



## The Importance of Etudes and Exercises in Improving the Skills of an Actor

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**Abstract:** This article tells about the importance of etudes and exercises in improving the skills of an actor, working on etudes, the emergence and formation of etudes.

**Keywords:** Actor, etude, exercise, skill, gymnastics, attitude, partner.

Among the responsibilities of an actor, there is also a responsibility to himself, which the actor must feel from the heart, nurture, develop, and preserve his spiritual, spiritual, and creative mood. Etudes and rehearsals are important in improving the skills of an actor.

What exactly is an etude? How is it different from exercise? In many cases, etudes and exercises are interpreted in the same "pattern". It raises the question of what is the use of using the concepts of rehearsal and etude separately.

For example, in the process of educating musicians, exercises are used to form various technical capabilities. Or in rhythmic gymnastics classes, exercises are used to develop technical skills. In particular, it is the same in the art of dance, stage speech, vocal, plastic training. Etude not only improves performance skills, but also helps to achieve a certain artistic content. Exercise etudes are usually based on nonsense in response to a given task. In this case, the student will have freedom in the logic of his actions. This logic and consistency is recreated each time based on the context in which the actions take place. Actions in performance exercises are one-time, that is, initial. And in perfect etudes, the logic of actions is sealed and takes on the character of repetition. In the process of each repetition of the etude, it is required to treat the facts, events and even actions known to us as if they were happening for the first time. In the exercises, the student's attention is drawn to the stage script - the element of action. In etudes, all elements must be present at the same time. Etude acts as a link between mastering acting techniques and stage creation. He strengthens the skills acquired by the actor in his early years and prepares him for the processes of the next stage. In the initial moments, i.e., during the process of working on sketches, the student is not required to enter into a unique character, image. Because in this process, students are required to work on the basis of the condition in the scene "given condition - conditions - me". They even act on their behalf, in familiar life conditions. There is no need to be afraid if character traits are born naturally in the course of work. While trying to maintain a general direction, it is necessary not to limit the nature of creativity that is born in the student.

Stage etude is a stage view of events built on the basis of contradictions, with its own logic of development, and the behavior, behavior, and even actions of the participants in the course of these events. Work on such etudes is mainly carried out from the second half of the first year with practice etudes. They should not replace practice etudes, on the contrary, it is desirable to achieve formation based on the core of these practice etudes. That is, the layer of conditions gradually expands and becomes richer, the events are clarified, the plot line appears, the creative goal is defined, the leading line - action is determined, the logic of behavior of the participants in the selected conditions - conditions and consistency must be sorted. For example, moving from the position of a student

standing in the middle of the stage and listening to noises or sounds behind the stage, that is, the process of training for auditory attention, to the position of a person who has a wall overhanging his yard in the middle of the night and is trying to determine who is at home. In the first case, the student is asked to learn only noises or sounds. When this task is fulfilled, the student is given a new task. For what purposes and situations can a person perform these actions: if he is at home, why, under what conditions, why he came exactly at midnight, where he came from, what is his purpose, is it good or bad for him to have someone in the house - with the help of such questions, the student's imagination is stimulated. If the student's performance is built to enter his room without disturbing his parents or relatives, who are resting at home, this process is not very interesting, because the condition - the lack of urgency, the low level of caution, the active psychophysical character - the motivation to perform the action does not give. In this way, the first life sign - the movement, which was simply realized, acquires an internal, intellectual basis and justification with the help of artistic fabric. That's why the letter - movement acquires a special character, a special meaning and content. If we include a second student in this process, a brother or sister who unexpectedly came out from the inside, then another element of stagecraft is the process of evaluation, relationships and their conflict, the emergence of a new goal, and finally, the natural word. We can witness the birth process. This leads to the formation of the syllable - action.

The emergence and formation of etudes can be born in different situations. Simple exercises - even moving with imaginary objects or exercises to relax the muscles of the body - are necessary for the future perfect etude, or if not - practice etudes designed to accept the change of circumstances, the birth of words and the beginning of a new story. can reach the level.

Example: a student goes on stage. He was asked to assume a sculptural position with his whole body frozen. The student took a sculptural form based on the task asked. His posture resembles a child kneeling on the ground. His right hand is slightly raised, as if holding something in his palm. His left hand is on his left knee. The teacher gives the student a task:

- Relax the muscles of your right hand!

The student's right hand hit the floor.

- Now release your left hand!

The student's left hand also fell on the floor.

- Unleash your neck!

The student's head was also bent down, as if hanging on his shoulders.

- Now relax your whole body!

The student was lying on the floor with his whole body.

After lying in this position for a while, the teacher gave another task:

- Stretching your legs and back muscles, slowly return to your sitting position! Let your body be loose and free from the waist up!

The student took the form of a person sitting down. The teacher continues to give the task:

- Try to restore your figure! Only your two arms and the neck muscles that hold your head are loose and free. Now tense your neck muscles!

The student's head rose slightly and returned to the previous position.

- Start with your left hand first, then your right hand

bring to the point!

The student is completely back to the previous, starting point. The teacher continued to give the task:

- Imagine that you are a sculpture created by a sculptor. If

What would you do if you were "magically" brought to life?

The student thought for a while:

- Shall I start? - he said.
- Thank you! - the teacher said encouragingly.

The student slowly loosened the muscles of his right arm and began to move it. In the muscle release exercise mentioned above, the opposite happened, that is, the student's right hand fell to the floor and was completely free. And now the muscles of the hand began to move slowly in semi-freedom. The student's face, eyes and head also moved and followed the movements of the hand while the hand came to life by making plastic movements.

In the process of working with etudes, students begin to master the elements of acting skills. In this process, they achieve mutual integration of mental, physical and speech activities. It is in this process that students learn the skills of working with a partner. Etude is a unique connecting tool between various simple, simple and complex exercises. He teaches the actor to think artistically and logically.

A scene study should embody a certain event, logical development and goal-oriented behavior of the participating characters. Although the topic and technical creative exercises described up to this page have artistic features to a certain extent, they do not represent a certain higher goal, which is considered important for acting skills. action lies. It should contain the development and duration of events. Because of this, the etude is a stage work in a certain sense. Improvisational character traits are always different in exercises. In the study, the logic of behavior is determined in advance.

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