

# *Analysis on the Acting Skills of Body Movements in Performances of Film and Television Plays and Dramas*

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**Abstract:** In performances of film and television plays and dramas, an excellent work is always inseparable from the actor's accurate body language performance. It is very important for the performer to express his thoughts and feelings with his body movements in a reasonable and easy way. This is the key to enhance the quality of a play. Body movements have different levels, and how to transmit information signals requires us to pay attention to and study the performance in film and television plays and dramas. Research on the acting skills of body movements in film and television plays and dramas can reflect the value of body movements, discover the potential power of body language, and explore the beauty of the fusion of dramatic scenes and body movements. It can enrich the artistry of drama characters to discover the real and delicate body movements in life. And this research trend also makes the artistic form of the expression more deeply rooted in the hearts of the people and makes art closer Life. This article focuses on the relationship between body movements and acting skills.

## **1. Introduction**

People can convey all kinds of information through various parts, closing eyes can bury emotions, eyes can convey silent feelings, changes in limbs can express different emotional states, and also express the communicating information similar to affirmation or rejection. It is worth noting that body movements can not only convey information, but also express deeper sensory information through some body movements. To sum up, I believe that body movements have different levels, and how to transmit information signals requires us to pay attention to and study the performance in film and television play and dramas, so that the essence and connotation can be thoroughly studied.

## **2. Analysis of Acting Skills of Body Movements**

In film and drama, body movement performance is a form of artistic performance. In China's oldest Kunqu opera, there are various steps and techniques, such as sleeves, fans, horse whips, etc., which have the function of interpreting the lyrics, and more importantly, the protagonist's pursuit and personality are expressed through beautiful dances and generally reflect of the theme, which can be seen that the importance of body movements to Kunqu Opera. Until today, body movement performance is still the soul of performances of film and television plays. This shows that domestic

and foreign film and television plays and dramas are now more seeking natural and real sense of the performers, and this kind of performance technique is inseparable from the body language.

Film and television are the art of showing human life, and the body movements of characters are an ideal medium to give life to the characters. Therefore, the design of body movements is especially important for performers. It not only conducts research and design on the action and behavior of characters in film and television plays and dramas, but also includes the summary and positioning of personality of character, body language design characteristics and so on. The design of the character's body movement requires us to design the most critical character modeling settings based on the character behavior of each character, so that the character image of each performer is more vivid. The body movement design mainly includes the following contents: the normal state of the character, the special state of the character, the normal expression of the character, the special expression of the character, the characterization of the character, the design of the character's movement and the law of the character's movement. In general, the way of performance is shaped by facial emotions, body language, behavioral movements, etc., and the design of each body movement should resonate with the character's personality characteristics. For everyone in life, everyone's actions and personal characteristics are different. Although "there are no two men who are exactly the same in the world", some basic motion patterns can be summarized from the complex and diverse body movements.

For example, when we want to show a person who has a depressed and withdrawn character with negative energy, the body movements are usually slowly, and the body movements will also increase when we express an image of a character with a pungent, bold, and irritable character. For example, the walking postures of young people and old people must be completely different. There is no similarity between the two, but there are often similarities between some seemingly unrelated characters, such as pregnant women and fat people. They all like to separate their legs and let the upper body lean back slightly, so as to maintain the balance of the body. There are also some drunk characters mostly breaking the laws of motion, their bodies are out of control, and they cannot maintain a sense of balance on a regular basis. They need a specially internal and physical confrontation to keep their body balanced. It is the same as some more intuitive personalities. People with straightforward personalities must finish things quickly, while people with chronicity always walk slowly.

Ge You's multiple physical expressions in "Lifetimes Living" can be called standard acting skills. Although characters of different classes should have different expressions, the scene of wealth and honour played by Ge You is still vivid today. When facing fear, many actors use facial expressions to deal with it, but Ge You puts more emphasis on the design of body movements: in the play, Fugui sees the death of his lover. He holds the tree, he stagger against it and urinate, his back wet and perspired. Faced with the ridicule of others when his father was dead due to he mad at Fugui, Fugui just waved his hand slightly with his head lowering, but this wave of hands showed the shame and cowardice of the role of Fugui. Every gesture is a play, and Ge You is worthy of the saying "the whole body is acting."

While studying the design of body movements, everyone should also master the art of "performance". The highest state of performance is undoubtedly the art of performance. As far as the performer is concerned, whether a character is alive or not depends mainly on how much effort the actor puts on his body movements. It's not enough for a character to be vivid. For example, there are almost no lines in the works of many performing masters. Only actions are used to express the tension of the work, which can test the actor's perceptions to the character, so that every action is in the design to suit the role. Therefore the success of the character image depends on the accuracy of the body movement design. A good performer is a master of body movement design.

### 3. The Personalities of the Character Showing in Action Shaping

For a character, it is the most common phenomenon to unify the body movements and the personalities of the character, and it is also the most direct way to shape the character in the film and television. Different people have different personalities, even multiple personalities. Some personalities are born and driven by nature, while others are created by the social environment during their growth. It can be seen that the characters' personalities and behaviors are inextricably linked and depend on each other for mutual achievement. In short, the body movements reflect different performance effects on characters with different personalities, and at the same time show the characters' own varied personality characteristics. Observing different people and different groups, we can sometimes judge a person's inner personality, just like we often judge what kind of personality he is based on the actions of some people in daily life. It can be said that everyone's behavior represents some of the personality characteristics. Therefore, body language is often an externalized manifestation of a person's inner character, which is the unity of the behavior and personality. The same as film and television plays and dramas, we need know how to use body movements to impress the audience with the characters. If you want to successfully perform a role in film and television plays, you must give the character a bright and vivid personality. We should focus on the design of the actor's body movements. How we create each character in film and television plays with vivid vitality and appeal is a key question to examine.

To achieve the unity of movement and personality, performers need a high degree of cooperation in body movements, attach importance to the character matching of the characters and body language, character movements should start from the heart, and all actions should refer to the character itself. From the perspective of the authenticity of the role performance, the performer should not have personal emotions, and must accept the personality of the character, and perform a performance that conforms to the personality of the character and the development of the plot.

The unification of action and personality is of great significance to the shaping of character. Character shaping is more accurate, and its characteristics are also advantages. This theory makes the true degree and artistic degree of character expression more systematic and perfect in the process of shaping the image of the character. For the audience, this kind of performance is also a way to directly feel the three-dimensionality of the character. And it is easy to understand the plot of the story.

At present, there are countless examples of character shaping through body language in film and television plays and dramas. The movie "Chungking Express" Faye Wong plays a lively and confident girl. In order to highlight her young and free personality, the director often uses soundtracks and body language, such as making her shake her head and body to follow the music and dance. The physical movements are brisk and large. The agile body movements make the character that Faye Wong plays look brilliant even though she is just a clerk in a convenience store. Even if she has not said a few words, it also makes the audience know this character's personality state well.

When the body movement and the character's personality complement each other, the character naturally has a "soul". This is the charm of the body language. It requires to take care of both internal and external mental states. Our understanding of the language of body movements, in addition to professional quality, the main artistic expression skills must be paid attention, so that the actor's experience of the role is powerful and tangible. It is not enough to grasp the accuracy of the character's personality, then body movements cannot be the icing on the cake, it's just superfluous.

### 4. Conclusion

The body language of characters in film and television plays is the core force of theatrical

performance. The sculptures of theatrical characters present a design that cannot be body language, and the shaping of the character's personality also depends on the design of body language. The two are unified and interdependent. Even if it is not a character in real life, as long as it is given its personality and body movements, it can be truly interpreted by the performer. In film and television plays and dramas, how to grasp accurate body movement language is related to the success or failure of character design. A role is not only a promoter of plot development in a film and television plays and dramas, but also a performer who grasps the empathy of the audience. The wonderful interpretation of actors in excellent film and television plays and dramas can deeply move the audience. It can be seen that the role affects the overall situation, and it determines the value of a film and television play.

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