

Plastic Approach to Acting

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Annotation: The article deals with the importance of plastic education of a modern actor. About different world systems and methods of development and improvement of physical culture and artistic thinking of a person of art.

Keywords: Plastic, "biomechanics", conscious existence, artistic image, consciousness, psychophysics, physical tasks.

Introduction

People who are accustomed to automatically follow the usual train of thought and understand their clear logic do not know that the real essence of things is hidden much deeper than our discoveries on the surface. A simple judgment about reality, attracting it to the subjective experience of life, leads a person of art to routine and everyday life. But this conclusion, unfortunately, comes over the years through trial and error.

Once upon a time, at the dawn of the formation of the profession of a director, a colleague of K.S. Stanislavsky - Vl. Nemirovich-Danchenko, and later, his friend and follower, V.G. Sakhnovsky in his book "The Director's Work" expressed the idea that:

"The art of the director consists mainly in the fact that the viewer, who directly and wholeheartedly perceives the performance, does not notice the director's work." [1, p.342.]

Stanislavsky himself emphasized that his work: "proceeded partly in the plane of externally staged, but mainly in the field of mental acting" [2, p.137.].

And no matter how we relate to early directing and the search for the expressiveness of stage art in late and modern staging culture, the fact that the main exponent of the director's idea is the actor remains unchanged. And from here: an increased requirement for the preparation of a creative personality and for the work of artistic thought.

But how to prepare this personality and answer the question: "What does the concept of" personality "itself include?"

And also, what theatrical system is best suited to the professional training of artists and their understanding of the essential aspects of theatre?

To answer these and other questions related to the training of a modern actor and director, we must analyze a number of problems and specific aspects of these professions.

It is no coincidence that the outstanding actor Mikhail Chekhov showed hostility to acting dilettantism and uncontrolled performance, which unprepared actors identified with improvisation. Mikhail Chekhov's path to an artistic image, first of all, began with cognition - "mastering" oneself, where "inspiration" and "feeling" are always nearby.

An emotional impression and a vision of future performance are two different things. Unfortunately, often, first impressions are philistine, with banal explanations of the essence of things. The ability to abandon the premature mirages of our imagination, consistently, step by step, to go along the path of overcoming stamps, both staged and in creating a role, is one of the important qualities of a director and an actor.

Without studying the peculiarities of the work of consciousness, it is impossible to fully understand the professional activities of representatives of the performing arts. This process of the emerging system of images is associated with changes in the consciousness and subconsciousness of the performer.

A new look at imaginary reality, conscious existence and mastering these details, give rise to an amazing interaction of conscious and subconscious creativity.

An interesting approach of Z. Freud to the unconscious, who developed a number of concepts, such as identification, frustration, repression of the role of I and It, etc. Identification: "assimilation of the I to someone else's I, as a result of which the first I behaves in certain respects like the other, imitates him, takes it into himself to a certain extent. Identification is a very important form of communication with another person, probably the most initial one "[4, p.158.].

The modern way of stage existence requires more and more sincerity and details of the psychological drawing. Consequently, it implies the development of all aspects of the creative personality of the performer himself.

The most important thing in this process is to make every effort, knowledge and newly acquired experience in mastering a specific material and using it in creating an artistic image.

Stanislavsky explained that without subconscious creativity, the artist's play will lose its organic nature and become fake and conventional. The very process of mastering the role by the actor (feelings, body, the motivation of actions, etc.) does not occur immediately and is not unambiguous.

We need a period of accumulation, clarification of all lines of action with a clear definition of conflict and cross-cutting action. "I do not separate for a second mental action from psychophysical -

they all constitute one complex, and both are an integral part of a single organic action leading the actor to reincarnation." [5, p.37.]

Reincarnation, being the fifth principle of the Stanislavsky system, sums up the whole process of creating an artistic image on stage. Konstantin Sergeevich harshly criticized the attempts of the actors to adjust the image for themselves, which only led to the "self-demonstration" of someone else's face.

Introducing the terms "lifelines of the human body", "physical tasks", "scheme of physical actions," he tried to achieve specific actions in specific "proposed circumstances", and not to portray these very actions.

Identifying the line of the human body with the gross physical apparatus of the embodiment, comparing feelings with thin cobwebs, which, as the role is developed, become so powerful that they can, subsequently, pull the line of muscles and body with them.

And then, the correct psychophysical well-being of a person determines the complete unity of the "life of the human body" and "the life of the human spirit". It was this unity that was at the heart of acting psychotechnics.

But if the actor begins to feel the clamp, then this whole process turns into a huge feeling of inconvenience, shame and inability to think logically and creatively in the proposed circumstances. Most often, self-control is turned on, which methodically continues to fetter the actor's body, preventing him not only from thinking but also from simply moving.

Back in the 1920s, Meyerhold raised the question of the true and imaginary traditions of acting. Studying the works of the dualist philosopher and psychologist James, who came to the conclusion about the importance in theory: the "stream of consciousness" is not consciousness itself, but behaviour, which is perceived in this case as a set of motor and verbal and emotional responses (reactions) to impact (stimuli) of the external environment ".

Methods

In this regard, it is necessary to emphasize and recall the principle of "infinitely expanding consciousness" (according to M.K. Mamardashvili), which paid great attention to the consciousness of creators, since: "If it is sluggish, not loaded with culture, if the achievements of previous creators are poorly assimilated, their ideas and discoveries, if their own high meaning of work in the theatre has not been born, there will be no professional. " [3, p.180.]

To stimulate acting psychophysics, M. Chekhov developed exercises with a bias in metaphysics, thereby making a huge contribution to the development of the performing arts. Acting as "spiritual logic": "appeals, directly, to the artist's inner world, requiring not preliminary logical comprehension, but imagination, purely figurative thinking." [6, p.121.]

That is why Mikhail Chekhov and his follower Jerzy Grotowski, taking into account the problems of formalizing gestures and the system of various characteristics of the body (bodily actions), turned to the very beginning artist, who unnecessarily strain.

But before we turn to the experience and methods of training actors according to the system of Mikhail Chekhov and Jerzy Grotowski, we will once again talk about Meyerhold's "biomechanics".

Results

Meyerhold faced the Behaviorist movement. On its basis, a whole complex of sciences arose, where all the reactions of the human body were considered: "From the standpoint of two basic laws:

"Law of effect": any reaction is fixed and acquires a tendency to repeat itself.

"The law of exercise": the same reactions to the same stimuli, being fixed, are automated "[7, p.87.]

Behaviourism in the 20s of the XX-century came to its classical form and brought its understanding of human behaviour to anthropology, sociology, and pedagogy, and naturally, could not help but affect Meyerhold's search for a circular scheme of interaction between the centre of any system and its executing elements.

The entire Meyerhold Biomechanics method consists of two parts:

Part 1- presents several warm-up options.

Part 2- acting exercises.

Meyerhold also developed the laws of plastic composition and the basic rules of stage movement. The whole system is aimed at liberating not only the body but also the release of emotion through aligning the body in a well-defined form, which develops the actor's many stage skills.

Vsevolod Emilievich developed three basic laws of plastic composition:

1. The law of contrast;
2. The law of dependence of emotions on the body;
3. The law of the body as a single system.

Each stage of acting consisted of three phases: intention, implementation, reaction.

The basic rules for Meyerhold scenic movement are:

1. Refusal;
2. Brake;
3. The message.

What are failure and brake? These are two elements of Vsevolod Emilievich's directorial technology. More precisely, these techniques are revealed in music. Most of the great pieces of music

have this compositional structure. For example, in a sonata cycle, between the first movement of the composition, which proceeds in fast movement (allegro) and the impetuous ending, there is a movement written at a slow tempo. There is compositional expediency in this, which enhances the perception of the ending.

"Meyerhold called any obstacle, any slowdown and stop that occurs on the path of a definite movement" a brake "[8, p.25.]" Refusal "serves to enhance the perception of an important act and is the best means of theatrical expression.

Forming his own special style, he widely used a whole arsenal of techniques developed by the theatres of the East, Asia and Europe. Vsevolod Emilievich was impressed by the prostate, laconicism, scene techniques, graphic movement and the utmost expressiveness of the theatre of the East. Meyerhold also studied for a long time the lyrical Epics of Asian theatre: the concentration of emotions, a keen sense of theatricality, hostile to naturalism.

Reflecting on the peculiarities of Shakespeare's theatre, Meyerhold singled out a joke characteristic of the folk show in Japan and China. His use of various techniques of the circus, booths with their rhythms and speed of constructive changes in space were an experiment of modern expressiveness.

The principle of topicality and activation of the audience hall intertwined forced to look in a new way at the already known problems both in life and in the performing arts. The polarization of all genres in a single production gave rise to heated debates about each of his works. But it was a long way to search for his own style of art of a talented person, which largely determined the modern stage art.

Explaining to his actor about his responsibility to the viewer, Meyerhold emphasized the idea that it is the actor who meets and appears before the viewer, while the playwright and director remain behind him. And it was he (the actor): "he opens his soul to him freely and thus aggravates the interaction of the two main foundations of the theatre - the actor and the spectator" [10, p.184.]

The same unexpected relationship between director and actor can be traced to the work of the greatest director of the last century, Gordon Craig. Although in theatrical history it was Craig who was the identification of a director who does not need an actor. But with a detailed study of his work, we understand that his aesthetic program, like no other, is connected with the performing art of the actor.

"According to Craig, emotions alone should not be the subject and content of art, and everyday room emotions are generally not interesting to the scene" [11, p. 174.] Analyzing G. Craig's directorial searches from the point of view of modernity, we come to the conclusion that there is nothing reprehensible in the idea of an actor as a super marionette; on the contrary, he developed a universal model of the relationship between a director and an actor.

The personality of Mikhail Chekhov is just as ambitious and controversial. More a practitioner than a theorist, he nevertheless wrote several lectures in which he reflected the basic principles of acting. Paying great attention to a psychological gesture that can help in assimilating the score of atmospheres, explaining the presence of one's own will and feelings in it.





M. Chekhov also argued that the method of psychological gesture will work only in the event of a gradual change and development of the actor's susceptibility to it. There is no need to paint the emotion that arises from the very beginning. You need to try to pick up a short phrase, for example, "I want to talk to you" and see what kind of paint arises. What a gesture was born. And only now can everything be connected.

The main thing is that any physical movement should be spiritualized and one should not forget that this is a preparatory technique, as a working stage in the search for the key of a role. It should be used during rehearsals and work on the etude, but never on stage.

According to M. Chekhov, one of the main psychological gestures is expansion and contraction. Expansion is an open gesture, and a contraction is accordingly closed. Any negative action of the partner causes contraction.

Having identified four basic and acting qualities, Chekhov developed exercises to develop the ability to manifest them in movements, words and emotional experiences.

These qualities:

-  ease;
-  the form;
-  integrity (completeness);
-  the beauty.

Ease - two important feelings, heaviness and lightness are experienced not only in the soul but also in the body. You need to focus on the memories of the lightness you experienced and recreate it. You need to make simple, understandable movements to achieve this ease.

Form - in sculpture, even not finished, one can trace the line of striving for completeness, for form. In acting, we are dealing with the movable form of the actor's body. The director needs to teach the performer with each gesture, with inner attention to determine the beginning and end of this action and explain its specific meaning.

Integrity - everything that happens on the stage has its duration in time. It has a beginning and an end. The ability to embrace what is happening as a whole, with all the details and important

transformations in connection with the development of the conflict, is a unifying moment in working on the image.

Beauty is inherent in any work of art. The world of beauty is rich and diverse. Its various aspects are fixed by the categories of aesthetics. As the initial concept of the system of aesthetic categories, we propose to consider the beauty in its narrow meaning, understood as a value-significant form. This form must be filled in with content.

One of the followers of Meyerhold's "biomechanics" is the great Polish director of the 20th century Jerzy Grotowski. His training exercises are based on the same technique and principles as those of Meyerhold.

The lessons of Grotowski himself on the development of the technique of acting are somewhat eclectic since they consist of techniques from different systems. However, this is not just mechanical repetition, but a method of getting rid of stress and accumulation of habits, of fears and doubts that interfere with the action.

“There are more paradoxes in acting than in any other art, it is like juggling when you need to comply with many conflicting conditions at the same time” [12, p.264.]

And yet Grotovsky is closer to Mikhail Chekhov, who logically combined the plasticity of body and mind in his system of training actors. And he could "sculpt" amazing images from this material. For both Mikhail Chekhov and Jerzy Grotowski, even in warm up exercises, the work of consciousness is important, which can explain the movement itself and its transformation at any second.

This plasticity is explained by the requirement of the performing arts, which creates a certain instability of the physical balance of the body during movement.

However, all changes, at the same time, must be deliberate, appropriate and productive. What did K. S. Stanislavsky in his "system". Grotowski had great respect for his teaching, which was supplemented and corrected by the master throughout his life.

It is no coincidence that Stanislavsky, in his book "The Work of an Actor on Oneself", concluded that: "nature leads a living organism better than consciousness and the famous acting technique" Exercises with his students were aimed at understanding - there are three points:

✚ **The first** is the excessive tension that is inevitable with each new pose and with the excitement of a public speech.

✚ **The second** mechanical release from excessive stress using a controller.

✚ **The third** is the justification or justification of the pose in the event that it in itself does not evoke the artist's own faith” [13, p.160]

Grotowski understood that the body has its own memory and can evoke an emotional response. But it must be 100 per cent ready for such work. Oddly enough, even with great physical exertion, it is easier to work with the body than with the feeling, since free straightening gives them confidence and lightness in artistic creation.

But the task of matching the picture and the emotion becomes not easy since this transformation into a character requires communication with a partner and an assessment of his actions in the changing "proposed circumstances". That is, the actor must be natural and meet the principle of the "truth of life".

Grotowski's exercises are more than physical relaxation on the stage and the distribution of this action evenly over the stage space. "The method of Grotowski combined intellectuality, the strictest physical control over the body, sociality and mysticism" [14, p.40]

The goal of all classes for the physical improvement of the performing skills of an actor, rather, contains a workshop on plastic composition, rather than comprehensive pieces of training for the preparation of stage specialists.

Naturally, when performing any exercise, many questions arise after a surge of new sensations. The most important thing is not in these sensations - but in the ability to transform them into images and movements.

Discussion

This is what the excellent teacher, actor, director - Ismailov Arsen Fayzullaevich taught for more than fifty years at the State Institute of Arts and Culture of Uzbekistan. Having met him for the first time in 1974, we had the honour to live and work with an outstanding teacher of theatrical art of Uzbekistan until 2020. I am immensely grateful for the fate of this meeting.

The stage movement teacher taught to perceive the action of the actor on the stage in a complex. In order for the style of the era and the atmosphere of the depicted time to emerge, the master emphasized, the imagination must be connected first of all.

Of course, the preliminary work of the actor and director with iconographic material has not been cancelled. But the active work of consciousness forms the professional thinking of a modern performer.

K.S. Stanislavsky argued that the stage work begins: "With the introduction to the play and the role of the magical" if ", which is a lever that transfers the artist from everyday reality to the plane of the imagination" [15, p. 75]

And only a deep development of the inner drawing of the main motivations and desires of the hero spills out into a subtle psychological drawing of continuous action.

Correctly found simple mental actions, in the "suggested circumstances" of the author, determine the type and nature of the physical action. "And so, the actor's creative well-being is expressed in the fact that, being on stage, he accepts any previously known impact as unexpected and responds to it freely and at the same time correctly" [16, p.230]

Arsen Fayzullaevich understood that for a person of art, imagination means much more than for a common man in the street. It needs constant intellectual nourishment because, without accumulated impressions, the imagination will not work. Theatrical expressiveness is thought of with the classicist vision of the deep meaning, aimed at expressing it through the plasticity of the main emotional state.

Arsen Fayzullaevich knew how to combine "Dramatic space", "Stage space" and "Scenic space". Speaking of Dramatic Space, we mean, first of all, the play and the writer's imaginary world, developed by the director and played up by the actor. "Abstract space created by the reader or viewer on the stage or among the audience." [17, p.258] "Stage space" is a real audio-visualization of the idea of the author and the director.

"Scenic space" is, first of all, "connection of spaces" [17, p.258] This is both the stage and the auditorium and the space that the audience occupies during the intermission.

However, the principle of "integrity" is obligatory here as one of the most important criteria of artistry. The very category of "integrity" was formulated in Antiquity.

Pythagoras wrote a book about this "On the Whole." And, if at the beginning, this integrity was nevertheless fragmented into a beginning, middle and end, which were a continuation and explanation of each other, then Heraclitus: "saw in the integrity of internal discrepancies or, in modern language, contradictions" [18, p.284]

While working on an educational diploma performance based on one of the most famous plays by Bernard Shaw "Pygmalion", I received a number of comments that help me in my work every day when I get creatively stuck in the work on the figurative solution of the performance.

I was amazed at his ability to explain simply even the most difficult things. For example, advocating precise plastic work, Arsen Fayzullaevich was very serious about organizing a single plastic environment by the director. He warned that all machines, stairs and pieces of furniture must be present initially.

Namely, bearing in mind the geography of the stage, as well as his supertask, and based on the main style of production, the director calculates the tempo-rhythm of each picture. "This is your song," he told me.

"And you have to sing it exactly like the notes. And your guys can't wear a suit properly. For example, your student in the role of Henry Higgins (Babadzhanov Timur) is constantly pulling down

the floors of his dressing-gown, thereby adding another note, noise, knock, to the score, which is almost ready! How can this be allowed!

And the makeup! And the search for character traits, plasticity and artistic image as a whole is out of the question at all! Especially the question of makeup is acute among male performers. Women get used to make-up and makeup from a young age.

They are familiar with mascara, powder, the tone for powder, shadows, blush and a huge list of other cosmetics that improve or disfigure a woman's face. Therefore, when looking for specificity, make-up for women is only to help. But my directorial omission is that we started working with makeup late (during the last runs and the delivery itself).

And, as a result, at the performance, I suddenly saw characters I didn't know at all. I knew them and went with them all the way to preparing for the role. But I didn't recognize them. In addition, a new subtext appeared, which was not necessary either for the play or for the "proposed circumstances".

It consisted of the inconvenience of the feeling of tightening the face with makeup. And these "real" thoughts of the performer interrupted the thoughts of the hero from the play, which suddenly became secondary. Living human thoughts are audible even if the actor is silent. In general, the performance was a success, but it could have been better. He was saved by a composition that my teacher helped me develop.

Often working on a play, directors sit at the table. "Table Reading", where "action analysis" takes place, was developed by K.S. Stanislavsky for the rehearsal period, and in this regard, Arsen Fayzullaevich reminded that without intellectual training he (effective analysis) would not be perfect.

It is no coincidence that the Russian director of the last century from St. Petersburg - Georgy Aleksandrovich Tovstonogov in his works demanded an intellectual and emotional analysis of the role (Intelligence by action).

The main mistake of the "method of physical actions" confusion is in ignoring the etude improvisation, which is limited to "drinking philological analysis". The action must be found and must be implemented on the site.

Analysis of the series of events, the relationship of the main characters, the time of writing and the historical features of the proposed circumstances - make the supertask volumetric and multi-structural. The director must begin to analyze each of the layers that make up the author's worldview, comparing it with his own worldview and today's tasks of staging and general development of the entire team.

Of course, during the drinking period, important issues of the era, social order, everyday life, literature, art, science, etc. are studied. But if this information is not connected with the main effective

conflict of the performance, through the actors and their cross-cutting action, then this whole process turns into a burden of “general erudition”.

Arsen Fayzullaevich, taking into account this process, rushed both masters and performers to the stage. For a long time disassembling and dragging out the period of accumulation, clarification of all lines of action, with a clear definition of conflict and cross-cutting action, we risk slowing down the process of mastering the stage space and a new degree of reality. Sometimes on stage “intellectually” fully armed the student begins to speak and act, using the accumulated baggage of the “table reading”.

But you get pitiful attempts to conquer a space that is alien to you. The ability to cover the whole measure of concreteness and the measure of poetic generalization has not been developed. In addition, he begins to fail, during movement, breathing and clamping, with which the teachers of three departments fought for two years. (acting, stage movement, stage speech.

In order for the performance to acquire its flesh, tangibility, a rehearsal period must be organized - the period of an embodiment of the director's intention and the generalized thought process of the entire team. It is by no means ambiguous, not always consistently successful, consisting of several stages, but invariably requiring a large amount of time to create all the lines of the role's life.

All training exercises of Arsen Fayzullaevich Ismailov are aimed at creating such a truth in which the actor would be organic and natural. Art today requires advanced training for both actors and directors.

When directors begin to grumble about the unpreparedness of the actor, his lethargy and lack of independence of creative thinking, the actors, in turn, repeat about the director's inability to build professional scenes. Arsen Fayzullaevich pointed out to both of them that the saddest thing is that their problem is rooted in disregard for the elements of plastic culture, its technical foundations, and practical skills.

From the first year, explaining to students that muscles are composed of cells capable of contracting under the influence of the nervous system, he tried to explain that they do not know rest. And that they are in a slight contraction called tone. Muscles have a dual role.

First, they convert latent energy into kinetic (motor) energy.

Secondly, during muscular work and rest, part of the latent energy is converted into heat.

You need to know yourself and be able to control your body. Learning to control the technique of movement and this, in turn, is the ability to move slowly and quickly, continuously and intermittently, smoothly and sharply, round and angularly, to change the direction, tempo-rhythm and colour of movement. All these skills are combined and constitute the psychophysics of the actor, being a vivid means of expressing the subtlest nuances of the inner life of the image.

Arsen Fayzullaevich devoted his whole life to educating professional performing arts specialists, in order to coordinate the improvement of the higher education system and radically revise

the content of personnel training in accordance with the priority tasks of the socio-economic development of the Republic of Uzbekistan.

He was 83 years old and despite his venerable age (1937-2020) at work, he walked easily and always with a straight back. We all imitated him. And if it were not for the coronavirus, which became the cause of his death, he would still be with us and his majestic figure would be reflected in his mirror workshop. He has a thousand followers and not only in Uzbekistan.

Conclusion

It is all-encompassing and is used not only in the performing arts but also in cinema. The famous expression of Sergei Eisenstein is confirmation of this: "And if a refusal swing is needed to hit the head of a nail, then to "hit" the psyche of the viewer, when one or another stage expressive element must be thrust into it, your action is forced to resort to the same principle of refusal and in the same fundamental direction "[9, p.81.]

The meaning of "refusal" and various methods of reinforcement serves to deliberately reinforce and emphasize a particular stage position. Formulating the essence of the "abandoned" movement, we can give an example: before going in a certain direction, the actor begins to move (as if giving up the first intention) in the opposite direction.

After this technique, he will continue to move in the original direction and this, as one of the "through regularities" is a kind of expressive constructions.

"Send" is also a principle that decisively expressive designation of important actions that need special fixation and precise designation on the stage. All three parts of the movement are interconnected: refusal-brake, message and brake, which is not conceivable without the second.

"Send" is not just the transfer of information to another character by building a movement pattern and fixation points (brakes) of these permutations in space. He also works clearly and figuratively in crowd scenes, revealing the overall composition, the central point and each participant individually.

Deriving the main principle of "biomechanics", it can be designated by the participation of the whole body in any movement. Meyerhold supplements this technique with the opposite technique - the effect of the local movement against the background of the general statics of the body.

I would like to emphasize his genius as a director, who came to understand the laws of stage space, from design and opened up the possibilities of diagonal construction of scenes. The popularization of such a composition is explained by the three-dimensionality of the diagonal organization of space.

It was Meyerhold, the director who was able to profitably present the actor on stage. He carefully worked with light, choosing dance, pantomime, make-up, costume, music for the high art of plastic expressiveness of the artistic image for the "number".

Art is always thinking of artistic images. But the work of art itself is a system of figurative signs that is always deeply personal.

Therefore, the task of any theatrical school is to educate a personality who can create a typical image, selecting the essential and expressive for the highest form of value emotion - Katarsis.

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