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DEPARTMENT OF FILM AND THEATRE ARTS STUDIES

PROFESSIONALISM AND ACTING IN ZIMBABWE: CASE STUDY OF FAIR TAKE MEDIA.

BY

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APPROVAL FORM

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DEDICATION

I dedicate this dissertation to Nyasha Mpofu, my beloved girlfriend who have been very supportive during the course of my research. Her input has been a success to my academics at large and for that I thank her so much.

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Firstly I take this opportunity, as a Christian I thank God for taking me this far by seeing me through my studies and life in general. On that note, I extend my gratitude to my Special mother Brenda Musana for the financial support and her love to me as a mother, her being there for me along this learning curve and being the pivot I needed to sail through.

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ABSTRACT

This research is an investigation on the professionalism and acting levels in Zimbabwe, a case study of Fair Take Media. The research looks at the acting approaches that are used in Zimbabwe and as well in developed countries, their similarities and how they have been implemented in the Zimbabwean film industry as compared to the other competitive film industries around the globe. Most importantly, this study also exhausts the ways of improving these methods in the Zimbabwean film industry so as to develop to a better stage where the industry produces globally competitive films and plays as well as putting Zimbabwe on the spotlight to other countries. Therefore there is an analysis of the acting techniques, their importance and how they are implemented in Zimbabwean film industry.

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CHAPTER 1

PROFESSIONALISM AND ACTING IN ZIMBABWE. CASE STUDY OF FAIR TAKE MEDIA.

1.1 INTRODUCTION

This is the introductory chapter that encompasses the background of the study, statement of the problem, research aims and objectives, research questions/hypothesis, and significance of study and conclusion.

1.2 AIMS

To identify and interrogate the approaches to acting in Zimbabwe.

1.3 OBJECTIVES

- To illustrate on the training and development of actors acting skills.
- To identify the approaches to acting in Zimbabwe.
- To identify the strengths and weaknesses of the approaches to acting in Zimbabwe
- To recommend and to improve the approaches to acting in Zimbabwe.

1.4 RESEARCH QUESTIONS

- What are the approaches to acting in Zimbabwe?
- What are the training methods used in acting?

- What are the strengths and weaknesses of these approaches?
- How can these approaches be improved?

1.5 PROBLEM OF STUDY

Acting in Zimbabwe has been perceived as being driven by inspiration not training. However, there is an emerging perception that acting is a profession in which training and a systematic approach is necessary. It is vital, therefore, to ascertain the level to which acting has been professionalized and what can be done to further professionalise it.

1.6 SIGNIFICANCE OF STUDY

This research aims to contribute to the professionalization of acting in Zimbabwe so as to improve standards and make Zimbabwe acting competitive on the international platform.

1.7 BACKGROUND OF STUDY

Hughes (2010) argues that the origins of acting dates back as far as the 6th century BC where the Greek theatre lie in the revel of the follower of Dionysus, a god of fertility and wine. Dionysians developed a more structured form of drama in which they dance and sing, in choral form the stories of the Greek myths.

During this era Thespis, a priest of Dionysus, introduced a new element which can validly be seen as the birth of theatre. He engages in a dialogue with the chorus, thus becoming the first actor, According to Greek chronicles, Thespis is also the first winner of a theatrical award, taking the prize in the first competition for tragedy held in Athens in 534BC. Therefore

theatrical contest became a regular feature of the annual festival in honour of Dionysis, held over four days each spring and known as the City Dionysi.

Moreover, as time went by, four authors were chosen to compete with each one of them to write three tragedies and one satire play and the performance of the plays by each author takes the whole day, in front of the large number of citizens in holiday mood, seated on the slope of an Athenian hillside. The main feature of the stage is a circular space on which the chorus dance and sing and behind it is a temporary wooden structure acting as a suggestion of scenery. Therefore at the end of the festival a winner was chosen. This marked the rising of acting in terms of theatre and it is the basis of every actor in the performing industry either screen or stage.

According to Gordon (1996), acting advanced completely in the 1900s with a shift from theatre to screen performing with the belief that film had an impact that would change the industry. In contrast to today's perceived image of Hollywood in the silent films of the 1910s and 1920s with actors and directors very influential to the productions. The new film medium gained great popularity due to the technically ground-breaking of artists such as Cecil B.

DeMille and D.W. Griffith who directed more than 400 films most of which were one-reel short pictures. Silent films are the images which is most often conjured up is that of Charlie Chaplin. Chaplin was the silent movie star throughout the 1910s. Chaplin had become one of the most recognised names in the silent film industry and before long he became very expensive in terms of hiring and that nobody in American film industry was compared to him.

In 1929, soundtracks and voices were added to the previously silent films which had no voice and sound. In the 1930s, marked the end of the silent films era. A new series of actors and actresses arrived on the Hollywood scene to help in the production of the new style of American

films. Therefore many silent actors and actresses failed to adopt the new style of acting which was now introduced which is sound-based with the new actors with new techniques taking over.

Furthermore, by 1940s the industry was booming with war films prior to the just ended world war 2 and the 1950s brought a fresh new attitude of rebellion to Hollywood. Anti-hero stars such as James Dean and Marilyn Monroe began to emerge. It is this period that film actors began to cross over into television acting and the other way round. Acting changed forever under the influence of the television and whole new era of acting which saw the introduction of soapies, dramas and action movies. More and more acting schools were introduced thus aiding to the growth of the film industry.

Due to the strong relationship between theatre and film, the pioneers of acting thought it was wise for every actor to have the background of theatre or stage acting for it is the key to master body movements, gestures, voice projection and all other aspects necessary when acting. An actor with a strong background in stage acting is believed to be a good screen actor because when acting for screen there is the need to reduce the amount of energy, voice projection and body movements as well as facial expressions because the camera is able to see closely and capture than in theatre where the audience is at a distant.

More so acting in Africa was never the less it was firstly adopted in the form of theatre since it came first. The African theatre is based on religion, folklore and mythology. Traditional African drama is a kind of special performance as well as an aesthetic activity and all of the popular forms of drama that exist in Africa are ritual and ceremony dance and mime, storytelling, puppetry and ritual drama. The most popular appears to be ritual drama which incorporates actors, plots, dialogue, rehearsal, props, costumes and make-up.

Although the beginning of drama in Africa was storytelling and rituals as a method of keeping literature and culture alive through instructing the young, theatre acting gradually developed into a profession with the likes of Hubert Ogunde from Nigeria coming in as a play writer and actor and also known as father of African theatre.

The rise of the African film industry can be traced back to the colonization of the continent where there was Francophone, Lusophone and Anglophone country ruled by super powers from the west. The African film industry did not reflect an accurate portrayal of culture it was intending to represent because this industry of film existed under the foreign rule. This film industry was permitted by stereotypes and Africa was utilized merely an exotic background for Western Cinema. However, this underwent a significant change during the 1960s when numerous African countries obtained their independence. In the 1980s efforts to encourage African film production as part of culture, political and economic development of the continent were strengthened. African directors such as Sembene Ousmane and Omeron Ganda, used the art of filmmaking as a political instrument in order to rightly restore their image which had been wrongly depicted by the West. Therefore, African cinema came to strongly feature social and political themes and the neo-colonial conditions.

Furthermore, Hungwe (1988) observes that acting in Zimbabwe also began through the storytelling, ritual dramas and methodology. In Zimbabwe before colonization, people would practice ritual dramas and also did story telling in order to keep the literature and culture alive by telling the young and when they grow up they will tell their children and the circle goes on like that. Professional acting came with colonization when the British Central African Film Unit produced films that were meant to degrade Zimbabweans and propagate their personal political interests. They produced films such as Tiki, Mataka goes to town, The good farmer and bad farmer and many more. These films featured both the blacks and the white people but the blacks were portrayed as barbaric and stupid whereas the white men were seen as

the heroes and saviours of the black kind. When Zimbabwe regained its independence in 1980, the film production continued but now it was under the black (Zimbabwean) control and thus telling the Zimbabwean stories through film. This period saw the rising of the famous Safirio Madzikatire a Zimbabwean actor who featured in Mutiro wafanza and also directors and script writers such as Tsitsi Dangarembga directing and producing a number of films thereby kick starting the film industry in Zimbabwe. Independent Zimbabwe brought along acting in educational institutions such as Pre-school, Primary and Secondary schools and university degrees also on offer.

Pre-School education determines the grass roots of education to children of young age and at this age they practice acting at its basic stages. IN all pre- schools they act out a play on the day of graduation annually as they entertain their parents and guidance. This act shows that act in Zimbabwe is being taken seriously and being recognised as a positive and viable to the Zimbabwean industrial growth. This guarantees that they have the knowledge of acting and the basics that are important given that they are to pursue acting as a career.

Moreover, acting has recently become one of the serious curricular in both primary and secondary educational institutions. At this stage acting is taught like any other subject or practical in school and the students compete at many high levels and go as far as the national level while compete with each other. Most students realise their passion on acting and wanting to pursue it into their professional careers. The competition is stiff n drama in these schools and it is very important for it brings out the best in the actors, thus the better the industry is bound to be.

The University of Zimbabwe also offers the theatre arts degree whereby there is a lot of stage acting and performing arts. This is a very recognised degree in the theatre arts field for it gives the applicants all the necessary knowledge concerning theatre acting and how it is done,

when and why. This degree gives room for qualified theatre practitioners and directors with the required knowledge and in order to develop the acting industry in Zimbabwe.

Last but not least is the Film and Theatre Arts degree at the Midlands State University. This is a rich degree when it comes to acting for both stage and camera for it offers courses in film acting as well as theatre acting and at most the technical aspects of acting which include directing, editing, rigging, makeup, shooting, lighting and many more on the list. These institutions intend to improve acting in Zimbabwe by all means necessary so as to produce products that are competitive on the global market and increase the country's gross domestic product.

1.8 CONCLUSION

However Fair Take media is a growing film company which is based in the CBD of Harare in Zimbabwe. It was founded in 2009 by Trymore Nyamapfeni and they produce short films for television as well as documentaries and shows for audience consumption. At this company actors are not employed full time but they are hired upon a production and they have several acting aspects that triggered the writing of this case study.

CHAPTER 2

2.1 LITERATURE REVIEW

Snow (2011), argues that the number one thing that every new actor must drill into their head is professionalism. Professionalism is the only easiest way of separating one from the pack for professionalism is all about consistency and having people to count on you to do what is expected of you and commitment is everything to a professional actor in terms of his or her craft, the role, the production and all other aspects of acting one might think of. Snow believes that the biggest asset as an actor is professionalism and it is shown through the actions and attitudes towards the actor's job description. An actor always has to be courteous and respectful to anyone they meet for it is not known when you might work with them or for them at some point in your carrier.

Acting like a professional really means doing what it takes to make others think of you as reliable, respectful and competent in the film industry. There are however quite a few common traits when it comes to being professional. This includes the following:

- Competence. You have to be good at what you do, have the skills and the knowledge of what you do to be able to do your job effectively.
- Reliability. The people that surround you have to depend on you to show up on time for rehearsal, shoot, training, meetings and any other things that you are expected to do.

- Honesty. Always tell the truth and be upfront about where things stand. If you are unable to do something on time and when needed you should always say so in order not to waste time and resources.
- Integrity. Be known for your consistent principles, this helps people in knowing who you are and what it is that you stand for.
- Respect for others. Have the decency of treating all people as if they matter the most to you.
- Self-Upgrading. Rather than letting your skills or knowledge become outdated, you seek out ways of staying current and always keep your head in the game .
- Being positive. At a job no one likes a constant pessimist. Always have an upbeat attitude and try to be a problem solver, this is what makes a big difference to the team.
- Supporting others. Share the spotlight with colleagues, take time to show others how to do things properly, and lend an ear when necessary
- Stay focused. Do not let your private life needlessly have an impact on your job, and not spending time at work attending to personal matters.
- Listening carefully. People want to be heard, so you give the people a chance to explain their ideas properly.

However Snow says a lot on the elements of professionalism at a work place not focusing on acting. Now this research is looking to identify and interrogate the approaches to acting in Zimbabwe in a professional way, looking at Snows professional view towards professionalism it will be of great impact if it was to be practiced in Zimbabwean acting for it would effectively improve the acting standards and approaches in order to produce films that are competitive on a global market thereby putting the Zimbabwean nation on the international market as a whole.

Snow (2011) goes on to say the more an actor puts the above stated points, the better his or her chances will be to create a positive personal reputation. This can ultimately translate into raises and promotions, chances to work on more assignments that you enjoy. As an individual you also benefit from feelings of self-esteem and dignity plus you keep yourself marketable as an actor for the future acting roles.

Directing is another important aspect of acting. Steven Spielberg (2009), a film director is a person who directs the making of a film. Generally, a film director controls a film's artistic and dramatic aspects, and visualizes the script while guiding the technical crew and actors in the fulfilment of that vision. The director is viewed as the author of the film. He or she gives direction to the cast and crew and creates an overall vision through which a film eventually becomes realized, or noticed. Directors need to be able to mediate differences in creative visions and stay in the boundaries of the film's budget. Most successful directors go to film schools and they use different approaches in which they develop their style of films. Film directors create an overall vision through which a film eventually becomes realized, this includes overseeing the artistic and technical elements of film production, as well as directing the shooting time table and meeting deadlines. This entails organizing the film crew in such a way as to achieve their vision of the film. Above all this requires skills of group leadership, as well as the ability to maintain a singular focus even in the stressful, fast-paces environment of film set.

Moreover, according to Spielberg it is necessary to have an artistic eye to frame shots and to give precise feedback to cast and crew, thus excellent communication skills are a must. Since a director depends on the successful cooperation of many different creative individuals with possibly strongly contradicting artistic ideals and visions needed to possess conflict resolution skills in order to mediate whenever necessary, thus the director ensures that all individuals involved in the film production are working towards an

identical vision for the completed film. Therefore, this research aims to clarify whether directing program of the case study is in accordance with the professional approach described above.

Griffin Na is a professional costume designer who believes that in real life we can safely assume much about a person by the clothes they wear. Na (2015) argues that having a group of characters dressed similarly implies they are a group with similar intentions, naturally contrasting clothing style suggest conflicting intentions. Costume also works to create an atmosphere. Beige colours and practically designed clothes suggest an environment vastly different to multi-coloured visually interesting clothes. We don't choose costume by mistake. It may be a subconscious decision but we choose to present ourselves to the world with a self appointed uniform. There is a philosophy employed by various actors that in order to find the character one must find the correct shoes and if the shoes feel like those the character would prefer you can build the rest of the clothing from there. The shoes also affect posture and therefore how a person moves hence affecting the way an actor acts. Costume determines a character in a film or a theatre play, just by the way that someone dresses the audience can easily pin point the kind of character one portrays. One might say costume has several ways of communicating to the audience hence conveying an intended message. Therefore, this research aims to ascertain whether costume program of the case study is in accordance with the professional approach described above.

Delyse Ryan 2013 says, it is so surprising how few actors understand the importance of make-up on stage or in a film. The primary objective of make-up on stage is to accentuate the actors' features as well as define the eyes and mouth, which would otherwise appear flat and featureless under the glare of modern stage lighting. No face is immune from the necessity of make-up when acting. Without greasepaint it is shapeless, colourless, and has no identity. The next most important function of make-up is to give a face the appearance an audience

expects it to have according to character portrayed. This is achieved through the use of tint, light and shade and others. There is no magic so film make-up, it is an acquired skill, which consists of painting, sculpting, understanding facial structure and using experience and imagination. In order to achieve a successful make-up it is necessary to study the anatomy of the face and find out the relative positions of the particular muscles and bones. This makes it easy to identify various facial expressions such as laughing, frowning, as well as all the other emotions a face can portray, nothing carefully shadows, lines and wrinkles that may possibly appear on the face. When it comes to applying make-up there are certain basic techniques to be followed which include cleansing the face, applying base colour, applying lining colours and rouges, eyebrow pencil, mascara application, powdering and checking if touch ups are needed. Therefore, this research aims to shed light on whether make-up process of the case study goes in hand with the professional approach described above.

Lighting is another important aspect to be considered in acting. Harry Stradling (1954), lighting has come to be an important component of cinema's visual design. It is widely recognized that film as elsewhere can create a substantial emotional impact. A primordial response to darkness and light is a deep seated element of human psychology that filmmakers have harnessed in order to influence the ways viewers respond to narrative development. On the one hand, deep shadows can make a character seem untrustworthy or conceal a host of horrors and on the other hand, bright, diffused lighting can provide comfort and reassurance or create the impression of an angelic countenance. Extremely bright light can cause discomfort though and can even be used as weapon, as in *River Window* (1953) where it dazzles the villains and halts their advance. Brightness is only one variable of lighting that can contribute to the effect of a scene with the choices made by cinematographer about what kind of lights should be used and where they will be placed all require careful consideration. Moreover, colour and black and white cinematography each allows for different lighting effects. Colored

lighting can give rise to a range of subjective impressions that may be systematically used throughout a film for atmosphere, as in the moody and heavily stylized *Batman* (1989).

Furthermore, film lighting has three main purposes with the first one being clarity of image. It is important for viewers to be able to discern all the important elements in the frame and these include facial expression and physical gestures to the presence of significant props. The second purpose is a quest for greater realism with the third one being creation of emotional effect. Therefore, this research aims to clarify whether lighting program of the case study is in accordance with the professional approach described above.

Erik Sean McGiven believes that blocking and movement is another important aspect in acting. According to him, blocking is the positioning and movement of the characters to tell the story in visual terms. This placement can suggest the attitudes of the characters towards one another so the situation is conveyed to the audience with or without dialogue. Many beginners believe this responsibility rest solely with the director but is the actor who knows his character best and good director seeks out this input during early readings and rehearsals. Therefore, it is essential to learn the basic elements of blocking even when a director is assigned and for this to happen there must be common understanding of blocking terminology and its principles. The visual story reflects the moment to moment failure or success of each character's struggle toward their objective as well as the commitment and direction of their emotions which are the dramatic relationship, the characters wants, what he or she feels, what stands in the way, and how is the conflict presently resolved.

Blocking is therefore a comparative portrayal of strong and weak movements and relative positions, McGiven (2008). This means that certain body positions have definite values, they inject meaning into the picture and the telling of the story. For instance, a strong movement of a figure is one rising from a chair, straightening up, placing weight on the forward foot,

raising the arm, or walking forward. A weak movement on the other hand is stepping backward, slouching, placing the weight on the rear foot, sitting down, lowering the arm, walking backward or turning around and walking away from a figure or object. This helps actors and actresses when acting because they can easily decode directors instructions and apply them on ground. However, this research aims to give clarity on whether body movement program of the case study is in accordance with the professional approach as illustrated above.

Louis Giannetti says that an ideology is one of the most important thing in a film and is in fact the purpose of acting out for screen or stage. He defines ideology as a body of ideas reflecting the social needs and aspirations of an individual, group, class or culture. In relation to film, ideology can be known mainly as assumptions, it can be imagined as a way of looking at things or simply as a comprehensive vision. Usually an ideology pushes against already existing conformity by presenting a possible transformation in society. Giannetti goes on to say, ideology is not something foreign, something in a film with a strange power to impose itself on our minds, it is what we and the film share and what allows for the transfer of specific meanings between film; and audience. Ideological viewpoints and principles detach from our personal self-image. They are usually discovered at an unconscious altitude and therefore are not frequently observed although it is sometimes complex to understand how the personal riddle of ideological works, it is valuable to understand how the individual reacts and perceives something at an unconscious thinking level. Giving example, visually in Birth Of A Nation, Griffith illustrates his points of racism on a dramatic level just as in the congress scene, after the blacks gained power, Griffith's feelings about the marriage law between different races that was passed during this era is demonstrated. There is that sense of pragmatism even when dealing with rather unrealistic situations, that it allows the audience to believe what he has placed on screen to be real or true actuality. Although it is not a

straightforward point, this scene can be broken down to prove such a position of racism as an ideology. Therefore, this research aims to clarify whether ideology program of the case study is in accordance with the professional approach described above.

Davis (1999), argues that gender is one of the most crucial aspect in film acting. He says the fact is that women are seriously under-represented across nearly all sectors of society around the globe, not just on screen but for the most part we are simply not aware of the extent.

There are woefully few women CEOs in the world, but there can be lots of them in films. Casting drives of women in Science, Technology, Engineering and Mathematics, Politics, Law and many others encourages more women and girls to pursue these fields in real life. The study which analysed popular movies from Australia, Brazil, China, France, Germany, India, Japan, Russia, United States, United Kingdom and many others shows that women were more likely to be depicted in a hypersexualised attire, in the nut or thin. The United Nations Women Executive director Phumzile Mlambo-Ngcuka called this a wake-up call for the global film industry to give equal opportunities to both sexes because media is key to the gender equality agenda for it has the power to influence the shaping of perceptions of large audiences. In most cases women are extremely marginalised in most things which results in lack of self esteem and confidence to pursue their desires. This research aims to clarify whether gender issues of the case study are in accordance with the professional approach described above.

Robert (2013), film advertising is the practice of promotion specifically in the film industry, and usually occurs in coordination with the process of film distribution which is sometimes called the press junket or film junket. Film promotion generally includes press releases, advertising campaigns, merchandising, franchising, and media as well as interviews with key people involved with the making of the film like actors and directors. It is an important part of any release because of the inherent high financial risk, filmmakers invest in expensive

marketing campaigns to maximize revenues early in the release cycle. Marketing budgets tend to equal about half the production budget. In film trailers are a mainstay of film promotion, because they are delivered directly to movie-goers by generally telling the story of the movie in a highly condensed fashion compressing maximum appeal into two and half minutes. Hollywood movie distributors spend about \$4 billion a year to buy paid advertising 30 second television commercials, newspaper ads and many more and half that total is placed on broadcast and cable TV which are the main vehicles for advertising movies to audiences. Television is effective because it is an audio-visual medium and can deliver a vast audience quickly, which is crucial because films typically don't linger in theaters more than 4-6 weeks, according to Robert.

Product placement is another important advertising method says Robert. Paid active or passive insertion of film brand in drama or sitcom shows, or as passing mentions in dialogue. For example, 20th century Fox commissioned an *I ROBOT* themed motorcycle and the film was placed throughout an episode of television shows as part of advertising. In addition interviews with actors and directors which are filmed at a hotel with local and international entertainment reporters which are featured on local news shows programs on cable networks. Viral marketing which is the free distribution of trailers on movies oriented websites and video user generated content websites and rapid dissemination of links to this content by email and blogs. Audience research is also effective when it comes to films, having the knowledge of your target audience will help the marketing team with knowing who to sale for and at what prize as well. This research aims to ascertain whether the advertising strategies of the case study is in accordance with the professional approach discussed above.

Ennueirido (2010) argues that facial expression is a vital part of acting, an audience absorbs every part of your performance, what you are saying, how you are saying it and what you are doing. Facial expression affects how you words as an actor are interpreted, they can be the

visual representation of your words or can be a contradiction of what you are saying. Facial expressions can tell us a lot about characters, situations and subtext, it is important that you learn what they reveal about emotions and moods as well as how to create and describe them. If an actor says “I am angry at you” with a smile on his or her face the audience will know that you are not really angry or you are being sarcastic. Facial expressions gives the performance levels of realism. To improve facial expressions there is need for practice often, get in front of the mirror, make a list of emotions and try to express them through your face, for example sad, happy, mad and many more. Therefore try to do things that are difficult to express facially, for example what does jealousy look like and also look at some experts in facial expressions like Jim Carrey.

Facial expressions are very important because if you don't get across to the viewers that you are sad or angry or whatever they will not engage into the film. A facial expression is an aspect of an actor's craft, it is something an actor does to create a performance. You need to look at every aspect that contributes to the overall performance whether evaluating your performance work or someone else's. There are obvious differences in the way that actors use facial expression on stage and when acting for the camera. Performing in a large theatre auditorium might mean that many of the audience are a long way away hence it is the actors job to communicate their role to fit the space effectively. Facial expressions like body language may be heightened or exaggerated so that the character's intentions are clear for all. However, this research aims to clarify whether facial expressions of the case study are in accordance with the professional approach as stated.

Storfie (2013), an important part of acting or public speaking is ones voice and the voice of an actor can decide whether that actor is going to be the bad guy or the good guy in the film depending on the tone of the voice. Voice importance dates back to the days of radio, when you had no choice but to listen to the spoken word. Having a beautiful speaking voice also

opens up roles that would not be given to the actor otherwise, yet having an unusual speaking voice is good also. There are three basics of voice and these are projection, enunciation and expression. All three are necessary in communicating an effective message to the audience. Voice projection is not about yelling, it is about enlarging your voice so the audience can hear you and it is usually most efficient in stage performances as compared to camera performances. For some this is a very scary thought but a necessary phobia to overcome and having a good projection is a skill anyone can learn. To practice for projection, stand straight while tightening your abdomen, put your hand on your diaphragm and force the air out of your diaphragm with a loud. Pick a spot across the room and find a phrase that you can use in your practice process. A strong voice requires energy and effort for it is important that you do not adjust your voice to the actor on the stage but instead to the audience in the back row and also having a microphone is no excuse for having soft voice when unnecessary. This research aims to clarify whether voice techniques of the case study is in accordance with the professional approach as stated.

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Adler (2010), any actor who has been to an acting class knows that there are as many approaches to acting craft as there are actors approaching it. However a professional actor must develop their own understanding of the work. There is a lot of well-known gurus who helped develop acting as it is known today, and continue to grow some of the industry's most

respected stars with the likes of Constantin Stanislavski, Lee Strasberg, Practical Arsthetics, Uta Hagen.

One of the greatest acting teachers of all time, Constantin Stanislavski's work signalled a shift in the 20th century and inspired a whole new generation of techniques in acting. In addition to changing the face of acting worldwide, Stanislavski's Moscow Art Theatre was at the forefront of naturalistic theatre movement at the Soviet Union and in Europe. His approach incorporates spiritual realism, emotional memory, dramatic and self-analysis, and disciplined practice. Lord Laurence Olivier and sir John Gielgud were both famous original practitioners of Stanislavski's approach system.

Constantin Stanislavski's system was based on theatre acting in Europe but it had originated from Moscow in Russia. He majored in stage preforming and was not into screen acting but nevertheless these theatre acting approaches are the same ones which were developed into screen acting. With reference to Zimbabwean acting approaches, there is need to adopt some of these approaches because they are very crucial when it comes to good acting skills. There is a desperate need for directors who are knowledgeable and egger to change the shape of the Zimbabwean film industry through the use of these acting techniques for screen performing.

Acting approaches are mainly the directors techniques of directing actors into coming up with a performance that is needed at the end of the day. Strasberg is one of the pioneering directors in acting and he used the term "Method" to describe his philosophy of acting and techniques of training actors, which built upon some of Stanislavski's early ideas. Strasbergs method is based on the idea that in order to develop an emotional and cognitive understanding of their roles actors actors should use their own experiences to identify personally with their characters. The method uses techniques to reproduce the charactors emotional state be recalling emotions or sensations from the actors own life. Strasberg uses the question,"what

would motivate me, the actor, to behave in the way characters does?” and asks the actor to replace the plays circumstances with his own

Dunning (2010) argues that Bertholt Brecht the German play write and theatre director introduced one of the most essential acting techniques which has been adopted in the present acting fields. Brecht’s acting techniques are designed to make the audience think about the political Brechtian message conveyed in drama, not identify personally with the characters on the stage. He always wanted to remind his audience that they were watching a representation of reality and not reality itself. The aim was to make the audience think about the situation and the message of the drama, rather than get involved with the personalities on stage.

In Zimbabwe the implimatation of these acting approaches will make a difference, especially in the screen acting for television because actors using techniques used by Brecht called “the quotable gesture” are stylised moves designed to sum up a character. Thes may be through actions, the use of mannerism or a certain stance adopted by the character.

CHAPTER 3

3.1 THEORETICAL FRAMEWORK

According to Merriam Webster a theory is a belief, policy, or procedure proposed or followed as the basis of action or an ideal or hypothetical set of facts, principles, or circumstances often used in the day to day lives, or a plausible or scientifically acceptable general principle or body of principles offered to explain phenomena. A framework is a real or conceptual structure intended to serve as a support or guide for the building of something that expands the structure into something useful.

3.1.1 NARRATIVE THEORY

Narrative theory starts from the assumption that narrative is a basic human strategy for coming to terms with fundamental elements of our experience, such as time, process, and change, and it proceeds from this assumption to study the distinctive nature of narrative and its various structures, elements, uses, and effects. I have decided to use this theory in my research because narrative theorists study what is distinctive about narrative, and how accounts of what happened to particular people in particular circumstances with particular consequences can be at once so common and so powerful. Thus this theory is a key concern is whether narrative as a way of thinking about or explaining human experience contrasts with scientific modes of explanation that characterize phenomena as instances of general covering laws. Narrative theorists, in short, study how stories help people make sense of the world, while also studying how people make sense of stories.

In this research of professionalism and acting, narrative theorists draw not only on literary studies but also on ideas from such fields as rhetoric, philosophical ethics, cognitive, folklore, and gender theory to explore how narratives work both as kinds of texts and as strategies for the media industry experience. Because of the presence of narrative in our culture and the diversity of the texts, media, and communicative situations narrative theory examines, narrative theory constitutes an exciting new frontier to bring forces together with their counterparts in a variety of social-scientific, humanistic, and other disciplines.

3.1.2 MARXISM THEORY

Marxism is a method of socioeconomic analysis, that analyzes class relations and societal conflict using a materialist interpretation of historical development and a view of social transformation. It originates from the mid-to-late 19th century works of German philosopher Karl Marx. Therefore, since this study is focusing on acting and professionalism In Zimbabwe, this theory will help to emphasize on the differentiation of productions between those with and those without the means of production hence the issue of capitalism. The Marxism analysis begins with an analysis of the material conditions and the economic activities required to satisfy society's material needs. It is assumed that the form of economic organization, or mode of production, gives rise to, or at least directly influences, most other social phenomena – including social relations, political and legal systems, morality and ideology. The economic system and these social relations form a base and structure. As forces of production, most notably technology, improve and existing forms of social organization become inefficient and crumble. As Karl Marx observed: "At a certain stage of development, the material productive forces of society come into conflict with the existing relations of production or this merely expresses the same thing in legal terms with the property relations within the framework of which they have operated in.

3.1.3 RECEPTION THEORY

Harold Marcuse Reception Theory is a version of reader response, literary theory that emphasizes each particular reader's reception or interpretation in making meaning from a literary text. Reception theory is generally referred to as audience reception in the analysis of communications models through radio, television, print media, images and many more. In literary studies, reception theory originated from the work of Hans-Robert Jauss in the late 1960s, and the most influential work was produced during the 1970s and early 1980s in Germany and the United States of America, with some notable work done in other Western European countries. This theory is of great importance to my research for it enlighten on what the viewers or audience think concerning the acting and professionalism levels in Zimbabwe considering the fact that they are the target audience in most of the Zimbabwean produced films or plays.

CHAPTER 4

4.1 INTRODUCTION

Acting is the art of portraying many fictional characters on stage and in front of the camera. It can also be defined as an activity in which a story is told by means of its enactment by an actor or actress who adopts a character in theatre, television, film, radio or any other medium that makes use of mimetic mode. Also, acting is the technique of using words and gestures to evoke a reaction from an audience. Modern actors who have been trained or influenced by the Stanislavsky tradition, attempt to behave truthfully within imaginary circumstances. Acting is an art which incorporates several factors in the event of producing a good production which is of standard to its consumers. Some of these factors include directing, training of actors, facial expressions, gestures, lighting, voice, ideology, theme, make-up and blocking.

Directing is when the director implements his techniques in the production of a film through the use of the cast and crew. He or she (the director) is the overall boss of all the cast and the crew and his decision is the final. There is also training of the actors on the list of factors.

Actors are trained so that they familiarise with what they are expected to be doing when shooting or acting.

Facial expression is also one of the most crucial factors that complete an actor and all his or her abilities because the face of an actor says a thousand words before the character even says a word.

Gestures are as important as the facial expressions in conveying a message to the target audiences.

Make-up also plays a pivotal role in acting. It helps the actor to maintain character that is being portrayed in the film and also it gives the film continuity.

Professionalism is the qualities, skills, competence and behaviors expected in a certain field of expertise. It is working within the defined regulatory framework of personal and professional standards.

4.2 HISTORY OF FAIR TAKE MEDIA

Fair Take Media is a private owned film company owned by Trymore Nyamapfeni. It is located in the central business distribution of Harare, the capital city of Zimbabwe. Trymore Nyamapfeni was a farmer in Mashonaland central when he secured a job to work at Celebration center, one of the popular churches in Harare. 2 years down the line, in 2008, Mr Nyamapfeni secured enough capital to establish his own business and thus the birth of Fair Take Media.

After the establishment of Fair Take Media in the year 2008, The company worked tirelessly in marketing itself to the potential customers which is the donors who needs films to be produced as well as weddings and advertising videos among other services. End of the year 2008, Fair Take was called to shoot a short film 'Rwendo'. This film was for consumption by foreigners across borders for it was political, therefore as time passed Fair Take media became more and more involved in the media business and producing a number of short films, dramas and wedding videos. Apparently the company is developing through the introduction of more capital and equipment of state of the art as well as qualified technical crew.

4.3 DIRECTING

According to Steven Spielberg (2009), a film director is a person who directs the making of a film. Generally, a film director controls a film's artistic and dramatic aspects, and visualizes the script while guiding the technical crew and actors in the fulfilment of that vision. The director is viewed as the author of the film. He or she gives direction to the cast and crew and creates an overall vision through which a film eventually becomes realized, or noticed. Directors need to be able to mediate differences in creative visions and stay in the boundaries of the film's budget. Most successful directors go to film schools and they use different approaches in which they develop their style of films. Film directors create an overall vision through which a film eventually becomes realized, this includes overseeing the artistic and technical elements of film production, as well as directing the shooting time table and meeting deadlines.

At Fair Take Media the director has a few weaknesses when it comes to the directing techniques as stated by Steven Spielberg above. The director has many times failed to meet the deadline to produce the final product to the sponsors and the customers as a whole. He ends up lying to the sponsors and customers, giving excuses on regular basis concerning why he did not meet the due date. Therefore this has cramped his relationship with some shareholders as well as stakeholders with whom he does business with. Such an unprofessional way of operating a business in acting, or media as a whole is defied by experts such as Steven Spielberg, Constantine Stanislavski, among other pioneers of acting. Such an unpleasant behavior by a film director paints all film directors with the same brush, hence a negative representation in the industry. Not only that, but it also scare away potential film producers in search for directors, ending up withdrawing from the product due to lacking truthfulness. The Zimbabwean film industry is prone to burial resulting from lack of high levels of professionalism among top level managements in the industry such as the directors of film or theatre acting.

Author Brian Solis argues that now is the time every business must go beyond price, performance or value and focus on creating amazing customer experiences. Solis believes that a strong relationship between the director and the cast, crew, sponsors and consumers of the product (audience) is more viable than just making profits from sales. This relationship is what determines whether the product becomes successful on a global market or otherwise. A good director creates a positive name for himself so that when consumers come across a film or play directed by that particular director there is a high probability that they will purchase that film or play as a result of the director's reputation in his area of expertise.

Using the Marxism Theory the owners of the means of production have the resources to produce and communicate any form of ideology as they wish therefore the directors should have a good relationship with the capitalist class because this is where the capital for the production comes from and also having a good relationship with them they may not choose to distort the director's job by adding their own content and form which is never on the script. In my findings of this research, the success or failure of a film rest within the director of that particular film to a great extent. A good director makes sure he instills the right ideology within the actors in order for them to be able to portray it in to action on camera or on stage. The directors techniques in directing the cast to act should with no doubt be clinical and modernized given the fact that we are living in a dynamic world where technology is fast driving the need to satisfy the consumers (audience) needs as top priority. Producing a film or a play that reflects the current situations that the audience is experiencing will attract more attention to that film or play hence an increase in audience / sales which gives room for that film to succeed on the global market. Therefore acting in Zimbabwe will have a chance to break through the global markets such as Hollywood, Bollywood, Nollywood among others, if there is an increased number of trained and passionate directors with brilliant ideas on how to tell the Zimbabwean stories the Zimbabwean way.

Furthermore, during my research on this paper, questioners highlighted the need to fine tune the acting approaches that are Zimbabwean being used by the Zimbabwean directors of film and theatre as well as introduce more in to the Zimbabwean film industry and make our brand and quit telling the Zimbabwean stories the American way or using the approaches introduced by the great Stanislavski, Grotowski, Spielberg among other pioneering of directors. Most of the Zimbabwean directors are known to have a tendency of producing films with an American mask as a result of socially constructed identities through multimedia forms of communicating such as television, radio, print media, social networks (whatsapp, youtube, facebook, tweeter, internet) and it end up distorting the story line and theme that the director intends to convey to the audience. Therefore this result in identity crisis for the Zimbabweans as to either they were the target audience or not.

As I continued with my research with the questioners, an important issues was raised and it is of great concern to the Zimbabwean film industry, the questioners claimed that the productions that are produced by these directors is tantamount to their level of qualifications in their field of expertise. Such accusations therefore leave the Zimbabwean industry exposed for the directors are painted by the same brush. Therefore, Zimbabwean film schools such as the Film and Theatre Arts department at Midlands State University and Theatre Arts at the University of Zimbabwe are obligated to fill in the dry areas with the appropriate candidates for that area of need such that the industry lives to rise with time and fight for its position on the global market.

4.4 COSTUME

Costume is another acting element that is very vital in the approach of acting for it plays a pivotal part in creating meaning, and telling time and place in which the film and or theatre play took place, for example the Zimbabwean film 'TIRIPARWENDO' one can tell from the

costume that the events took part before the colonial error. Griffin Na is a professional costume designer who believes that in real life we can safely assume much about a person by the clothes they wear. Na (2015) argues that having a group of characters dressed similarly implies they are a group with similar intentions, naturally contrasting clothing style suggest conflicting intentions. Costume also works to create an atmosphere.

The audience reception theory implies that in a film/movie or theatre play the audience is likely to decode the message differently depending on how they understand the performance but holding other things constant, costume is always distinctive when it comes to any form of audience for it is a clear visual evidence of time in every film or theater play. Therefore, making use of the Audience Reception Theory, scopophilia by the audience is usually full filled by the way the characters are represented in a film or play through their costume.

According to Deborah Nadoolman Landis, the role of the costume designer is really quite simple: costume designers design the people in the movie. Our contribution to the story is more profound than providing the clothes for a production. The word “costume” works against us. The word is vulgar when what we do is incredibly refined. “Costume” is invariably associated with Halloween, fancy dress, parade, theme park, Mardi Gras, carnival, and the clothes in fantasy and period films. To costume designers, “a costume picture” means nothing more than our next project. Adding to the confusion by the industry and the public about our role is an uncertainty about the fundamental purpose of costume design. Film costuming serves two equal purposes: the first is to support the narrative by creating authentic characters (people); and the second is composition, to provide balance within the frame by using color, texture, and silhouette.

Moreover, as stated by Deborah above, when acting for either a film or a theatre production the actors need that balance which comes with the costume colour, texture, and silhouette so

as to be captivating to the audiences as they watch. Giving example, a black costume in a series movie 'GOTHAM' is a resemblance of power by the ruling class. However in some cultural regions it may be representation of the dark side (evil) depending on the socially constructed reality in different cultural areas with texture and silhouette serving the same purposes as well.

Fair Take Media, have been found wanting in these areas of great necessity as some of its productions lack professionalism in the field of costume and designing which will neglect the actors when performing and not producing the much needed kind of film and theatre plays. In my research I have realized that such important elements of acting needs to be polished in the Zimbabwean film industry so as to have a better position in the global industry. Levels of professionalism drop as seriousness vacates from the directors of the industry. As Deborah continues to say In addition to the creation of the authentic people in the movie, costume designers also help paint each "frame" of film. If the dialogue is the melody of a movie, the color provides the harmony, a satisfying visual cohesiveness or "style." It's imperative for the designers on a film to have a strong reference point from which to create a style. Beyond the panniers of Marie Antoinette and the exaggerations of any period silhouette, every costume adds texture and color to a scene. The choices for a designer abound. In fact, designers complain that contemporary costuming presents "too many" choices. Some designers prefer the stark simplicity of the flat planes of solid color fabric, while others prefer using multiple patterns and find it the key to layering character. Designers may alter their approach with the feel of the project and make adjustments to accommodate the style of the director. The modern hoodie sweatshirt, like Eddie Murphy's red hoodie in my design for TRADING PLACES (1983), Mark Bridges' gray hoodie for Eminem in 8 MILE (2002), and Michael Kaplan's black hoodie for Tom Cruise in Mission: IMPOSSIBLE GHOST PROTOCOL (2011) is the contemporary answer to the hip man's hat and jacket. Framing the

face and focusing our attention to an actor's most important feature his eyes hoodies underscore their dialogue. Color is a powerful tool that directors and costume designers leverage to support the narrative and create a unified fictional space. Color telegraphs emotion in a scene to the audience as quickly as the musical score. And a costume has to move designers work in a kinetic art. Therefore costume is important in acting due to its several aspects that makes a film whole by giving the necessities for it to compete on an international market.

Using the Narrative theory which is widely used by most of the theorist in the industry, rhetorically an actor has to represent him or herself through the costume that they put on stage or for camera. Costume is by far the most attracting factor when watching a performance of a film therefore the costume designers have to make sure they design the right outfit for the right character. The costume designer has to make sure that the film or play or an advert is looks good in terms of color and other costume aspects so as to communicate a message which will be decoded correctly by the recipient (the audience)

4.5 MAKE-UP

On the list of the acting elements is the make-up on the actors themselves as an important aspect in acting. The primary objective of make-up on stage is to accentuate the actors' features as well as define the eyes and mouth, which would otherwise appear flat and featureless under the glare of modern stage lighting. No face is immune from the necessity of make-up when acting. Without greasepaint it is shapeless, colourless, and has no identity. Make-up and Hair Artists must be able to create make-ups and hairstyles to meet production requirements. They oversee make-up and hair continuity during filming and remove products as required. Make-up and Hair Artists are employed throughout pre-production and production, and usually work on a freelance basis. Make-up and hair are key elements in the

overall design of films and television productions, creating a look for the characters in relation to social class, and time periods, and any other elements required to create the desired illusion. On film and TV dramas, their work is directed by Make-up and Hair Designers who provide them with detailed notes, character and scene breakdowns and, if necessary, reference pictures about the characters they must create. Sometimes, they may only receive a rough brief, and must produce their own script breakdown, and research and create their own design notes. They work on principal and supporting Actors, usually looking after several actors throughout the shoot. They must maintain the continuity of the actors' 'look'.

Make-up artists need to know their job very well in order for them to be able to execute it when they are needed to do so. At Fair Take Media, Make-up is like a nightmare. As much as the director and his actors work hard to go through with their productions, there is always something key missing and it is the makeup. They believe that for an actor to maintain the same character he/she has to dress in the same costume when shooting the next scenes which is wrong. A make-up artist is very important on the crew because he/she is responsible of maintaining the same look on the actor/actor's face so that the actor looks the same or differently facially depending with the expectations of the script.

Therefore, Fair Take Media has to include make-up in their plans whenever they plan a budget to shoot a new short film, play, advert or drama. This will work out positively to them giving the fact that their productions have a high chance of having a continuity that will be clear to the audience and any other stakeholder. Therefore, this will also be a step in constructing an industry that can give and satisfy viewers globally and locally.

With reference to many Zimbabwean produced films and dramas such as, 'ZIBHODHO', 'I WANT A WEDDING DRESS', 'DOWNTOWN', 'MAIDEI', 'NZUNGU MURIVA' among

other productions, lacked the magical touch of make-up in order to maintain continuity and form of the drama, film, for example in the film MAIDEI, in the first 6 scenes Maidei (main character) had a clear face which in the following scenes she had a rash which was covering her forehead and it was visible to the audience. Such errors are easily avoidable when there is a make-up artist on sight for they know the right facial cosmetics needed for such an unfortunate natural problem.

However, Fair Take Media uses lack of funding in their defense for not hiring a makeup artist in their productions, which is a vital issue, but as a production company they need to weigh the advantages and disadvantages of producing a film, drama or play that will not be able to compete on an international market or just producing a substandard product that is due to face serious criticism in the market, after making a choice between the two options then they will know that in the film business some serious sacrifices have to be made in order to succeed.

According to Diane Dannenfeldt, film make-up artists also have varying levels of responsibility related to their job titles:

4.5.1 The key make-up artist

Also the make-up designer, is in charge of the make-up department for a movie. During pre-production, the designer reads the script and meets with the director and screenwriter to discuss their needs and ideas for the film. The key make-up artist also will work with the key hair designer, costume designer, set designer and director of lighting throughout the film.

After that, the key make-up artist researches and determines how to design the make-up and special make-up effects for the film. Often complex effects are handled by a different departments and farmed out to companies that specialize in special effects. The key make-up artist also hires additional make-up artists for the film, sets their work schedule and

supervises them during production. He is charged with making sure the make-up applied matches the agreed-upon style, and that continuity is maintained every day during shooting.

In addition, the key make-up artist develops and stays within a budget for salaries, supplies, materials and special effects. He also makes appointments with optometrists and dentists for actors who need special contacts or dental effects. Once prosthetics, hairpieces and other make-up elements are finalized, they all must be inventoried and stored when they are not in use.

4.5.2 The senior make-up artist

Oversees the work of the other make-up artists and usually become primarily responsible for continuity. This means making sure that actors' make-up remains the same or changes as filming requires, such as the addition of scars after an accident or evidence of aging as the film progresses.

The Zimbabwean film production companies should make it their priority to have the makeup artist among their production crew, and also to be keen for state of art productions that tell the Zimbabwean stories and escape from the mentality of making money and profits without taking risk (investing in their productions).

Some scholars believe that applying make-up for acting or any other reason is a bad idea, highlighting several reasons to support this, Lucy Snyder (2005) says that make-up is not good because of health concerns, financial concerns, comfort concerns and social concerns.

These reasons only are enough for Snyder to believe that make-up is not an essential when it comes to acting.

4.6 LIGHTING

Acting carries a number of very important aspects when it is done on a professional level. Lighting is one of the things that gives acting meaning says some experts in the film industry. According to Harry Stradling (1954), lighting has come to be an important component of cinema's visual design. It is widely recognized that film as elsewhere can create a substantial emotional impact. A primordial response to darkness and light is a deep seated element of human psychology that filmmakers have harnessed in order to influence the ways viewers respond to narrative development.

In the Zimbabwean film industry, most producers fail to see the importance of good, appropriate lighting in a theatre play, film, drama or and advert. Indoors shooting is not an easy task but when done appropriately with the right equipment, beautiful shots are produced as a result. At Fair Take Media there is no necessary lighting equipment which is needed when shooting indoors and at night which is a negative setback in the business. State of art equipment is costly compared to what most Zimbabwean filmmakers might benchmark, therefore due to the prizes and the Zimbabwean economy, most producers end up having opportunity cost on these equipment and finally making decisions not to purchase them. According to my research on some questioners, this is a clear sign of under estimating the importance of lighting effect in acting for both camera and on stage. Lighting is part of semiotics, therefore it communicates an important message to the audience.

With reference to my theoretical framework, there is the Audience Reception theory which shows the different ideologies that the audience might have. Linking Audience Reception theory to lighting and acting, since light is a semiotic it plays a role of sending a message to the audience as they watch a film or a play. For example, in a scene where there is tragedy there is usually low key lighting on the actors and the location as well. A good film example where this is mirrored is in 'ZOMBIE COLAPS', it is a film about Zombies and there is

extreme killing and loss of lives in this movie, therefore the low key lighting plays a very important role in showing the audience that it is not a happy moment and there is nothing interesting about the current events. As the audience watch these events unfold, they will connect to the ongoing situation and make sense out of it, and they get the ideology being communicated by the producers correctly or sometimes the wrong way depending on their understanding of the film, hence the Audience reception Theory is effective. Low key lighting is related to romantic scenes, happy moments among other factors.

Furthermore, the above explained factors of lighting are important if not very crucial, for Fair Trade Media to adopt in their acting approaches and increase the level and standard of productions that they do and go a step further in search for a higher market and target a higher audience.

According to Deborah Allison, John Alton identified three main lighting aesthetics that he designated "comedy," "drama," and "mystery." Comedies, he argued, should be brightly lit with low contrasts in order to create an overall mood of gaiety; dramas should vary their lighting schemes according to the tonalities of the narrative situation; while mystery lighting, used in thrillers and horror films, is characterized by a low-key approach that swathes much of the set in deep shadow. Countless films confirm the dominance of this way of thinking, from the cheerfully illuminated comedies, 'WAY OUT WEST' (1937) and 'LES vacances de MONSIEUR HULOT', to the moody chiaroscuro of horror movies like 'THE BLACK CAT'(1934), 'BLACK SUNDAY', (1960). The continued relevance of this model is borne out by a project at the University of Central Florida where researchers in the Department of Computer Science have made significant headway in developing a computer system to identify film genres in contemporary American cinema. The programmers used lighting as one of the four formal criteria by which to differentiate genres. Such a measurable

relationship between lighting and different kinds of narrative shows the extent to which filmmakers have adopted lighting as an important tool.

More so, the Zimbabwean film industry, Fair Take Media to be specific, have the responsibility of changing the cinema of the country by evolving from their comfort zone and start producing the appropriate requirements of film by the audience at a larger market.

During my research, the film producers in the Zimbabwean film industry are focused on the local audience only, mainly the Shona and Ndebele tribes. This is of much disadvantage to a large extent because in order for the industry to grow the Zimbabwean people need to showcase their productions across borders and communicate / share their stories with the world, that is how we get to compete on the global market. However, targeting the local audience also has its own limited advantages in which they get to relate the films and play with their day to day societal operations as a result of language at most. Therefore in this case of lighting as an important acting tool, there are quite a number of other acting elements that are very essential when it comes to film acting or theatre acting.

4.7 FORMAL TRAINING FOR ACTORS.

Professional actors are supposed to acquire professional acting knowledge from recommended institutions so as to have the overview and technique of what acting is all about and what needs to be done, where, when and why. Actors for screen or stage need to have the knowledge of what their job requires them to do and how they can execute the desires of the director. In other words an actor is a director's puppet and for them to be able to do that they need to be able to fit into the directors tactics and do as expected to do.

According to Marcus Geduld, To act, you need to know how to take words on a page and make them active, as if they're spoken by a person pursuing a goal, and not as if they're vehicles for fake emoting or poetry recitals, you need to know how to listen - to really listen with your whole being and respond to what you hear without premeditation, you need to know how to use your body and voice to full effect. You need to know how to prepare for a performance, and you need to know what's expected of you in a rehearsal process. You need to know how to collaborate with directors, designers, and other actors.

Marcus emphasizes on the needs of an actor, the things that an actor is supposed do so as to be able to do his/her duties properly when needed to. In the Zimbabwean film industry there is more of actors who did not go to film schools or any acting institution which is not a problem when looked at with an ordinary eye. On a professional level actors need to have background and knowledge of what acting is, why they chose acting, how do they communicate with the audience, what facial expressions are needed in a particular scene and how to portray them, how should he or she pitch voice when doing dialogue on stage and or on camera, most of these elements are lacking among the Zimbabwean actors due to lack of knowledge. A few managed to educate themselves through reading books by some experts such as Betoit Breacht, Constantine Stanislavsky, Spielbag, Grotoski, among other gurus. As much as acting is practical, acting schools will definitely elevate an actor by giving both practical and theoretical knowledge as required. Giving an example of the Film and Theatre Arts department at the Midlands State University, it is a department which was introduced in 2011 as a reply to the cramped film industry in Zimbabwe. This program offers its students the practical knowledge of acting for both stage and camera as well as the theoretical side of the academics. The introduction of this department by the state reflects the willingness to further develop the film industry of the country through academics, which shows the importance of trained actors to the Zimbabwean industry.

According to Ned Chaillet and Lee Strasberg, the qualifications of the actor are generally thought to be a good physique, a retentive memory, an alert brain, a clear, resonant voice with good articulation, and controlled breathing. While looks and the even more important element of personality are undoubtedly factors, their characteristics are difficult to determine; they are usually recognized after the actor has become successful rather than before. Many actors do not possess them offstage but seem to ignite them as soon as they begin to perform. The central element of the actor's talent, as differentiated from his means, is a special sensibility, an ability to respond to imaginary stimuli and situations, which makes it possible for him to enter into the experience and emotions of the character he is to represent.

There are several training methods that are used for training the actors. These include method acting, movement technique, **Lee Strasberg's Method**, **Stanislavski's System**, among others that have been recently introduced as a result of our fast growing industry. According to KC Wright, Stanislavski is one of the greatest acting teachers of all time, Constantine Stanislavski's work signaled a shift in 20th century acting and inspired a whole new generation of techniques and teachers. In addition to changing the face of acting worldwide, Stanislavski's Moscow Art Theatre was at the forefront of the naturalistic theater movement in the Soviet Union and in Europe. His approach incorporates spiritual realism, emotional memory, dramatic and self-analysis, and disciplined practice. Lord Laurence Olivier and Sir John Gielgud were both famous original practitioners of Stanislavski's system.

Write also says Strasberg is an actor himself and Lee Strasberg's method was inspired by Stanislavski's system and the Moscow Art Theatre. His "method," derived from Stanislavski, encourages actors magnify and intensify their connection to the material by creating their characters' emotional experiences in their own lives. Prior to his death in 1982, Strasberg trained many of the 20th century and today's most legendary actors: James Dean, Ellen Burstyn, Al Pacino, Alec Baldwin, Marilyn Monroe, Julie Harris, Paul Newman, and Dustin

Hoffman were all his students. His technique boasts many famous alumni as well, including Angelina Jolie, Scarlett Johansson, and Steve Buscemi.

These are some of the training methods that have been adopted in almost every industry in order to better the production that are produced in the film industry. However, these methods need to be adopted and developed as the actors are taught the right things of acting and its importance to the viewers who happen to be their customers. There is need for such a development in the Zimbabwean film industry for it is lacking the very much trained actors so as to elevate the film industry to greater heights. The introduction of The Film and Theatre Arts department at Midlands state University, Theatre Arts department at University of Zimbabwe and other acting institutions in Zimbabwe is to give the Zimbabwean future actors the ideologies that they should communicate to the public and how to create their own identity through the way they act such as the Hollywood, Bollywood and Nollywood film industries. However, there are other actors who did not receive any form of training probably due to lack of funding and are still good actors, they are as much important in the industry as the trained actors for the objective is the same hence collaborating with them will be a big advantage for the industry.

Using the Narrative Theory, there are a number of basic human strategies that are adopted when carrying out training for the actors and actresses. These trainers need to adopt some of the contemporary events and tactics used in acting by other developed and well established cinemas like Hollywood and Nollywood and merge them with the locally based so as to come up with a hybrid of state of art actors. This theory helps in identifying the good things and adopting them as long as they are objective to propagate for the same goal as expected.

4.8 VOICE

This is the other acting factor which is very important in acting approach of any kind and is very essential to any actor or actress both on stage and on camera. According to Storfie (2013), an important part of acting or public speaking is one's voice and the voice of an actor can decide whether that actor is going to be the bad guy or the good guy in the film depending on the tone of the voice. Voice importance dates back to the days of radio, when you had no choice but to listen to the spoken word. Having a beautiful speaking voice also opens up roles that would not be given to the actor otherwise, yet having an unusual speaking voice is good also.

During my questioners, I gathered unpleasant information concerning the importance of voice to actors in Zimbabwe and those in Hollywood, among other industries. Zimbabwean based actors are believed to be reluctant when it comes to issues of voice training and keeping it in good shape for their job. This is due to the lack of techniques on how to train themselves in order to have their voices in shape at all cost for it is their career. The fact that such actors are unaware of such important lessons is a sign that shows the lack of knowledge from film or acting institutions as highlighted before. In acting institutions, such things are the main focus, in which they teach the students how to handle such issues and how often it is to be done. These findings take us back to the importance of acting institutions such as the Film and Theatre Arts department at Midlands State University and the Theatre Arts department at University of Zimbabwe. Knowledgeable actors are a very key instrument in development of the local acting industry for television or theatre, because they have the knowledge of how to do what they are expected to do.

Furthermore, actors in Hollywood all acquire certificates in acting from top class recommended acting institutions in United States of America. In my research, this is the main reason why the Hollywood film industry is topnotch, and they produce state of art films, plays, adverts, music videos, which dominate the global market. These actor such as Danzil

Washington, Kiefer Sutherland, Angelina Jolie, Brad Pitt, Jamie Fox, and many others from the Hollywood film industry, have a degree or diploma in acting which means they were given an ideology on how to portray themselves in the Hollywood film industry and that tradition goes on and on. These are the institutions which they train the actors how to practice their voice and how to keep in shape for production purposes, that is why their industry has grown larger than any other.

Storfie (2013) goes on to say there are three basics of voice and these are projection, enunciation and expression. All three are necessary in communicating an effective message to the audience. Voice projection is not about yelling, it is about enlarging your voice so the audience can hear you and it is usually most efficient in stage performances as compared to camera performances. For some this is a very scary thought but a necessary phobia to overcome and having a good projection is a skill anyone can learn. To practice for projection, stand straight while tightening your abdomen, put your hand on your diaphragm and force the air out of your diaphragm with a loud. Pick a spot across the room and find a phrase that you can use in your practice process. A strong voice requires energy and effort for it is important that you do not adjust your voice to the actor on the stage but instead to the audience in the back row and also having a microphone is no excuse for having soft voice when unnecessary. This research aims to clarify whether voice techniques of the case study is in accordance with the professional approach as stated in this paragraph.

More so, educating actors or producing qualified cast and crew in Zimbabwe has to be a priority, giving the fact that it will give them the brand and knowledge of how to tell the Zimbabwean stories and also they will pass on the same traditions to the next generation and the cycle goes on and on, this will give the industry the much needed identity like the other successful industries in the global market because there will be a popular trend in which Zimbabweans produce films that tell their stories in their own way.

According to Golden Globes (2009), many people are not aware of how to get a good speaking voice. But if you do have one casting directors (especially in stage) take note of that. If you have a good voice that people want to listen to it will get you one step closer to getting that role. People don't want to hear someone talk if their voice is too high, bad articulation, speaks too fast, speaks too slow or has a lisp. It is very important that you are training your voice just as much as you are training your acting chops.

The way to get a good voice is through daily exercise. It has to be done if you want that golden voice. You should be doing articulation exercises, placement and breath support. Having a good speaking voice is essential in this business, it is an easy way to cut someone out of the running for a role no matter how talented that actor could be. If the director can't understand what you are saying you will not be able to achieve greatness, which is what people want in this acting business.

With the aid of the Reception Theory, voice is a necessity. The audience is a very sensitive customer who needs to hear the voice of an actor and link it to his or her actions then they will be able to decode the ideologies being communicated. As audience reception says, the viewers come up with different ideologies as they watch the film or performance therefore, there is the need for good actor's voice and projection should be on point. The voice of an actor defines his or her character in a film, play, advert, and it is an actor's tool to succeed on a professional level. Zimbabwean actors need to know the importance of knowledge when it comes to acting and mainly the voice training steps and how to project themselves when needed to, especially in theatre.

4.9 FACIAL EXPRESSION

Ennueirido (2010) argues that facial expression is a vital part of acting, an audience absorbs every part of your performance, what you are saying, how you are saying it and what you are doing. Facial expression affects how your words as an actor are interpreted, they can be the visual representation of your words or can be a contradiction of what you are saying. Facial expressions can tell us a lot about characters, situations and subtext, it is important that you learn what they reveal about emotions and moods as well as how to create and describe them. If an actor says “I am angry at you” with a smile on his or her face the audience will know that you are not really angry or you are being sarcastic. Facial expressions gives the performance levels of realism.

Using the Reception Theory as commended by most theorist, the audience is always watching an actor’s facial expressions and always decode a meaning off of it. When an actor’s face is showing a smile and yes the actor is delivering tragedy news through voice, the audience is most likely going to misinterpret the ideology being communicated by the film or play as a whole. This may however ignite the criticism of the film or play and therefore forcing the film to fail in the market. Facial expressions need to go hand in hand with the dialogue of the voice so that the audience will engage in the performance and be able to understand the ideologies being conveyed by the film or play, either for entertainment or fro edutainment. The Director and his cast and crew should know that the audience is the last receiver of all the products that they give to them, also these are the same people who will either promote or destroy a film of a play through their criticism, hence they are required to produce their level best at all times,

With reference to my case study, Fair Take Media, as a growing film firm they happen to hire cast actors who are not that experienced and worse of no acquired knowledge in the acting business. In their short film ,’PAZAYAN’ you find that ‘TINDO’ the main character, he is

always smiling unnecessarily even when having a serious conversation with his parents and church members, this then makes it difficult for the audience to engage and understand the correct message from the film. For small companies to grow and become competitive in the market they need to do everything right, therefore Fair Take Media is supposed to cast the right people for the job and get the best out of them so that their operations can be recognized at a larger scale.

Ennueirido (2010) goes on to say To improve facial expressions there is need for practice often, get in front of the mirror, make a list of emotions and try to express them through your face, for example sad, happy, mad and many more. Therefore try to do things that are difficult to express facially, for example what does jealousy look like and also look at some experts in facial expressions like Jim Carrey. Therefore, this paper aims to shed more light if facial expression program of the case study is in accordance with the professional approach described above.

The Reception Theory is also key in this aspect due to its audience arguments there for facial expressions are very important because if you don't get across to the viewers that you are sad or angry or whatever they will not engage into the film. A facial expression is an aspect of an actor's craft, it is something an actor does to create a performance. You need to look at every aspect that contributes to the overall performance whether evaluating your performance work or someone else's. There are obvious differences in the way that actors use facial expression on stage and when acting for the camera. Performing in a large theatre auditorium might mean that many of the audience are a long way away hence it is the actors job to communicate their role to fit the space effectively. Facial expressions like body language may be heightened or exaggerated so that the character's intentions are clear for all.

Unless an actor is just doing voice acting, and even then (because people can hear a smile), facial expression is a vital part of acting. An audience absorbs every part of your performance, what you're saying, how you're saying it, and what you're doing. Facial expression affects how your words are interpreted and they can be the visual representation of your words, or can be a contradiction of what you're saying. For example if you say, 'I am angry' with a smile, people will know that you are not really angry but you are being sarcastic or something along those lines. Facial expression gives the performance levels of understanding by the audience. In order to improve your facial expressions practice regularly, get in front of a mirror! Make a list of emotions and try to express them through you face. Start easy, happy, sad, mad then broaden your range of emotions, perturbed, wary, condescending try to do things that might be more difficult to express facially, what does jealousy look like? draw from your personal experience and dig deep. To be able to do this properly watch some of the 'rubber faced' actors like Jim Carrey, they can help you to portray the appropriate expression for a specific feel or emotion.

4.10 IDEOLOGY

In each and every film or play acted out, there is an ideology that is being communicated to the audiences so as to be entertained or educated. According to Louis Giannetti, an ideology is one of the most important thing in a film and is in fact the purpose of acting out for screen or stage. He defines ideology as a body of ideas reflecting the social needs and aspirations of an individual, group, class or culture. In relation to film, ideology can be known mainly as assumptions, it can be imagined as a way of looking at things or simply as a comprehensive vision. Usually an ideology pushes against already existing conformity by presenting a

possible transformation in society. Giannetti goes on to say, ideology is not something foreign, something in a film with a strange power to impose itself on our minds, it is what we and the film share and what allows for the transfer of specific meanings between film and audience.

Moreover, when actors are on set getting ready to act for either camera or stage acting, the director is obligated to continuously remind them of the ideology they are sending to their target audience. This is important because as an actor he or she will know what to do and how to do it. Sometimes dialogue only without action does not give that impact which is needed in order to satisfy a customer, there is need for the right movement and blocking so as to merge the dialogue with action in order to send an effective ideology to the audience. Giving an example, the director intends to show the audience that women deserve the equal opportunities as men, the women will have to show through action that they can do what men can do, if it means digging for gold they do so, if it means being leaders they should do so wisely, if it means fighting men and being victorious, it should be like that.

As I researched, in the Zimbabwean film industry, most of the films, drama, theatre plays and adverts that are produced there are ideologies which are being communicated. These ideologies have are mostly about the Zimbabwean cultures, the Zimbabwean societies (the day to day livelihood) but rarely economical and political. In some cases the ideologies are concocted with some foreign cultural practices which usually end up infecting the identity of the Zimbabwean brand in the local productions.

With reference to the statement above, most of these Zimbabwean produced films are donor funded by foreign donors or companies or individuals and they inject not funds only but also contribute to the content of the film, hence the foreign ideologies are acted out in the local

content because the director is left with no option for he cannot bite the hand that feeds him or her.

Furthermore, the Marxism theory by Karl Marx, implies that there is capitalism and it shall be like that until the end of times. In this theory, as illustrated in my theoretical framework, Karl Marx argues that those with the means of production in the industry, for example those with the necessary resources and capital to produce films, are always in the right position to communicate their ideologies and can have an effect on the productions at their will.

Marxism is a method of socioeconomic analysis, that analyzes class relations and societal conflict using a materialist interpretation of historical development and a view of social transformation. It is assumed that the form of economic organization, or mode of production, gives rise to, or at least directly influences, most other social phenomena – including social relations, political and legal systems, morality and ideology. The economic system and these social relations form a base and structure. As forces of production, most notably technology, improve and existing forms of social organization become inefficient and crumble.

Ideologies also have a very serious disadvantage in film making according to Michael McClintock. He believes that film ideologies are a summary of the objective of psychological centered on measures to negate the audience's ideology (or doctrine) and to inculcate one's own:

First, to demoralize the audience, that is, to destroy his or her faith in his own beliefs; second, to exdoctrinate him or her, to eradicate the doctrines in which he or she has been taught to believe by his own society; and third, to indoctrinate him with positive doctrines which the film wish him to possess.

According to John Adams, Ideologies are a modern phenomenon, related to the political and economic circumstances of the nineteenth and twentieth centuries. The period following the

French Revolution was marked by the development of governments which were clearly different and more varied than those which existed in the previous period. Furthermore, the Industrial Revolution was, by the beginning of the nineteenth century, creating an entirely new economic situation fraught with insecurity and complexity. Marxism is a very complex economic ideology, grounded in an historical analysis based on the idea of class struggle. According to Marxist theory, during any historical era, there is a dominant class and an oppressed class and a struggle between the two. The state is the instrument by which one class dominates the other. Economic conditions change, the dominant class loses control, its state is overthrown and is replaced by the state of a new dominant class. The new economic conditions also produce a new oppressed class and the struggle goes on. The bourgeoisie and proletariat (middle and working) classes are those identified by Marx in the mid-19th century. The capitalist system, according to Marx, enables the owner of capital to expropriate the value of labor.

4.11 GENDER

Actors in the 21st century are now of both sex other than during the Greek medieval era when male actors would assume female roles. Gender is one of the other acting factors that makes a play or film complete. Davis (1999), argues that gender is one of the most crucial aspect in film acting. He says the fact is that women are seriously under-represented across nearly all sectors of society around the globe, not just on screen but for the most part we are simply not aware of the extent. There are woefully few women CEOs in the world, but there can be lots of them in films.

During this research on both sexes in acting, some of my questioners who are actors as well, argued that the female actors are at a high disadvantage when it comes to acting at a professional level in Zimbabwe. It is believed that when a female actor is in a marriage and

there is an evening shoot which will most probably end at mid night, she is most likely not going to make it because the husband is insecure to let his wife go out until late hours when shooting. This is a problem that has affected a lot of talent and the progress of film production. In some cases when the shoot is to be carried out in another province, the female might have a baby who needs her close attention and therefore hinders her from leaving for her baby's sake. Some females are also harassed sexually in this film business, and it demotivates them from propagating their career.

According to Max Mavin, it is interesting that the worldwide known Japanese Kabuki Theatre, where all the roles even for women are played by men, was founded by women. Her name was Perches and she was a servant of the sanctuary in the 17th century. She and other women performed all roles including male. Soon, however, the country's leaders did not like the "wicked" atmosphere prevailing on such representations and women in Kabuki Theatre were replaced by the young men and subsequently mature men. Nowadays, this tradition is not so strong and in some troupes, women play female roles. In the early modern period, women did not act in plays performed by professional theatre companies. Mostly often women were forbidden to act in public in the Papal States, therefore the innovation was not welcomed everywhere until the 18th century (Shapiro). Nevertheless, as Italian companies travelled in Western Europe, the use of actresses eventually spread. They were performing as singers, dancers, and sometimes even in mystery plays. Audiences in medieval Europe did not see female actresses in professional companies until the practice of *commedia dell'arte* introduced their actresses to the public (Shapiro). In England women in plays appeared far later. Scholars often assumed that English companies remained all-male because of the generalized fear of female sexuality and a tolerance of male homoeroticism. Religious borders, predetermined and puritan mind of English authorities closed for women the way to

female art, while cross-gender casting was an accepted convention on the stage of the country.

Last but not least, the narrative theory is a way of thinking about or explaining human experience contrasts with scientific modes of explanation that characterize phenomena as instances of general covering laws. Narrative theorists, in short, study how stories help people make sense of the world, while also studying how people make sense of stories. In this case the most advocated thing in film acting is to bridge the gender gap so as to have equal opportunities to both sexes and in film women have been seen taking lead character roles in high budget film productions, this is to show that the female sex is just as good as the male sex even though women face a lot of criticism in terms of it but in film they are being given a chance to showcase their ability.

In summation, professionalism and acting in Zimbabwe is yet to reach its peak in on the global market due to some very important acting aspects which are being underutilized as a result of lack of qualified persons to undertake the duties of taking the Zimbabwean film industry to the next level. As illustrated in this chapter, factors such as directing, costume, make-up, voice, training of actors, lighting, ideologies, gender, facial expressions, are very important in acting because they compliment the actor and also complete the play as a whole. These factors must be fully exercised in the Zimbabwean film industry with absolute perfection but gradually in order to develop the film industry and compete on a global market. Although some of the factors are being implemented in some cases but they are not put to full use as they are underutilized.

CHAPTER 5

CONCLUSION

This research aimed to clarify several research questions as stated in chapter 1. This paper's objective was to answer those questions and relate to professionalism and acting in Zimbabwe. As illustrated in this paper, acting is an art that comprises many aspects in order for it to be recognized as a professional field and also to be able to produce films and plays of high standards, so that they can be competitive on a global market.

FINDINGS

- What are the approaches to acting in Zimbabwe?

This research question is part of this study and the paper did the best to try and answer this question in chapter 4. These approaches to acting in Zimbabwe are mostly adopted from other developed film industries such as the Hollywood and the Nollywood film industries. Most of these acting approaches were introduced by some of the film and play experts such as Constantine Stanislavski, Bertholt Brecht, Grotowski, among other pioneers. These

approaches are, therefore, developed so that they suit a directors wishes and be able to direct a production and the cast using them to tell a story.

Stanislavski's approach was method acting. This method was one of the most efficient in acting and also it portrayed realism to the audience. This method is most adopted in the Zimbabwean film industry but it is not being utilized to its full capacity due to several factors discussed in this paper.

Brecht's approach was a technical one, he always wanted his audience to know that what they were watching was not real but just a presentation of reality. This approach is also widely used in the Zimbabwean film industry but however there is need to polish up in most areas.

Jerzy Grotowski introduced poor theatre approach which was physical and spiritual. He wanted the spectators to have a relationship with the spectators. Physical theatre in Zimbabwe has not been adopted as the other approaches but its techniques will be very helpful in developing the industry and making it very competitive.

As shown by the research, in chapter 4, in the Zimbabwean film industry these approaches are being underutilized to a high extent which is resulting in the production of substandard films, plays, adverts and some music videos. These approaches are being used by some directors and filmmakers who are not educated well enough in these areas, they end up doing the wrong things during the production of these films. Also, capital for the production of these films has to be enough in order for the director to be able to use all the necessary approaches and techniques to successfully produce competitive films and plays. In order for the Zimbabwean film industry to find its lime light and be competitive on the global market there filmmakers are obligated to make use of these approaches and produce products that are

competitive there by creating a brand name for the Zimbabwean film industry like Hollywood, Nollywood and Bollywood.

➤ What are the methods of acting in Zimbabwe?

More so, the methods of acting that Zimbabwean actors and filmmakers adopted, as much as they try to present themselves in an African way, somehow they lose form of their content and there is an unnecessary mixture of themes and genres which end up communicating the wrong ideas to the audiences.

The first method is Stanislavski's method, which was adopted by the Zimbabwean film industry. His approach incorporates spiritual realism, emotional memory, dramatic and self-analysis, and disciplined practice. This is evident in films such as TIRIPARWENDO and ZIBHODHO.

Lee Strasberg's Method is another method which the Zimbabweans adopted. This approach says that actors are to represent reality in the film hence characterisation is to be done on realism basis.

Practical Aesthetics is an action-based acting technique was developed by playwright David Mamet and actor William H. Macy, and incorporates elements of Stanislavsky and Meisner. It involves a four-step scene analysis that simply focuses on pursuit of an action; actors are taught to focus on what is literally happening in the scene and what is desired of the other characters. This is evident in the Zimbabwean film, GO CHANAIWA GO.

Method acting by Constantine Stanislavski is another method being used in Zimbabwean film industry. Method acting refers to a range of training and rehearsal techniques that seek to

encourage sincere and emotionally expressive performances, as formulated by a number of different practitioners

Jerzy Grotowski developed the concept of "poor theatre", also now used in Zimbabwe, where the play and actor's technique, inherited from Stanislavski, focused on costumes, decors and lighting. The relationship between player and spectator, should alternately always hold a central role in a play.

These methods were introduced by experts in acting and these methods are key to the development of the Zimbabwean film industry because they have been tried and tested and they have proven to be effective as shown by the Hollywood and Bollywood film industries. As the Zimbabwean directors or filmmakers, there is need to adopt more of these methods and fit them to the Zimbabwean context and figure out the right ways in which they can tell the Zimbabwean stories in an effective manner

- What are the strengths and weaknesses of these approaches?

Method acting

These approaches surely have strengths and weaknesses as explained in this paper's data analysis or chapter 4. The strengths of method acting by Stanislavski is that it trains actors to use emotions and this enables them to engage with audience

Also method acting is easy for the audience to relate to in their day to day lives, so it is very common with directors in Zimbabwe.

Weakness

Method acting also has a weakness which is it demands more from actors than expected. This may end up being misinterpreted by both actors and their directors.

Poor Theatre

Poor theatre is another approach by Grotowski and it has several strengths and weaknesses.

The strengths are that it makes use of the available resources hence less budget by the producers.

It focuses on the costume and setting less and this is what people relate to on a regular day to day social life.

Weakness

This approach focuses more on poverty acting which restrict developing into better state of art acting.

Practical Aesthetics

This an approach that teaches the actors to portray realism while acting and also to focus on what is happening with the other actors and there is improvising in case it is needed.

Weakness

However the weaknesses associated with this approaches is mostly financial. If there is no enough capital or sponsorship towards the production of a film it immediately affect the effectiveness of this approach hence Zimbabwean producers fail to implement it because of funding.

- How can these approaches be improved?

These approaches can be improved in several ways which include formal training of actors and crew members such as the director, cinematographer, make-up artist, editors among other

members. This will enable the effective adaptation of these approaches and also improving them and use them in producing competitive products on a global market.

Availability of financial support by the government of Zimbabwe will be a big advantage because it enables directors to develop these approaches to properly suite the Zimbabwean form and content.

THEORITICAL FRAMEWORK.

In my research I used three theories which are the Reception Theory, Marxist Theory and the Narrative Theory. These theories where very effective in explaining the actin elements that are important in professional acting as well as relate to what the experts think of a particular ideology in acting. Marxism is a method of socioeconomic analysis, that analyzes class relations and societal conflict using a materialist interpretation of historical development and a view of social transformation. This theory played a pivotal role in identifying:

- Those who own the means of production and the source of labour during productin process.
- The relationship between management and subordinates at the work place

Also, the reception theory is very vital in elaborating the audiences perspective towards a play or film. The audience is important because customer is king, they are the target market of every production therefore their opinion it priceless in promoting a film or a theatre play.

Last but not least is the Narrative theory which starts from the assumption that narrative is a basic human strategy for coming to terms with fundamental elements of our experience, such as time, process, and change, and it proceeds from this assumption to study the distinctive nature of narrative and its various structures, elements, uses, and effects.

However these theories had setbacks which hinder effectiveness to a less extent which was a little bit upsetting for it ignored some of the vital cultural norms and values that effectively represent the Zimbabwean society, but to a great extent they provided the much needed results for this research. Rachel Cameron says that the disadvantages of Marxism theory is that Marxism overlooks alternative ideas that might shape behaviour with a focus on class conflict, other issues affecting behaviour like gender, race and individuals are not given attention and also class struggle is not as important as Marx suggested.

5.1.3 AREAS OF FURTHER STUDY

Professionalism and theatre acting in Zimbabwe will be a viable area for further study.

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