

(Directing Treatment of The Place in Child Theater Shows)

Research Summary

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Abstract

This research includes four chapters. The first chapter of it, which is the methodological framework for the research, included the research problem that focused on the following question: Will the director who works in the field of child theater through his directing treatment be able to aesthetically establish the theatrical setting outside the scope of the box theater and create a new viewing environment instead of the virtual environment? While the importance of the research came from the fact that it sheds light on the director's work in different spaces or places, as well as the benefit of those interested and students of child theater in general, as well as the goal of the research, which is to identify the directive treatments of the place in child theater performances in accordance with the aesthetic standards that preserve the structure of the presentation. In general, the temporal and spatial search limits have been set in the city of Baghdad - the performances of the Mobile Children's Theater Company for the period from 2014 to 2018.

As for the second chapter (The theoretical framework of the research), it contained two topics. The first topic included: Directing in child theater performances, while the second topic included: scenographic treatments in open spaces. The chapter was concluded with the indicators that resulted from the theoretical framework and previous studies. The third chapter of the research, which is (Research Procedures), included the research community, which contained a theatrical presentation, the research sample, its tool and its method, and the analysis of the sample that included the play (Said and the Stubborn Governor) that was chosen in a simple random way. The research was concluded with the fourth chapter that contained the results that reached to it the researcher, and then the margins, and conclude with the installation of references and sources.

Key words: treatment - directing - place - child theater.

And Allah is the Grantor of success

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Chapter 1

Methodological framework

First: the research problem:

Child theater is unique from other types of arts in some characteristics and features, as it addresses the children's segment, which has its own limited intellectual, linguistic and cognitive foundations and characteristics. On the one hand, and on the other hand, the child's theater has its educational, directive and educational goals, and this requires presentations. A play that is in line with these goals and characteristics in general.

Theater directing for children needs to be fully aware of the requirements of this important segment of society, as children of different age groups and their different tendencies and desires are always looking for sensual pleasure and mental entertainment, not to mention the creative and

lofty goals that their own theater offers them, and this requires aesthetic awareness and a broad imagination of Before the director in order to be able to delve into the details of the directional treatment of the theatrical text prepared for the child's theater, especially if the director moved from the closed place (the box theater) to open spaces, and a new presentation environment and approach to the virtual environment that the author created in his text, such as a school yard, a public square, or A farm, a zoo, a park and the like from the many places in which a theatrical performance may be presented according to aesthetic criteria, and this is what led the researcher to the following question: Will the director be able, through his directing treatment, to establish aesthetically pleasing the theater outside the scope of the closed enclosure theater and create a show environment Real instead of virtual environment? Through this

question, the researcher formulated the title of his research A, which is:

(Directing the venue for child theater performances).

Second: The importance of research and the need for it:

The importance of the research lies in the fact that it sheds light on the director's work in different spaces and places of performance, as well as benefits those interested and scholars of children's theater in general.

Third: Research objective:

The research aims to identify the directive treatments of the place in the child's performances in accordance with the aesthetic and intellectual standards that preserve the structure of the presentation in general.

Fourth: Research Limits:

A- Temporal boundaries: 2014-2018.

B - Spatial boundaries: Baghdad _ Sporadic exhibition venues.

C - Thematic boundaries: the performances of the (Mobile Child Theater) that were performed outside the El-Elba theater.

Fifth: Defining terms:

1 - Treatment:

(Sami Abdul Hamid) defined it as: the practice of work and its evaluation, that is, how the director can build his artistic material in terms of form and content and present the best things to deliver the subject in its aesthetic image to the recipient "(1).

(Salah al-Qasab) defined the treatment: as the perception resulting from the peak of intellectual tension accompanying human emotion when the stage of processing and formation is one of the three stages in which the theatrical text is tested and its inner worlds are discovered by subjecting it to the principle of probability, determinism and causation, as it has a (temporal and spatial horizon) for the present And the past, in an intertwined and reduced manner "(2).

As for the definition of treatment (procedural), the researcher defined treatment as: It is the director's ability and creativity and artistic skill in dealing with the elements involved in the artistic process in general and the directing process

in particular, and adapting it for the benefit of children's theatrical performances.

2 - Children's Theater:

Mustafa Turki Al-Salem defined child theater as: theatrical work directed at children, which takes into account the requirements of their age characteristics, content, expression and significance, and aims at an aesthetic, educational and educational purpose (3).

As for (Heba Mazen), she defined the child's theater as: that theater that serves childhood, whether adults or young people reside in it, as long as the goal is to entertain the child, entertain him and stimulate his knowledge, sentiment and sense of movement, and it is intended to diagnose the child for acting roles, play and dramatic situations to communicate with adults Or the young ones "(4).

Fadel Al Kaabi defined child theater when he said: It is that specialized and dedicated theater in all its dimensions and artistic aspects, a. Its practical methods and scientific techniques are aimed at children according to a scientific, aesthetic, and social vision that takes into consideration the age stages and their inclusion in the period of childhood, as well as taking into account the capabilities of children and the variation of these Abilities in understanding, responding and real perception of what the theatrical objects are, which the theater intends to present to the audience of children "(5).

As for the procedural definition of (child theater), the researcher defines it as: It is the theater that targets the audience of children of all ages, and provides them with artistic material that contains recreational, educational, educational, and directional values and goals, and everything that will build children and nourish them intellectually and aesthetically in general.

Chapter II

Theoretical framework

The first topic

Directing in Child Theater performances

The process of directing in child theater shows is not an easy thing if it is compared to the process of directing adult theater or the recognized traditional theater, and that is from the fact that the young recipient (the child) has his own theater in his linguistic, cognitive and cultural dictionary, and this is what needs advanced awareness and technical insight on the part of the director who He works in the field of children's theater performances, as "studying children's literature

alongside their plays is a necessity for every theater director, as well as being familiar with a general idea of drama. The accuracy of choosing the theatrical material that is presented to children, tasting it and a sincere feeling on the part of the director is sufficient to produce plays free from false feelings. The director can elevate his production if he has a high level of artistic flair, and is convinced of the necessity to present the best plays to children "(6), in order to reach the desired goals that the child's theater aspires to.

Moreover, the play for children must contain a main idea with content and content that meets the needs of children and nurtures them intellectually and emotionally as they are in the role of formation and formation. The process of responding and interacting with what is presented to them on stage is disrupted, as is the case with the director who directs any theatrical show that takes into account the mental and intellectual capacities of children to absorb the artistic material presented to them on stage (7), and this is what the German writer and director (Hans Sachs) did When he presented many shows for children that contained many of the characteristics and features of children's theaters that were popular in Germany at the time.

First: The text for children:

The (text) that is presented to children's audiences does not differ in principle from the text that is presented to an adult audience in terms of structure (dramatic values). Rather, it differs from it in terms of goals and intellectual themes, from the fact that the child has limited perceptions and easy comprehension capacity because he is still in the role of development and learning. And, at the same time, it needs aesthetic nutrients, the purpose of which is to obtain pleasure, amazement, and entertainment that is part of its own world, so the theatrical text must contain a main idea that expresses its essence, as choosing the idea of the play requires a kind of effort, and a kind of art, The successful writer knows how to choose for his play an idea that combines amusement and interest, and he may derive his idea from the inspiration of his imagination, or from the stomachs of history, or from daily and contemporary events, or from his personal experience, or from any other source, the important thing is that the idea must fit the level of the audience that It is presented to him, especially if he is a young child. "(8) In addition, the role of the directive treatment and the consequent delivery of the contents of the text to the young recipient by

means of the external elements and the activation of the visual system represented by the visual image cannot be overlooked. What is effective is the fact that children merge with the events they see on the stage, as is the case with the audio system represented by music, dialogue and sound effects of various kinds, and this is what is done through the structural establishment of each scene of the theatrical scenes and the distribution of ideas on them so that the events appear sequential and inspiring contemplation and anticipation, and in the end Final: Presenting a theatrical performance directed at the audience that fulfills the characteristics and features of (Children's Theater).

Second: acting in children's theater performances:

One of the basic and main tasks in the (Child Theater) shows is the process of selecting suitable actors to perform the various kinds of theatrical characters and putting them into the performance environment, whether it is a virtual environment in the closed (box) theater, or in a proposed performance environment in an open selected place in which the play for children is presented. The following question always comes to mind: Do children represent the children, or adults represent the children, or do adults and children participate in the acting?

In child theater performances, children may represent children or adults may represent children, or the two may participate in that, depending on the type of performances and what the characters require, as well as the acting energies available in the hands of the director, and in this regard (Winfred Ward) says: "The common group Of the adult actors and children are the best thing in terms of appearance, and most children's theaters that have tried the three methods of selecting actors have guided that the common group of actors is the best that satisfies the spectators, so if the characters of the play are all adults, then there is no need for children to work in it, but Adults should not play the roles of children, but rather to be entrusted to students from the creative drama classes in public schools or from private studios or from the children of the town in general. "(9) From this standpoint, the theater director should take into account a set of considerations and standards when he embarks on Directing actors and preparing them in a way that makes them part of that environment in which the

events of the play take place, and the characters assigned to them play in the best way and in the most complete way, whether they are human or animal figures, or fictional characters, such as inspired or adapted characters. Animated films (cartoon films), otherwise the show will become monotonous and depressing, alienating children and causing them boredom and complaining, and consequently the failure of the entire theatrical game, given that the actors are the main link between the stage and the events, conflicts and adventures on it, and between the children's audience, which is considered A participant and part of these events when he interacts and merges with them.

One of the director's tasks is to instruct his representatives to exercise and volunteer (their bodies) and their braces in order to obtain plasticity, agility and physical flexibility in order for them to simulate and embody the characters assigned to them, especially the characters of animals, as each animal has its own movement and its own rhythm, whether during movement, walking or eating, and for every animal. His own behavior, which differs with him from other animals, and the same is the case with humanized personalities that vary from one personality to another in terms of psychological, natural and social dimensions (10).

When the theater director intends to establish his artistic structure and vision in accordance with the directing treatment of the place where his play will be shown, he will take into account the relationship of the actors with all the scenographic components, masses and formations, and spaces, and the mechanism of their harmony with these assets inside the place of presentation on Considering that the actors are the most influential element in the visual creation, and on the other hand, actors must become effective and principal elements within the theatrical system. "As long as the actors are vibrant tools for transmitting feelings and ideas to the audience, the accuracy in their embodiment of the characters so that the child is emotionally affected by their movements and their inhabitants give the play." It is an essential dimension of the dimensions of its success, and this necessitates that the words and actions of each actor are consistent with the physical, psychological and social characteristics of any character in the play, and it is imperative that the actor be informed of the idea to the level that stirs the viewers' emotions, draws their attention and seizes their attention, and then the children feel the feeling of the characters

themselves and respond with them (11) And from this standpoint, the researcher believes that the director should direct the actors to assume the characters of the play fully A face, and that they deal with everything that is inside the selected place for the children's presentation according to visual and sound rhythms consistent with the essence of the show, being the dynamic active element, and to always search for new work spaces away from the stereotypes and the purpose of that is to influence the children's audience and draw their attention in order to achieve the artistic goals That the child theater in general aspires to.

The second topic Scenographic treatments in open spaces

First: Presentation Environment:

The children's theater shows that are presented inside the Elba theater have many characteristics according to the nature of the closed place in which these performances are presented, which are subject to a special optical system, and contain sound and effects devices commensurate with the nature of the closed place, as well as the case with the coordination of the theater space inside the closed place and the distribution mechanism Blocks, formations, visual formations, lines and movement paths, as for the performances that are presented inside open spaces, such as (farm) or (field) or (park) or (sports stadium) or (school yard), it is undoubtedly that the external treatment will change with what is imposed by the nature of And the geography of the place selected for the children's performance for several considerations, including how the actors adapt to this place and their relationship with what is in it, the technique of distributing scenographic components within this open space and building aesthetic relationships and distances between the place of the show and the audience that communicates and responds to what is going on in this place. The theatrical environment if the director deals with it consciously and with full awareness, because "the open space brings the viewer to comfort more than the artificial space (the box theater) as well as the human eye... It refers everything to the visible dimension in the image inside nature, so the viewer is more comfortable and convinced of what he sees in nature (open space) theater, but the viewer inside the box theater will feel the reality of the game so that the techniques of cheating will be used to embody the situation and convey the truth to the

viewer's mind. The viewer is more comfortable in the open theater than in the El-Elba theater. "(12) This is as well as the children's crowd looking for everything that amazes them and arouses their attention, and this is what they find in open spaces that may contain trees, flowers, bright colors, and so on from other means of attraction that Children endearment with the shows they watch, and here lies the importance of directing treatments for the open selected place, which is established according to calculated and studied steps by the theater director, being the owner of broad visions of what the show is directing.

On the one hand, and on the other hand, children tend to the activities that are presented in the open spaces, including the theatrical performances in which they are presented, as "children do not prefer closed places, so they turn towards the stories that take place in the playgrounds, and this is realized by observing the turnout." Children on animated films that take place in nature, or playgrounds like football, in addition to that, children cannot perceive the art of closed spaces "(13), so the performances outside the scope of the closed box theater have the effect and effectiveness of the fact that children tend to the places that contain Physical components that are attractive, surprising and sensual for children of all ages.

Second: The Theatrical Viewer:

It is agreed that the theatrical show contains a set of elements and artistic and aesthetic parts of the one that complements the other, leading to the integration of the theatrical game, including **(the theatrical scene)** which has a position of aesthetic primacy in theatrical performances that target the audience of children, as it makes the theatrical child merge and let his imagination run wild with The course of the show, and at the same time it is believed that it is part of these events, especially if the show contains scenes that inspire and surprise. The play is important for the success of the theatrical work, and it is one of the pillars of the child's theater, as the scenes and decorations must arouse the admiration of the children, especially the first scene that accompanies the raising of the curtain and the opening of the play; because it is the first thing that attracts the child's eyes before he gets acquainted with the aspects and other elements that combine to form the play In its complete form, and the scenes of the play must be closely related

to the theatrical text, and express a sincere expression of the environment in which the events of the play take place in its airspace, all humiliation As with attractive and suggestive touches "(14), this is also the case that (scenes) in the child's theater differ from one show to another, and from one directive treatment to another, it may be realistic or natural, inspired by life and nature, or imaginary or mythical, and here it is inspired by weaves of imagination and some stories The myths related to the genes and stories of children, however, the scenes in the (open space) shows may be part of the nature of the place, such as if the show is inside a large garden full of trees, vines and flowers, and here is the task of the director, how to invest the theoretical component inside this place for the benefit of the presentation he makes to the children's audience.

Third: Color:

Color in theatrical performance is an effective and essential element of scenography in adult theater in general, and in children's theater in particular, because children, by their innate nature, are attracted to bright, bright and multiple colors, and that the colors of costumes, makeup, accessories and décor are employed with great harmony and harmony whenever they fall More and more profoundly influencing the children's audience, and "the color and we mean by it those colors that we use extensively in the scenery, clothes, makeup, and painting of facades such as surfaces, scenes and walls, and these colors differ completely from the colors of light in terms of mixing and mixing and the method of use and treatment, which should be known as their potentials and formulas to deal with them as The materials that can never be excluded from use within the privacy of the theatrical scene, as it always imposes itself to deal with it on a continuous basis from the fact that it directly affects the formative and formative aspect of the scenography of the theatrical show "(15), and from here it becomes clear that color is at the top of the elements involved in the formation of the structure The visual display of the theatrical presentation in its entirety, and that the study of colors and the extent of their influence on the child's psychology and aesthetic taste. One of the theatrical director's priorities is to be able to employ the visual elements in the open space according to the patterns and shapes that bring joy and influence to the young recipient who is looking for it throughout the course of the theatrical

performance, especially that "colors speak, and color is not used to highlight the pieces within the composition only, but he can also unify the space Free or unconventional theater, as the bold use of color evokes memories and emotions and sends strength in composition. "(16) This force in composition doubles the aesthetic response of the children's audience, so the more colorful, expressive and suggestive forms the children are attracted to and interact with and thus achieve the theatrical performance. In this regard, there is another opinion of the writer and child theater theorist (Winfried Ward) when she said, "Children in the modern era are affected by colors more than they are influenced by uniforms and respond to bright colors in particular. Therefore, directors accept the use of silk and satin because of their glamor that dazzles children, with Its prices are cheap, which suit limited budgets, and gold and silver fabrics are also common in use. " (17) It is worth noting that the offers presented in Open spaces usually provide sunlight, and this is what contributes greatly to highlighting and showing the luster of colors and the beauty of the materials, as they are fully exposed, and here the aesthetic response to colors is greater, and this is what children always need.

Fourth: Accessories:

One of the tasks of the director who works in the child's theater is the process of selecting (accessories) as they are an important part of the visual system and thus have a close relationship with the output processes not only for the place but for the presentation in general, since the accessories have a close relationship with what the characters are, their nature and the environment in which their events take place, especially Those that accompany the actors, such as: sticks, umbrellas, crowns, wands, necklaces, or those that form part of the place of the show, such as light leaflets, vases or figures, as well as some devices that the actors may deal with, such as: a phone device or a computer, These are all complementary elements to scenography and to the characters alike (18), and the children's audience interacts with them in one way or another, and this requires employing a set of scenographic vocabulary, including accessories and some decorative pieces that constitute a factor of surprise and dazzling children of all ages.

From the above, the researcher concludes that children's theatrical performances that are presented outside the Italian enclosure theater need a special intellectual and aesthetic establishment,

since any place chosen to present the theatrical performance has privacy, and this is what needs special directing treatment according to what this place contains of components and contents Physical to be invested in favor of the display environment in general.

Literature Review

1- The study of Imad Hadi Abbas Al-Kawaz:

Master's thesis tagged: (Aesthetics of the theorist in the open spaces for Iraqi theatrical performances - elected models). The researcher divided his thesis into four chapters. The first chapter contained the research problem and the need for it, its importance, its goal, and defining its terminology. The second chapter dealt with the theoretical framework. For the study, in which he dealt with the subject of aesthetics of the scene in the open spaces of Iraqi theatrical performances, through his three discussions.

The first topic included: the view and the open spaces throughout history.

As for the second topic, which included: Modern theater experiences and trends outside the El-Elba theater.

Down to the third topic, which included: The aesthetics of the theatrical scene in the open theater.

From the above, the researcher found that this study deviated in many of its contents and objectives from the course of his research in general.

2- The study of Farhan Imran Musa:

Doctoral thesis tagged: (Aesthetics of Theatrical Performance in the Open Space - Models of Iraqi Theater), and the researcher divided his thesis into four chapters, and the first chapter contained the research problem, the need for it, its importance, its goal, and defining its terminology, while the second chapter dealt with the theoretical framework For the study, in which he addressed the aesthetics of theatrical performance in the open space), through his five discussions that were included in his thesis.

From the above, the researcher found, after having seen this study, that it deviated in many of its contents and objectives from the course of this research in general.

The results of the theoretical framework of indicators

- 1- The directing treatment of the children's theatrical performance stems from the main (idea) of the text, and then the director proceeds to address the place according to the requirements of the performance, and that this idea has lofty goals, the aim of which is to improve the children's small aesthetic taste.
- 2- The actors in child theater performances form the main axis and the main articulation, and part of the place's output treatment, considering them one of the most important elements in the visual system, and they occupy an effective and dynamic space within the structure of the performance.
- 3- The directing treatment of any open space in child theater performances differs from the directing treatment of the shows that are presented on closed theaters, especially with regard to space coordination, and the employment of actors and scenographic components within the spaces in the place in line with what is the proposed place in which the events of the play take place.
- 4- Scenography in children's theater shows occupies the fore position due to the strength and aesthetic influence it possesses on the children's audience, in addition to being one of the most important elements involved in the external treatment of the place, and neglecting or not employing it according to aesthetic standards will negatively affect it.
- 5- The aesthetic organization of the space in the open space is one of the most basic pillars of the director who intends to address the output in it, because this will contribute to its proper distribution of the kinetic formations and formations of actors and scenography alike.
- 6- The visual elements represented by the theatrical scene, the accessories, the masses, the volumes, the lines, and the depth of space are of great importance because they are among the priorities of the director who begins to treat the theater place aesthetically in accordance with the goals of the child's theater.
- 7- Color is considered one of the basic components included in children's theatrical performances, and it is one of the most important sensory stimuli and means of

attraction in child theater performances in general.

Chapter III Search procedures

1- Research Community:

The research community included the five presentations presented by * (The Mobile Child Theater Troupe) in Baghdad for the period from 2014 to 2018, which are as follows:

- 1- (The Coast and the Lamp)* Written by: Mahmoud Abu Al-Abbas, Directed by: Hussein Ali Saleh.
- 2- (Nora and the Enchanted Fruits) Written by: Faleh Hussein Abdullah, directed by: Hussein Ali Saleh.
- 3- (Said and the Stubborn Wali), written by: Abd al-Bari Al-Aboudi, directed by: Hussein Ali Saleh.
- 4- The play (Ten by ten) written by: Majed Darndashis, directed by: Hussein Ali Saleh.
- 5- The play (Princess Lula) written by: Faleh Hassan Abdullah, directed by: Hussein Ali Saleh.

2- Research sample:

The play (Said and the Stubborn Wali), written by: Abdel Bari Al-Aboudi, directed by: Hussein Ali Saleh.

3- Method of selecting the sample:

The researcher adopted (the simple random method) in selecting the research sample, as a representative of his research community.

4- Research Methodology:

The researcher relied on the descriptive and analytical method in his research.

(*) (Mobile Child Theater Troupe): It is a theater group that performs theatrical performances for children by roaming in different places of the capital Baghdad by a car belonging to this group. This car was organized in a way through which the back of it is transformed into a stage or stage when it is opened. This group was founded by the Iraqi artist: Hussein Ali Saleh in 2014, and it still performs in schools, parks, kindergartens, and in some public squares.

5- Research Tools:

A- Methods of gathering information.

B- The indicators resulting from the theoretical framework.

C - Watching a DVD.

Sample analysis

Play : Said and the Stubborn Wali

Written by : Abdel Bari Al-Aboudi.

Directed by : Hussein Ali Saleh

Starring : Saad Shaaban, Karim Muhammad, Asaad Abdul Amir, Tahseen Sayed, Khudair Al-Waili, Ahmed Braid, Hamza Warith, Hassan Tahseen Sayed.

Display place : Baghdad (courtyard of Al Shallal Primary Girls School).

Display date : 2015.

Anecdote:

The events of the play take place in one of the alleys of the city of (the obstinate governor) who had a dream from time to time, and in this dream a person would come to him and say to him: I am looking for Saeed, and you must find Said in one way or another, and one night and after he had the same dream he wakes up He complained, so he asked his assistant to look for a person named Saeed, but his assistant was surprised at his request because in the city there are many people with the name of Saeed, so the governor asks to summon all the people who have the name Saeed, and the next morning many people who called They carry the name Saeed, and here the governor surprises them that he will cut off the head of everyone who carries the name Saeed, and after that their falsehood and lies are exposed, and that for fear of cutting their heads, and the one who bears the real name of Saeed, who is a small child, and says to the governor, I am my name Said, and I am not afraid To cut off my head, and thus the governor is surprised that this child is not afraid of death and that he is sincere and courageous and remains insistent on his name, and here the presentation carries a main idea, and a directive message to the children's audience, namely: (Survival is in honesty) and that the child is happy is better than the example This wisdom and thus smell The presentation on the educational and ethical

messages that accompanied the entertainment and educational messages.

Sample analysis

The show that was shown begins in a part of the school yard that was prepared by a platform (Khashaba) furnished with contrasting carpets that were placed in front of a wall, and the background that was placed in the depth of the platform was a wall representing a side and part of the city of the governor and its style was similar to the architecture of the Abbasid era. This wall was gray in color and contained two wooden doors and windows, thus the shape appeared as a side or corner of an alley belonging to the past historical periods.

The first scene:

The first scene begins and the "stubborn governor" appears while he is asleep on a chair while he is through the left door of the stage. He was dreaming and accompanied by a suitable introductory music to what is happening.

The voice: I search for happy (and this call is repeated three times in a row) and then the voice continues saying: You must find the person called Saeed, search for happy, search for happy, search for happy.

And here appears (the governor) who was wearing a garment (with a yellowish white color) and above the dress a cloak (of the indigo color) and the cloak was gilded at the ends, and he wore a golden turban on his head and was coordinated with the golden color that the cloak was embroidered with to show a harmonious and harmonious outfit. He was restless, agitated and upset as a result of the dream and hearing this sound, and then he wakes up in panic, and then appears (the governor) on the tree accompanied by a character (the treasurer of money) who was wearing a historical Arab dress made of a long white shirt that was also attached to loose white pants. And the cloak (brown) and turban (red and striped in yellow) The third character is the character (the acrobatic), whose appearance was similar to that of (the circus clown) as he wore a yellow shirt with green striped sleeves, and his pants were also dark green and lined with pale green lines, and he was wearing On his head is a red and black hat, oddly designed, so that he was in it as if he were a fanciful cartoon character, while his face was covered with makeup that resembles the makeup of a character (circus clown) to some extent, and these two characters represent the governor's entourage as they

accompany him In most of the events of the play, and here the governor roams the stage and the two aforementioned characters walk behind him as they walk in a fast rhythm and comedic manner accompanied by rhythmic music consistent with their way of walking, and then (the treasurer of money) asks (the governor) to calm down and relax in order to find a solution to the topic of the dream. He disturbs the governor and awakens his bed.

The second scene:

The second scene begins with the sound effect of the rooster screaming, announcing the dawn of the morning, and here an actor embodies the character of (Said), who was wearing a white dress and entered the theater with a chair in his hand that he puts in the middle of the stage, and then he disappears for the lapses in the scenes and enters again with his hand (Cotton bag), and coincides with his entry, the entry of an elegant man wearing a brown suit and carrying a stick in his hand while he (the owner of the cotton shop), and two men representing the (beggars) characters who were wearing white costumes and with square patches of various colors representing (patches) An indication of their misery and their poverty, and by this, Saeed and the beggars appear as they bring the (cotton) bags and put the bags in the form of two blocks, the first block in the depth left of the theater, and the second in the depth of the right of the theater, and the theater (the owner of the shop) was mediated, who was gesturing to them to put the bags in Their designated places, and these actions were accompanied by a song urging them to work and renew hope, and at the end of this part of this scene, after they put the cotton in his place, (the shopkeeper) gives money to the beggars as a fee to carry them and transport them cotton bags, and after the beggars leave Not the owner of the shop in the chair placed in the middle of the theater.

After that, the grandfather, the beggars, Saeed, and the owner of the shop would enter and congregate at the top left of the theater, and this side was assumed to be the public square in which this gathering gathered until the acrobat entered on them from the center-right side of the theater carrying a small drum hitting it in his hand and calling: Oh people The guardianship, oh people of the state, and he moves the middle of his body in a comic manner, and the money keeper interrupts him after he suddenly enters and tells him I tell them about the governor's command, and he tells them that everyone named Saeed records his name

with the palace clerk, and that the governor, as is his custom at the end of each year, distributes gifts to his flock. After the stuntman and the treasurer of the money leave, a confusion occurs among the group about the reason for registering their names with the palace clerk

The third scene:

The third scene begins with the beggars entering from the center-right side of the theater, and they entered with a verbal altercation, as each one of them claims to be happy, and then the rest of the aforementioned group gathers and stands in one line, and they have lined up in the depth of the theater, and they issue a group of actions, movements and sounds between Grumbling, and between excited to see the governor, and between nervous, until the acrobat entered them, paving the way for the governor, who entered from the right of the stage accompanied by the sound of music suggesting the entry of an important figure, the governor enters with the company of the treasurer of the money and the clerk of the palace, and the group receives them chanting: Long live long The governor lived, while they were running around and dancing all over the stage, until the governor nodded for them to be quiet and let them be silent, then the governor begins his speech telling them: The treasurer of money told me that you all bear the name of Saeed, and he continues his story saying that everyone who bears the name Saeed moves to the other side of The theater, then all of them move from the left of the stage to the right of it, and they form a dynamic formation in the center of the right of the stage, while the governor and the treasurer of the money settled in the middle of the top of the stage, and the acrobat character remained standing at the top left of the stage and the director thus formed mezzanine in this Part of this scene is precisely what makes the place visually balanced.

The fourth chapter Research results

- 1- The logical sequence of events was present and this is what led to the clarification of the basic idea of the show and its distribution among the three scenes of the play, and this is closely related to the directive treatment of the theatrical text first, and to the directive treatment of the aesthetics of the place of presentation secondly.

- 2- The director relied heavily on the performers' performance in his directing treatment of the place of the show, as the actors were among the most important physical blocs that were employed inside the place of the show, both horizontal and vertical, and thus they occupied the areas of the stage with kinetic and physical formations as required by the events of each scene of the show.
- 3- The director dealt with the place of presentation by preparing it and making it suitable for the presentation environment that the author created in his text, but he did not achieve aesthetic data because he did not create an environment with accurate details and a source of contemplation, astonishment and dazzling, to the extent that he indicated the place of the presentation with a simple signal by means of A wall that forms part of a historical city belonging to a certain period of time.
- 4- The scenography was very short and the director did not rely on it much in his directive treatment of the aesthetics of the place in which he presented his presentation, and the show lacked some supportive scenographic vocabulary.
- 5 - The director invested (the spaces) that were present in the place of the show, and occupied them with the movement paths of the actors and the physical formations, thus creating (mezzanines) consistent with the course of the events of the play. Margins
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