

## Directing in Puppet Theater

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**Annotation:** In this article, the working methods, movements and possibilities of puppet theater directing are explained with the help of examples. The relevance of the puppet theater directing profession and the impossibility of moving with a puppet without knowing the puppet art is highlighted.

**Keywords:** play, image, composition, figurative device of the actor, comparison, metaphor, hyperbole, imagination, lexicon, punctuation, scientific, literary, journalistic, memoir, iconographic, vaga, tablet, character, position, synthesis, assistant, decoration, props, requisites.

Puppetry, one of the oldest forms of art, has fascinated small audiences for centuries. This art form has served a diverse audience at different times since its inception. Puppet theater, of course, must be introduced to a new, important stage in the process of educating a future director, that is, literary and dramatic material. It also explores the first step in understanding the author's point of view and how to apply it.

How is the activity of the creative process maintained? How is "I" preserved in a meeting with a playwright? " - asks M.O.Kneble in his book "Poetry of Pedagogy". The answers to these questions can first be found in the simplest pedagogical tasks that awaken the student's intuition, and then the author focuses on mastering the figurative system and intonation.

Each semester the student will continue to work on mastering the art of puppet theater directing, but will focus on a thorough study of the basics of dramatic work and the study of the play, which includes the following stages:

1. The director's interpretation of the play: the emotional basis of the work, the ideological imagery of the play as the first stage of understanding the essence.
2. To examine the image and essence of the play through the analysis of the play:
  - a) the theme of the work, its relevance to the audience, the purposeful disclosure of the theme, the historical conditions of the period of the work, acquaintance with the material revealing the reality reflected in the poem, ie understanding of historical, scientific, literary, journalistic, memoir, iconographic works:
  - b) the idea of the dramatic work, its supreme task, the worldview of the playwright;
  - c) the main dramatic conflict and the attitude of the participants, the placement of the characters in it (the development of action and counter-movement);
  - d) traces of play movements, as play events as continuously evolving stages of movement;
  - e) disclosure of persons involved in the flow of events;
  - f) defining the action of each role, its figurative basis, the artist and the future of the role;
  - g) the environment in which the characters live and move;

- h) figurative device of the actor, comparison, metaphor, hyperbole, imaginary series, vocabulary and punctuation features;
- i) pesa composition and its compositional properties;
- j) stylistic and genre features of the poem.

"The director must enter the world in a way that is clearly felt by the author, learn to think in the style of the chosen playwright," said AA Goncharov.

This phase concludes with a written course work, with each student of puppet theater directing analyzing the director's chosen play. The shape, size and amount of such work can vary. The form of content statement is an integral part of the content.

It is advisable for the student to use the intuitive opportunity at the same time, the life and history of the period, which helps to enter the analyzed stage environment, so that the whole part does not become theoretical. It is necessary to find practical ways to enter the figurative, poetic world of the chosen author. Because "Modern figurative thinking", writes AA Goncharov, "includes metaphors, embossing and other means available in theatrical art."

One play is analyzed as an example by the artistic director of the workshop or the pedagogue of the directing group. This analysis should lead the actor to reconcile with the figurative development of the action the sense of commonality.

Practical training in puppet theater directing includes assistant work on a piece performed by a teacher of "Acting skills". The student achieves a combination of theory and practice while working as an assistant. This, in turn, leads to finding content in the analysis of the work and its implementation.

Assistant work of students involves the selection of literary, descriptive and other materials taken from the poem, the preparation of special lectures on this topic. Excursions are organized to study the reality (industrial enterprises, agricultural institutions, research institutes, museums, etc.). The most important thing is to develop the assignment given by the acting teacher in independent rehearsals when working with a semi-group. It is sufficient to recall the words of A.M. Lobanov: "The director must awaken the spiritual world of the actor, to achieve the" expected creative plan "of the actor." Because only when the creative plans of the director and the actor are coordinated, a real work of art emerges. The director, both as an educator and a psychologist, should not only excite the actor with his ideas, but also awaken in him the ability to work independently.

Students will present a composition on the theme of the play in the process of independent work. The repertoire of pedagogical and independent work is approved at the meeting of the department. Roles are played by students (actors and directors) in this workshop. Students use the knowledge gained in the assistant work while working on an independent piece-composition and now apply it in practice. Teachers are constantly consulting when doing independent work. The main purpose of these tips is to remind the student to move from the general to the specific when working on passages from the play. To perform the play on stage, one moves from the idea of the play to the idea of the piece, towards the imagery of the play.

When staging a piece or composition, the student should be able to choose them, the piece should reflect the main idea of the play, the image of the play, the author's genre and style. When staging a piece or composition, the student should be able to choose them, the piece should reflect the main idea of the play, the image of the play, the author's genre and style.

Being able to distribute roles from a piece is an important part of the job. Students must prove that the performer was chosen based on the actual and potential capabilities of the actor's creative

character. The distribution of roles in independent work is discussed and analyzed in puppet theater directing classes.

Special attention should be paid to the work of students on instincts. The ability to create staging, translating prose and poetry into stage language is an essential part of puppet theater directing education. The study of this section of the curriculum develops the taste of literature, the ability to translate other works of art into the language of the stage, the sense of the real, practical nature of puppet theater art increases, and attention is drawn to the author and the means of theatrical expression. Such assignments are not only extremely useful in the learning process, but also equip future puppet theater directors with the professional skills needed to work with authors in the theater.

Working on a dramatic work (some scenes from a one-act play or a multi-act play) is an important step in the process of training future directors, in which they work with students from acting groups as performers.

During the academic year, directing and acting group students must go through all stages of working on a role.

The main task of puppet theater directors in the theater is to translate images into the language of action, that is, the ability of puppet theater directors to search for miracles that take place on stage, the ability to take on a complex circle in the proposed situation, to be able to form a chain of actions, to choose the most optimal of the methods of performance of the actor working on the role, and so on.

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