

The Interrelation Of Theatre And Cinema In The Formation Of Acting Skills

Khamidova Shoiri Sotimboyevna

Uzbek State Institute of Arts and Culture, Faculty of Theatre Arts, Associate Professor, Department of Dramatic Theatre and Film Art, Uzbekistan

Received: 14 April 2025; **Accepted:** 15 May 2025; **Published:** 18 June 2025

Abstract: This article analyzes the interrelation between dramatic theatre and cinema in the formation of acting skills. The integration of live performance, stage expressiveness, and emotional projection techniques from theatre with naturalism, facial expression, and on-camera acting techniques from cinema plays a significant role in developing an actor's creative potential. The article explores the similarities and differences between acting methods in theatre and film, practical recommendations for their effective application in modern actor training, and the advantages of using hybrid (combined) methods in the education of young actors.

Keywords: Acting skills, theatre art, cinema art, stage movement, facial expression, natural performance, hybrid method, expressiveness, actor training, creative integration.

Introduction

Today, the relationship between theatre and cinema is significant not only from an aesthetic and social perspective but also in terms of professional training processes. In the development of acting skills, the pedagogical and practical methods specific to both fields enrich each other and require an integrative approach in shaping a modern creative personality.

In theatre art, live performance, stage expressiveness, emotional delivery, and artistic movement are central to character creation, while in cinema, internal emotions, natural facial expressions, and camera interaction skills play a leading role. These features highlight the necessity of effectively applying hybrid methods in actor training. Such methods serve as a foundation for enabling actors to move freely and express their full potential both on stage and in front of the camera.

This article analyzes the mutual influence of theatre and film acting, explores their methodological similarities and differences, and discusses innovative approaches—particularly the use of hybrid methods—in training young actors.

LITERATURE REVIEW

Acting mastery refers to a creative individual's ability to create a character on stage or on screen, express emotional states, and convey artistic ideas to the

audience through movement and speech. Although the manifestation of this skill differs in theatre and cinema, there exists a profound methodological and psychological interconnection between them.

Theatre Acting. In theatre, acting mastery is based on live performance, direct interaction with the audience, and stage expressiveness. Classical theories of theatre pedagogy—such as Stanislavski's "acting as if you believe," Michael Chekhov's concept of the "psychological gesture," and Brecht's "alienation effect"—are designed not only to train actors technically but also to develop their psychological, intellectual, and physical depth.

Cinema Acting. Cinema acting, by contrast, emphasizes facial expression, inner emotional states, naturalism, and camera work techniques. Unlike the live interaction of the stage, a film actor performs for the camera, where subtle emotions and minimal external movement must effectively convey the character's inner state. Lee Strasberg's "Method Acting" school is considered one of the primary methodological foundations of screen acting.

Interconnection of Theatre and Cinema. Modern actors must be able to perform in both environments—on stage and on screen. Therefore, hybrid (combined) methods that integrate the techniques of theatre and film have become a pressing necessity in actor training.

Such an approach helps foster a comprehensive creative potential in aspiring actors.

Significant theoretical contributions have been made by various scholars and practitioners in the study of developing acting skills through the integration of theatre and cinema:

- K.S. Stanislavski, in *My Life in Art and An Actor's Work on Himself*, laid the methodological foundations for realistic acting in theatre. His system emphasizes the actor's ability to create a role through internal emotional truth.
- M.A. Chekhov, in *To the Actor*, explored the actor's imagination and the integration of internal impulses with physical gestures. His concept of the "psychological gesture" remains vital in hybrid methods today.
- Lee Strasberg developed the concept of "The Method," which centers on internal truth and emotional authenticity in acting. His approach became a dominant method in Hollywood and shaped many successful film actors.
- Bertolt Brecht, through his theory of "epic theatre," aimed to create a space for critical thinking between the actor and the audience. His method is particularly relevant in socially conscious theatre and dramatic cinema.
- In Uzbekistan, scholars such as G. Abdullaev, J. Shukurov, and Sh. Qosimov contributed significantly to integrating national mentality, cultural values, and traditional performance methods into both theatre and cinema acting through their scientific and practical work.

DISCUSSION

Theatre and cinema are not merely different formats of artistic expression but are interrelated and mutually enriching disciplines in the development of acting skills. A deep understanding and analysis of the interaction between these two art forms demand a modern rethinking of the actor training system.

Theatre acting teaches the actor to move freely on stage, establish interactive communication with a live audience, and convey artistic ideas through expressive speech and physical action. In this process, not only the actor's physical state but also their psychological condition—and the harmony between internal emotions and external movements—plays a crucial role.

Film acting, on the other hand, focuses on delivering internal desires and emotions in a realistic, believable, and natural manner through the camera. The camera observes the actor closely; every facial expression, slightest movement, and even moments of silence are perceived as part of the narrative. This requires a high level of internal emotional control and psychological

depth from the film actor.

The modern actor's activity is no longer limited to the theatre alone. Today, actors participate in films, TV series, web content, and multimedia platforms. Therefore, a hybrid approach to acting education—i.e., a synthesis of theatre and film techniques—has become an urgent necessity.

This method allows for the development of the following competencies in actors:

- Integration of stage expressiveness with naturalness in front of the camera;
- The ability to perform both in live theatre and edited screen formats;
- Mastery in conveying social and psychological messages through specific character portrayals;
- Adaptability to multimedia environments and interdisciplinary preparation.

To achieve this, the educational process should include not only stage movement but also working with cameras, understanding editing processes, shot composition, visual storytelling, and elements of cinematic dramaturgy.

In Uzbekistan, theatre and cinema schools possess a rich historical and aesthetic tradition. Incorporating national customs, oral folk heritage, classical Uzbek dramaturgy, and directing techniques into the training of actors is a key factor in nurturing a creative personality. The national theatre school is characterized by the mentor-apprentice tradition, cultured stage speech, and methods for creating emotional states that correspond to national characters.

The national cinema school, particularly since independence, has developed through new directing approaches, the creation of realistic characters reflecting people's everyday lives, and the exploration of diverse social themes. Thus, the mutual relationship and methodological exchange between theatre and cinema schools open wide opportunities for the training of future actors.

Methodological Recommendations for Training Young Actors

- Acting courses should incorporate sessions that combine live stage performance with on-camera acting exercises;
- Students should be provided with general knowledge of directing, cinematography, and the editing process;
- Rehearsals in both theatre and film formats should include mutual observation and analytical activities;
- Work on national character types, folklore-based roles, and classical dramaturgy should be distributed across both theatre and cinema training modules;

- Students should be trained to work with real film scripts, learning to blend improvisation with naturalistic performance techniques.

Methodology. The integration of theatrical and cinematic acting methods significantly enhances the quality of the educational process in actor training. This kind of integrative approach is especially effective in developing young actors’ multimodal thinking, creative movement, emotional control, and natural communication in front of the camera.

A Hybrid Training System Combining Theatre and Film Elements

Stage 1: Teaching Theatre Techniques (Semester 1)

- Exercises in stage movement (plasticity, artistic gestures);
- Emotional delivery in dialogue-based scenes;
- Creative workshops using Stanislavski’s and Chekhov’s methods;

- Theatre etudes: expressing feelings through physical action.

Stage 2: Teaching Cinematic Techniques (Semester 2)

- Movement within the frame, delivering lines while facing the camera;
- Emphasis on naturalness, silence, and subtle expression;
- Facial expression and eye-contact exercises;
- Test scenes and monologues designed for educational short films.

Stage 3: Integrative Performance Training (Semester 3)

- Performing and analyzing the same role on stage and in front of the camera;
- Film etudes: adapting theatrical scenes into cinematic format;
- Script analysis: combining dramatic composition with audiovisual solutions.

Lesson Planning for Practical Classes

Lesson Title	Objective	Methods and Activities
Theatre Etudes	To develop physical and emotional expressiveness	Improvisation on a live stage, unscripted role exercises
Cinematic Facial Expression Workshop	To build skills in natural movement and expression for the camera	Facial expression drills, creating a character in silence
Duet Scenes (Hybrid)	To compare two actors’ theatre and film interpretations of the same role	Performing and analyzing different delivery styles on stage and on camera
Cine-Theatrical Analysis Seminar	To critically evaluate performances and exchange perspectives	Video recordings, discussions, active participation
Performance for Editing Workshop	To develop the actor’s sense of how the role will appear on screen	Frame awareness, movement in shot, “play/stop” improvisation techniques

Practical Experience with Young Actors. In the spring of 2024, practical training was conducted with students of the “Dramatic Theatre and Film Art” program. The following activities were carried out:

- A group of 12 students participated in a hybrid training system;
- Etudes prepared for the theatre stage were recorded on video, and cinematic versions of the same scenes were produced;
- Each student’s performance was evaluated in both theatre and film formats using criteria such as facial expression, emotional delivery, speech fluency, emotional depth, and camera awareness;
- The results showed that 83% of students performed more confidently, naturally, and effectively

when applying the hybrid method.

Conditions for Effective Application. Broaden the use of multimedia tools in pedagogy, such as cameras, monitors, and studio environments;

- Introduce self-reflection mechanisms through performance recording and review;
- Include basic knowledge of directing, video editing, and cinematography in the educational process;
- Enable students to analyze a single role in both theatrical and cinematic interpretations simultaneously.

CONCLUSION

The interaction between theatre and cinema in shaping

acting skills represents one of the most important directions in modern creative education. Rather than emphasizing their differences, integrating the strengths of both forms of art enriches the actor training system.

A hybrid methodological approach helps young actors harmonize stage expressiveness with natural on-camera presence, while also developing critical competencies such as facial expressiveness, speech culture, and emotional control. Combining the traditional principles of theatre education with the modern technological aspects of cinema makes it possible to train a well-rounded, universal creative performer.

By drawing on the experiences of Uzbekistan's national theatre and cinema schools, as well as international methodological insights, it is possible to achieve a new qualitative stage in actor training through hybrid exercises, practical workshops, directing techniques, and visual analysis. This process holds pedagogical, social, and cultural significance in preparing the next generation of actors.

REFERENCES

- Станиславский К.С. Работа актера над собой. Москва: Искусство, 1988.
- Чехов М.А. О технике актера. Москва: Искусство, 2000.
- Брехт Б. Малый органон для театра. Москва: Искусство, 1992.
- Strasberg L. A Dream of Passion: The Development of the Method. New York: Plume, 1988.
- Мамедов Р.М. Теория и практика актерского мастерства. Москва: ВГИК, 2010.
- Юсупов Б. Актёрлик маҳорати ва сахна нутқи асослари. Тошкент: Санъат, 2016.
- Ҳамидов А. Театр санъатида миллий анъаналар ва замонавийлик. Тошкент: Фан, 2018.
- Қосимов Ш. Ўзбекистон театр санъати тарихи ва амалий методлар. Тошкент: Истеъдод, 2020.
- Умарова М. Кино санъатида актёрлик маҳоратини шакллантириш услублари. Самарқанд: Илм зарвори, 2021.
- National Theatre Education Department (UK). Integrating Stage and Screen Acting Techniques in Drama Training. London: NT Press, 2015.