=en&sa=X&ved=0CB4QtH8BKAFqFwoTCOi8tt267vsCFQAAAAAdAAAAABAU&biw=1920&bih=929&dpr=1#imgrc=o7pFTWhHRj_JjM

Antonin Artaud (1896-1948) proposes a form of theatre that addresses primarily the senses and not the reason (hence the lack of a language based on words) to return to the ceremony, myth, magic beyond psychological realism. He wants the actor of his theatre to communicate through gestures and physical incorporation, not only through oral text: "Dialogue – in its written and spoken form – does not belong specifically to the stage, it belongs to the book... the stage is a physical and concrete place which requires to be filled, and that must be allowed to speak in its concrete language" (Artaud, 2018, p. 41). Artaud makes a comparison between Eastern and Western theatre (Artaud, 2018, p. 77), being deeply impressed by Balinese theatre. He perceives this spectacular form as free from the textual part of a representation, but as a physical embodiment, a return to the language before the spoken and articulated one. He explains Western theatre as starting from literature, not from myth and sacred. The ideal language of theatre from his point of view was one encountered in a meeting point between gesture and thought (Artaud, 2018, p. 99). He wanted the spectators to be shocked and surprised and designed the *Theatre of Cruelty* to make them confront their own fears, to make them a lively and participating audience through the scenes of

cruelty in which all their senses are stimulated. This form is intended to be more intense and powerful than life as an experience for the spectator.

Jerzy Grotowski (1933-1999) wants the actor to remove the opposition of the body in physical expression by training in his theatre, which he calls *Laboratory*. He does not intend to create a teaching-learning system but only training. The end result would be to eliminate the difference between the internal impulse and the external reaction:

The impulse and the action work together: the body disappears, it burns away and the spectator will see only the series of visible impulses. Thus, we adopt the *negative method* – which does not mean a set of means, but an elimination of blockages (Grotowski, 2009, p. 10).

Thus, the actor becoming aware of his own body manages to control it, resorting to an inductive technique by elimination or what Grotowski would call the *holy actor* or the liberated actor, not by accumulating sets of clichés, tricks to create a role. The *poor theatre* proposed by Grotowski is made by eliminating the smoke and mirrors that create spectacular art, from makeup, lighting to the false bellies used by the actors and relying only on what the actors can build using their own bodies. The make-up in the *poor theatre* is created from the grimace mask of the actor's facial muscles using only his body. According to Grotowski, the actor's body is the first to be trained, his reactions, and then he begins the exercises for vocal expression.

Peter Brook (1925-2022) talks about the importance of training the actor's body: "An untrained body is like a discordant musical instrument, its box is full of unpleasant and useless sounds" (Brook, 2012, p. 35). For him, the most important ability of an actor is to incorporate the emotions (Brook, 2012, p. 86) that are not his but of the characters that he naturally plays in the convention of the stage (which has the ability to make it seem natural). Peter Brook tells us about the gestures of the actors made on stage that only when they are loaded with meaning and purpose become authentic. The stage is seen as an empty space by Brook, a space that can be transformed. This metamorphosis makes the actor, who populates it with his imagination and the way he behaves, to convey to the audience the story of where the character is. The actor's play focuses on the imaginary that becomes visible to the audience. By imagining that the actor is in a certain space, and acting and then reacting, the audience becomes complicit, and the connection is created, the audience believes the likelihood of the scene and the stage convention is fully accepted. Theatre transcends the language and creates a

code that the spectator receives only when it is loaded with meaning and with the presence of the actor (Brook, 2012, pp. 90-91). The presence of the actor on stage is important, he must “be there and then” (Brook, 2012, p. 90). When it is fulfilled, even as a silence inside him, the invisible theatre materialising through the sacred becomes visible. Theatre in his vision means action on stage.

Eugenio Barba (1936-) deals by means of theatrical anthropology with the study of “pre-expressive stage behaviour that underlies different genres, styles, roles and personal or collective traditions” (2003, p. 30). The *sats* impulse (“momentum, preparation... to be ready to... the moment when I’m about to act”) (Barba, 2003, p. 72) or waiting tense with slightly bent knees present in Asian theatre and in the technique of athletes (boxing, tennis, fencing, etc.) becomes a basic posture for acting as Barba remarks (2003, p. 26). The thinking is what is expressed through the actor's body: “our sculpted body inside expands” (Barba, 2003, p. 84). The level that the actor must reach to be able to notice in the viewer this availability to create together, in complicity, is called by Barba the level of pre-expressiveness. It has two components: balance in action and the dynamics of the oppositions between different parts of the body, because the paradox, explains Barba, is that even while standing still the actor moves the spectator. The training of the actors within the Odin Theatre has evolved from group training to the development of individual training (Watson, 1988, p. 50) that Barba considers to be more effective because everyone has their own pace of development. The problem with training would be that the movements performed are not to become mechanical because that would mean to be *lifeless* on stage (Watson, 1988, pp. 49-60).

Robert Wilson (1941-) classifies the actor's movement on stage by dividing it into curved-spiral movement, which consists of lines with right angles, and which can be born from the combination of the two types of movement, horizontally and vertically. The scene thus becomes a kind of moving painting with geometric shapes. The time on stage in his vision is of plastic origin and can be stretched, compressed. The director moulds the movement through differently approached rhythms that create a different rhythm of time than the one of everyday life.



[Rinocerii] (2014) by Eugène Ionesco, Directed by Robert Wilson,
 “Marin Sorescu” National Theater, Craiova, Romania;
 Performed in Romanian; photo by Julian Mommert
<https://robertwilson.com/rhinoceros>

Robert Wilson developed the concept of motion while standing still (Paul Kaiser, 1993): as we stand on stage we create scenes similar to those in the visual arts or become statues without being static. Even when we stand still, movement exists, because being alive means movement. Walking on stage needs to be re-learned. He explains how, when we learn to walk, we do so for fear of falling. If we break down the idea of movement, we notice the weight moving from one leg to another and in this attempt to maintain balance even the way we walk inspires the anxiety of losing our balance and falling that we carry with us from an early age. But we have to learn to step on stage. Once we mechanically learn to walk on stage we can overcome mechanisation. Walking on stage is artificial, when we accept that the scene is artificial, we become natural and freedom is born in the conception of Robert Wilson. His slow-paced performances give the actor, just like in the Stanislavskian plays, a depth of play in the exposed emotion. The actors feel deeply and thus the spectator does not miss any acting experience. The play is far from reality as a stretch of movement in chronological time and resembles the

rhythm of a slow motion. This process is used in film technique to sometimes emphasise a certain action or in a parodic sense to create the effect of cinematic hyperbole with an effect on the viewer to arouse laughter. Due to the slow pace, the drama created on stage reverberates through the tension created in the spectator without any ambiguity of situations. Through this procedure, the situations do not leave room for another interpretation, they become clear and taken to the extreme saturation of the spectator, become explicit by themselves. His performances become a form of trance for the spectator in which the time on stage and that of the spectator have another dimension. Hans Lehmann comments on the actor's body in Wilson's aesthetic as a decomposition of movement through the slow motion process used to such an extent that the actor's body becomes an *appearance* (2009, pp. 287-288), the actions remaining recognizable but performed in such a way that they seem unseen. In order for the stage movement to be complete, we also need stillness, sometimes the lack of movement becomes stronger for the receiver than its opposite. This pause is also called *the fixed point*, which tells us that something important is happening on stage or marks the beginning/end of a sequence: "We use fixed points instinctively in all nonverbal communications... in theatre we are more aware that we are manipulating meaning" (Wright, 2016, p. 238).

David Mamet (1947-) simplifies the acting game with short and clear instructions: "Never ask the actor or student to do something more complicated than opening a window" (2013, p. 38). For him, a performance must be as clear as a child explaining to a newcomer to playground the rules of the game (Mamet, 2013, p. 138). He teaches us a lesson about stage movement, saying that you are not allowed to move as an actor on stage when a character speaks or when someone, even the audience, laughs (Mamet, 2013, pp. 78-79). It is advisable to remain in a relaxed stillness, as it is not necessary to try by any means to physically cover a verbal pause. He considers it essential for an actor to physically train his body. By training the body of an actor we get "faith in his own ability to move and sit still, graceful and relaxed" (Mamet, 2013, p. 85). In his method of play, the actor must identify what each character of the play wants and act accordingly by physically manifesting (Mamet, 1997, p. 74). For him, "acting is a physical art" (Mamet, 1997, p. 80) resembling dancing and singing. The actor on stage reacts, he does not play (react-act). He tells us that the actor must look into the eyes and tell the truth on stage.

Anne Bogart and Tina Landau develop a practice-based working method for stage movement in *The Viewpoints Book: A Practical Guide to Viewpoints and Composition* (2006). The two directors approach the stage movement and the role of the characters from the outside, in other words the training is physical in the beginning. The movement they created is named *Viewpoints* and is divided into several categories: *Viewpoints of Time* (Bogart and Landau, 2006, pp. 8-13) that include – *Tempo* (how fast or slow the movement is performed on stage), *Duration* (how long a movement or set of movements lasts as a stretch), *Kinaesthetic Response Repetition* (the repetition of a sequence, which in turn is divided into Internal repetition and External Repetition); the second category is represented by *Viewpoints of Space – Shape* (movement as representation, lines and curves or combined; after being placed in the stage space they can be *stationary* or *moving through space*), *Gesture* (*Behavioural gesture* that is divided into *Private Gesture* which are those gestures that we make only in intimacy and *Public Gesture*, that we make when we are looked at), *Expressive Gesture* (represents an inner state or emotion, memory), *Architecture* (the stage movement takes place in a space created by the set designer, solid mass or anything of solid consistency, walls, windows, texture or the texture of Light objects, and the shadows on the stage), *Colour* and *Sound* (the ambient sound of the scenery produced by the actor's movement). To make the movement on stage even clearer, a plan of the scene and the movement of the actor are drawn through arrows and movement points. The development of the idea of *Topography* that includes the movement scheme of the characters on stage is very useful in developing a character sheet and memorising the movement on stage. The concept of Topography or painting on the floor is defined as “the design we create in movement through space” (Bogart and Landau, 2006, p. 11). Thus, the actor knows exactly the movement in space. If photography is painting with light, then performing arts become the painting of the elements in the spatial-temporal movement presented in front of the spectator. With the help of this method inspired by choreography we can develop the body expressiveness specific to the performing arts and we can overcome the language barrier and start training in a common language.

Conclusion

The stage has always been a place of movement in which the bodies of those present conveyed stories to the spectators. The imaginary line that

separates the audience from the spectator is all we need for a performance to unfold as the *Empty Space* (Brook, 2014), but also capable actors teach us:

Through his body, the actor can build play spaces where they do not exist, he can connect with people whose language he does not speak, he can integrate into a new group and, above all, he can understand others, and thus serve the purpose of his art. (Boldaşu, 2019, p. 34)

As forms of the expression of movement we can identify a realistic-psychological one developed by Stanislavski, Grotowski or Peter Brook, or the movement that invites reflection developed by Bob Wilson. Another form of stage movement or a continuous metamorphosis of the character, where the purpose of the movement is sometimes misleading or creating illusion is worked on in *Le Cirque invisible* (2005) by Victoria Chaplin and Jean-Baptiste Thierrée, which originally has the form of physical comedy, burlesque, slapstick that we find in creators like Charlie Chaplin, Rowan Atkinson or the characters created by Laurel and Hardy, Benny Hill. A stereotype of the movement is also the clown character with his countless possibilities for stage creation. The stage clown embraces the freedom of movement and through his physicality aimed at arousing laughter conveys a message that is perhaps harder to digest: "Through the clown, heavy, political, social, educational messages are expressed more easily. The body of the clown is free, it can be any size, and because of its playful side, the clown can talk about anything" (Boldaşu, 2019, p. 59).

Regardless of the proposed poetics, the great theatre creators, starting with Andrea Perrucci and Bob Wilson, wanted the convention that was created for the movement on stage to be plausible, no matter how artificial, for the audience and the actor to capture the audience. Inviting the audience to either reflect or to be complicit, the actor juggles time, being aware of the paradox of being unaware of its passage as duration at the time of the action and being anchored in the present stage. Mircea Eliade observes that the present is the one that defines the ritual, even if it is re-represented in the ceremonies: "Every regular holiday means finding the same sacred time that was manifested at the holiday of the previous year or a century ago" (2007, pp. 54-55). As well as a participant in the performance, the actor is least aware of the interval elapsed in the moments of stage presence.

Whether we call it *sats*, *energy*, *rhythm*, *focus*, *impulse* depending on the context in which it is found in the writing of great theatre practitioners, we all talk about the same thing that *moves* the actor on stage and makes the audience

constantly interested in life on stage. The revelations experienced by European theatre directors at the sight of Oriental performances based on the interpretation of signs change the theatrical expression of the actor by rethinking the concept of movement and stage action. Thus, performing art definitely comes out under the influence of the power of the word as a priority in stage creations, becoming an art of the present stage, not of literature. Returning to the origins of European theatre and ritual sacredness, the contemporary performance finds *dance* as a form of plasticity of the actor's movement on stage.

To better understand the movement on stage in the current context of the development of a performance or in an artistic creation workshop, it is essential to know the directions proposed by the creators of different currents and to research their experience. *The more clearly students are exposed to movement training at the beginning of the work period, the faster the threshold of the stage language is exceeded.* The study of great practitioners and theoreticians is necessary to find the method that makes us feel comfortable in the approach on stage, to discover our own creative path. They can be used according to the directorial, choreographic requirements and options etc. Inspired by the methods proposed by the established authors, we can discover new ways of conceiving stage movement in theatre.

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