

UDC: 792

**CONCEPTUAL FOUNDATIONS OF ACTING IN THE MAKING OF THE
FUTURE DIRECTOR OF THE VARIETY AND THEATRICAL
PERFORMANCES**

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The article analyzes the conceptual foundations and characteristics, as well as aspects in the creation and teaching of a contemporary type of theater actor and stage director.

Specific features of this genre are described; the composing stages of the learning process are analyzed. The important aspects of the stage method in the training of the contemporary director-actor are specified.

Important aspects are singled out in the teaching and use of modern technologies and theatrical methods of theater, variety, cinema, to achieve the universality of the profession of both the director and the actor.

Key words: theatrical art, variety art, direction, acting.

Formulation of the problem

The relevance of the article is important because today it is important to concentrate "New stage method" in the education and formation of a new type of director of the actor in the context of studying the discipline "Acting skills".

The purpose of the article

The purpose of the article is to identify an important feature in the conceptual formation of a new type of director-actor in contemporary conditions and realities. This goal determines the following tasks:

- to give an analysis of research on this topic;
- to determine the features of the stage method in acting today;

– clarify the conceptual aspects in the formation of a new type of director-actor in theatrical and variety art [1, p. 49–54].

Analysis of research

The analysis of scientific research on this issue concerned a large part of the stage art, where the specific type of director-actor and his education were not specified by a new stage method in acting. The scientific works are presented by A. Veselovskaya, A. Klekovkin, V. Meyerhold, K. Stanislavsky, E. Stanislavskaya, L. Kurbas, M. Devade.

Statement of the main material

Discipline "Mastery of an actor" is the leading professional discipline for future actors and directors. Group and individual lessons, professional training and rehearsals, as well as independent work. Training actor in the system of K. Stanislavsky, S. Gippius, M. Chekhov, L. Kurbas. From the first day the work simulates the situation of a real theater, and in the last year opens the horizon for students to create their own professional theater or theatrical company.

The aim of the course is to master the acting and theatrical culture.

The objective of the course is practical and theoretical mastery of all aspects of the actor's skill, namely: organic, attention, temperament, verbal and physical action, contact with the partner and hall, acting ethics and aesthetics, analysis of dramatic material, in a word, plasticity, pantomime, choreography, rhythmic, To understand the theory of world and domestic theater, cinematography and artistic culture in general [4, p. 149].

The student must professionally play in performances, freely feel before the movie camera, be authentic, expressive, plastic, and organic. Independently analyze dramatic performances, prosaic and poetic works identify their tasks and super missions, a cross-cutting action.

As a result of the course, students should be able to:

- perform roles in all genres of theatrical and variety drama and directing;

- create artistic images and characters in all forms of theatrical and variety forms, as well as cinematographic, television and other spectacular works;

- to collect and master, historical, biographical material for its role;

- learn to work on a role, play or script;

- be able to work with makeup, light, on different stages;

- to master the organics of the theatrical and variety genre of different styles and epochs and the playwright, as well as dramatic and variety genres (musical, variety concert, ancient Greek tragedy, tragedies of English and French classics, psycho drama, social drama, modern social drama, vaudeville, drama of Russian and Ukrainian classics) [6, p. 56].

The basic categorical apparatus and the feature of the course "Acting skills", consist of definitions of concepts and terms of the theatrical art, with which students will begin acquaintance in the course.

Actor, theater, director, stage, ramp, backstage, make-up, theatrical, end-to-end action, super task, scenic conflict, gesture, plastic, scenic interaction, verbal action, physical impact, reincarnation, transformation, transformation, intrigue, plot, style, genre, Drama, comedy, tragedy, realism, contemporary social drama, performance.

The actor's work on himself.

Verbal interaction.

Logic of scenic action and its perspective in the proposed circumstances.

A strong and effective word is a reflection of thought. Understanding of the actor's clear address of the language message. Verbal action, as an effect on the intellect, on the imagination, on the feelings.

Actor's task. Effective analysis.

Every action is an answer to the question "What am I doing?".
The adaptation of the actor to the medium, and means of influence
(physical, verbal, facial).

Adaptation, which answer the question "How do I do?".

The stage task is action-goal-adaptation.

The actor's task is to build non-violent actions in the passage, scene,
act, performance, understanding of the idea of the role, effective analysis,
and the relationship and relationship between the hero and the
environment.

Super task and end-to-end action.

The main principle is the truth of life.

The answer to how to learn to distinguish the stage truth from lies.

The task is the main idea, for which a representation is created.
Over-the-top roles and performances in general. End-to-end action of the
actor and his stage manifestations. The play is a children's fairy tale, like
mastering a scenic conflict.

Stage and reverse action.

Physical impact as a consequence of internal action. Energy and
stage gesture.

Training of the stage gesture as an energetic, meaningful interchange.
The actor's energy aura and views.

Technique of improvisation. Various techniques of improvisation as
the foundations of modern theater.

Interaction with the viewer.

Techniques of contact with the auditorium. Psychological attitude and
intrigue. The appearance of the actor in front of the viewer [7, p. 99–114].

Conclusions.

Thus, for the conceptual formation of a contemporary type of director-
actor for working in theatrical shows and performances, variety and stage

genres, as well as film and television, it is important to have practical and theoretical mastery of all aspects of acting, namely: organic, attention, temperament, Verbal and physical action, contact with a partner and a hall, acting ethics and aesthetics, analysis of dramatic material, in a word, plasticity, rhythm, to understand the theory of world and domestic theater, mime, contemporary dance, contact improvisation, acrobatics, stage movement and stage combat, world and domestic cinema, painting, architecture and artistic culture in general.

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