



## The aesthetics of forming acting performance in children's theater performances

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### ABSTRACT

The theatrical performance embodies a multi-faceted aesthetic taste that has emerged from the creative human consciousness. As human thinking evolved and developed a love for play and entertainment, it began to fill its aspects with singing, acting, shaping, and decorating. The basics of this study consist of the primary form of theatrical performance and its symbols, meanings, and the use of children's theatre in efforts to achieve visual and kinetic events through harmony and development of various means until it became the fundamental and essential role in using the actor's tools as a tangible sign and nucleus in the formation of the theatrical performance. This medium is especially true when the theatrical act gains a diverse aesthetic formation to entertain and delight children.

Therefore, the researcher presented his study entitled "Aesthetics of Theatrical Performance Formation in Children's Theatre (Jad and Yara in the World of Arts - Model)" in the light of four chapters according to the scientific research methodology, seeking to achieve the research goal of revealing the aesthetics of the formation of theatrical performance in the Jad and Yara in the World of Arts play. The study concluded with several results, the most important of which is that the aesthetics of theatrical performance were characterized by diversity, repetition, and change of visual forms, the use of kinetic performance of visual and auditory elements, and its intellectual and aesthetic significance. In addition, the consistent colour harmony, in which the theatrical performance formed an interactive product, was a dynamic organization in which balance and form were transferred.

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## Chapter One

### Introduction

Children's theater is one of the critical values with a diverse artistic style and types that circulate visual impressions enabling those involved to present visual images capable of presenting objective ideas in a unified framework, forming an integrated theatrical performance with a diverse aesthetic vision of composition, embodiment, and impersonation. In this process, the actor interacts to enable a multidimensional and essential feature in the theatrical performance. Children's theater has directed itself towards presenting artistic techniques that keep pace with its progress and give the impression of using the actor's multiple tools. In other words, it has provided a way to convey objective ideas in which the theatrical painting is manipulated. The importance of performance art in children's theater lies in its diverse artistic vision, representing the first step in performance production. The actor achieves a theatrical performance with flexible performance vitality that provides meaningful interpretations of the kinetic composition in a way that attracts and entertains the child, giving them a chance to interact with psychological and intellectual perception. In this way, the performance becomes a collective and artistic structure. The contexts of theatrical compositions in children's theater and their classification as a live and entertaining essential pillar integrated into a moving theatrical framework have been essential. Therefore, performance art has shaped theatrical painting and built the theatrical composition system based on the performer's adaptability. Based on the elements that participate in activating the theatrical act, the researcher attempts to raise the question: (What are the aesthetics of shaping performance art in children's theater productions?)

### Importance of the research

Shedding light on the aesthetics of the performance composition structure, with its artistic expressions and embodiment of expressive themes and physical performance movements in the play "Jad and Yara in the World of Arts".

It provides helpful information to those interested in acting and directing issues in children's theater and also benefits specialists and students in the field of theater productions presented to children.

**The research** aims to uncover the aesthetics of theatrical performance in the play "Jad and Yara in the World of Arts."

**Purposes of the research:** Study the aesthetics of performance formation in the play "Jad and Yara in the World of Arts."

**Importance Terms:** Aesthetics is "Grace, handsomeness, and beauty evoke a sense of order, harmony, and perfection. This medium can be a scene from nature or an artistic painting created by humans. Aesthetics studies the nature of artistic sensation" (Abdulnoor, 1984, p. 85). It is known among a group of linguists as "a quality observed in things," and it is a door of philosophy that explores the beauty, its standards, and theories" (Group of Linguists, 2004, p. 136). Socrates defined it as "what the mind is and what benefit can be derived from it, to be the ethical goal." Socrates expressed it as the ultimate and specific goal of ethical concepts, which aim to reach absolute beauty" (Rozenal, No Date, p. 245). Aristotle defined it as "the thing which contains order, proportion, clarity, and the imitation of things or subjects in a way that achieves knowledge and leads to the highest and absolute ideals of true perfection, which is an objective and absolute beauty." (Alghban & Yasin, 2016, p. 40).

The term "performance" is defined as "bring something: means delivering or bringing something to the intended recipient, whether it is delivering justice or delivering something physical" (Maalof, 1986, p. 6). Moreover, Ibn Manzur defines it as "fulfilling someone's right when you give it to them and complete it. It is said: No one can fully fulfill his obligations to Allah as they should be fulfilled. Moreover, you tell a man: I do not know how to fulfill you're entrusted right. It is also said: that So-and-so has fulfilled what he owes and fulfilled it. Moreover, it is used to mean "finished" or "ended" (Ibn Manzur, 2014, p. 48). According to

Muhammad Hassan's definition, it is "a system of arranging and measuring based on the results achieved by an individual, such that it reflects the manner in which the individual meets the requirements of the job that are derived from it." (Hassan, 2001, p. 26). Al-Tai defines it as "a continuous process in social discourse, an open-ended work subject to broad emergency measures, and is judged by its outcomes." (Altai, *Journeys of knowledge in theater*, 2021, p. 104). Regarding the term "Plastic," it is defined as follows: Maalouf defines it as "formation (collection) of shapes, forms, and structures: having a shape. The form of a thing is its image and forming is creating images." (Maalof, 1986, p. 398). And Alloosh defines it as "recording a theory in the language of formation, assuming the existence of a theory with a set of interrelated conceptual definitions and arrangements. It is also a set of signs that express a sign system in conflict with the essence and fragmentation of concepts." (Aloosh, 1984, p. 74). According to Al-Tunji, it is defined as the ability to shape in multiple forms, and from its meaning, the art of visual representation emerged in drawing, sculpture, engineering, and theater due to the materials used in the desired shaping, as well as words, images, and expressions of typical diversity" (Altonjy, 1999, p. 253). Moreover, the actor can shape creative representational images within the theatrical performance space.

## **Chapter Tow: Theoretical Framework**

### **Section One: The Aesthetics of Theatrical Composition**

The beauty of art is achieved through preparing for expressive artistic formation, which has its aesthetic characteristics through the compositional assembly, in a source of the artist's idea as an emergence of renewed ideas. It is considered one of the most critical aspects as a tool for expressing scientific and artistic ideas and culture, leading to aesthetic formation in the form of creative experiences. Therefore, the aesthetics of formation provided an outlet for conveying emotions and creating a mental and sensory impact through artistic windows. It is a beauty that blends its readiness in the artist's creativity through various mechanisms in formation and development of aesthetic composition" (Shahia, 2016, p. 72), "It is also derived from the vision, ideas, and beliefs of the creative human being in an integrated pace where all artistic elements interconnect, producing a cumulative mixture of various art forms. The primary motivation in the aesthetics of artistic formation comes from the human's ability to create aesthetic experiences from the reality of nature (life, world, idea). The resulting formation may not be a replica of reality but rather a new and evolved thing closely related to it, but with an expression of creative vision. This medium is evidenced through the artistic impact, and "the formation is composed of the beauty of the content that carries a transcendent character, and the formation that appears perhaps in the impact of harmony, coherence, and integration in various arts" (Abo Ayash, 2015, p. 48), And the inherent nature that is ingrained through experiments that move the artist's emotions, his/her human experience of design rules that can be perceived through communication that presents ideas that are suitable for the artistic vision and performance perspective, and the ability to innovate ideas and activate tools through systems of signs and symbols for creativity and to innovate them in a beautiful artistic fabric. The aesthetic formation of artistic expression is completed through the creative tools that express various sources of artistic formation. In this way, the methods of harmony and integration are formed, creating a visual arts space from its public image. The principle of balance and stylistic diversity is activated, where these new artistic capabilities indicate a methodology of performance and the creation of a complete aesthetic fabric, revealing its multiple compositions of artistic formation" (Rasheed, 2013, p. 24), The artist contributes to expanding the horizons of aesthetic formation by creating a material with a pure impact that draws inspiration from both everyday life and various artistic fields. In art, the transfer of intellectual and aesthetic values to the recipient is regularly accomplished through the formation. This importance has been recognized by many philosophers and scholars who

developed the idea of artistic formation in aesthetics. Artistic sensitivity is added to simulation through formation, particularly at higher levels.

Since its inception, the theater has aimed to create a form in theatrical presentations that ideally corresponds to all innovations in the elements of stage production, such as sets, lighting, accessories, costumes, and the actor, who is an icon of the theatrical performance through his formation tools, body, voice, and expressive gestures that combine to form a professional theatrical performance. On the other hand, the aesthetic elements in the formation of the theatrical performance lie in the direct visual dimension composed of an artistic expression that contributes to highlighting the harmony that reflects the sentiment and taste, commonly referred to as the aspect that touches the general taste of the recipient. Because the creative actor's production usually takes on the apparent form of the artistic work, he will be called upon to produce his ideas or performance notes through old ideas in new contexts. From this performance, it can be inferred that creativity in theatrical presentation is a process that depends on a range of auditory, visual, and aesthetic motor skills" (Alsalih, 1981, p. 25); the creative output of theater that emerges through the foundations of design, organization, and the creation of a constructive state by working with the elements of composition in the aesthetic theatrical performance. This medium gives a sense of the flow of the theatrical performance. It connects the work with numerous technical terms that are embodied in the idea of the presentation as a source of inspiration and a springboard for thought that reflects a transformation and impact on the theatrical production event. Thus, attention to the aesthetic dimension in presenting the theatrical performance begins as the recipient reflects a transformation in the conditions of reception and the aesthetic experience that the recipient possesses about the appearance of the theatrical performance, which had an impact on the character of the theatrical production. The aesthetic focus in theatrical work highlights the role played by theatrical criticism, as the critical approach brings the dimensions of the theatrical phenomenon closer, which had given the events and methods of the theatrical discourse" (Aldaghlawy, 2021, p. 13); this aesthetic representation has a clear impact on employing the theatrical performance within an aesthetic framework where artistic issues are formed through the interplay of stage elements while maintaining the structure of the presented performance, which is considered a part of an integrated system in building theatrical data within a comprehensive artistic aesthetic framework. The theatrical performance thus arrives at a new formulation and modern vision by including themes in a cohesive and integrated framework that highlights the creative vision. According to Patrice Pavis, theatrical aesthetics is an "internal touch to the phenomenon of theatre in terms of the components of the text and presentation, which are formulated according to specific working rules and mechanisms that vary with theatrical experiments." It also consists of its relationship to the taste themes of reality. This aesthetics arises from the prevailing theatrical essence, and by the presentation, it is either linked or detached. Hence, its departure towards a broader horizon of inquiry depends on its psychological determinants, by which it gains its distinctive and aesthetic impact" (Aldaghlawy, 2021, p. 246); it seems that most theorists in modern theater have given importance to theatrical composition by embodying and activating the tools of utmost importance that create integration in the artistic, theatrical performance. It is a beautiful artistic product and a product of diverse human thought, a vessel through which words, symbols, and meanings carried by the elements of the theatrical performance and all its artistic components are invested by the artist in artistic composition with all the creative components of movements, gestures, and performative expressions. It is a "form of composition that has a mixture of aesthetics where it breathes, moves, transforms, and shapes according to aesthetic values and strict standards, resulting in its components, proper formulation, external boundaries, organizational lines, and variable measurements based on its stylistic and artistic layers. It turns into a paradise of beauty, giving joy through the colors and transparent creative compositions, where artistic composition emits its fragrant scent in the aura of art in all its

colors and forms" (Alzaqay, 2014, p. 71), "In shaping the theatrical performance, the contemporary theater design has contributed to highlighting a series of developments through the compositional structure that has been added to the theatrical performance in terms of intellectual, philosophical, and thematic enrichment. At the same time, it is a renewed theater where all innovations and renewals that contribute to the development of the structural composition of the theatrical performance are employed.

The value in theatrical design is the visual work of art (ideas and craftsmanship) and the judgments we apply in theatrical composition. It is not about giving a unique form to the composition or a design template that gives the theatrical design mass, weight, and three-dimensional dimensions. The form is not a confirmation of the function but rather the reality and the ideas that appear visually, thus forming a distinctive template and the essence of the theatrical performance, relying on density, contrast, and value to achieve a level of interaction and perception with what the theatrical performance presents" (Jmael, 2017, p. 18).

An actor's performance is created through the harmony between their physical movements and expressive gestures, forming meaningful images. Each movement is a complex action that carries an aesthetic signal mixed with emotions and effects designed to capture the audience's attention. The art of acting is no different from other forms of art, as it is linked to organization, composition, and beauty. The performer is in a state of harmonious interaction, coordination, and creativity, continuously building structured relationships beyond personal experience and individual emotions to achieve an aesthetic sense of pleasure and enjoyment.

Therefore, a performer must possess expressive abilities, as the movements of actors have a powerful impact on the production of meaning. The performance takes shape only when actors shape themselves through theatrical themes and understand the features of their roles. To become a skilled performer, one must have a certain degree of physical and movement coherence, using the body's movements and gestures and psychological and mental characteristics. The diversity of presentation shapes creativity, inseparable from the performer's personality and ability to remind the audience of physical movement. The performers disappear into their roles and ideas, and the physical analysis of the various movements used at each moment of the performance becomes essential" (Jenzy, 2020, p. 151).

## **Section Two: Performing Composition in the Children's Theater**

Theater for children is an essential pillar of artistic and cultural manifestations, as it is a performing art with various engagements in the auditory and visual spaces, possessing expressive performance capable of stimulating the artistic sense. It allows children to explore their culture with its artistic expressions and aesthetic vision. It also forms a fundamental aspect of the child's personality development by contributing to various aspects of mental, psychological, emotional, sensory, mental, and creative growth to shape their personality. It is a means of enhancing aesthetic taste, contributing to the improvement of theatrical discourse reception, developing skills, diversifying accompanying movements in theatrical performance, and also promoting linguistic skills, as well as fostering abilities in critical and creative thinking and education" (Kareem & Aldaghlawy, 2022, p. 178), Children's perception of children's theater represents a visual wonder of expressive movement of visual, auditory, and kinetic elements. It serves as a means of entertainment and education to help children represent environmental and societal culture with innovation and creativity, using modern tools that align with and keep pace with cultural advances. At the same time, it harmonizes with the child's mental and intellectual abilities and perception of what exists. Therefore, children's theater has long been considered a cultural theater based on a theatrical plot aimed at entertainment, learning, and artistic expression.

Children's theater offers a range of artistic, cultural, scientific, moral, and entertaining ideas, from the script to the direction, the scenic design of the performance, and the theatrical display elements in an integrated artistic unit. It is characterized by being exciting and free from

monotony and complexity, making it a complete and attractive performance structure that appeals to the child audience while leading them towards the course of events for both enjoyment and education" (Albajlan, *Children's theater aesthetics of education and play*, 2001, p. 76). Performance techniques develop the method of building the performance structure with its different and harmonious elements. They act as a catalyst for emotions, reaching their climax through the performers' various performance formations. It is a separate artistic structure with qualities that give it its dynamics and its unique place in the theater space. Its quality is reflected in opening doors for children to the world of excitement and imagination, while at the same time enjoying the composition and visual character" (Wood & Grant, 1999, p. 5); it is a dual formation with its own goals, importance, and experiences performed in the theatrical space, where the young recipient gains a range of experiences and knowledge through a dramatic medium with a cultural carrier that draws helpful ideas contributing to the development of a conscious individual. Therefore, children's theater performances require aesthetic and cognitive qualities because it is an educational and pedagogical art that enhances the ability to deal with life situations and problems, develops leadership skills and human emotions, and provides a pleasurable experience to the young audience, making them in harmony with the theatrical performance that works to reinforce practical values in conveying emotions and understanding human experiences. Therefore, the performance in children's theater is subject to considerable skills through the formation marks obtained by the actors in shape, performance, expression, and varied dramatic postures, moving through performance formation techniques used by the actor. Thus, it is possible to convey the emotions and feelings that are aroused in the young recipient through aesthetic diversity. Mark Twain's description of children's theater as "the greatest of all inventions of the twentieth century" and his characterization of it as the most potent moral teacher because its lessons are not taught in children's books, and its influence goes beyond the mind, it goes into education, art, as well as entertainment and fun" (Jenzy, 2022, p. 256). As a result, children's theater came to a halt, considering it a complete art that requires precision, authenticity, and the use of all developments that can give children knowledge and attract them to the theatrical performance. It produces diversity in its forms, patterns, and performance decorations through its energies, blending various innovations and tools. This foundational approach takes on the form of a stunning performance based on expressive simulation and the establishment of practical values capable of conveying emotions and all that is inspiring, giving it a sense of delight.

Therefore, it is essential to consider that the play should be appropriate in length and avoid complicated stories or those that involve numerous characters. Additionally, children's plays should begin with a story that has a beautiful expression while also stimulating the child's imagination and curiosity and taking advantage of their quick responses and reactions to the event. It is also essential to focus on visual movement elements" (Jenzy, *narrative functions in Renaissance paintings*, 2022, p. 99); we find examples of performance art experiments in children's theater, especially when the sensitivity of the performers is combined with the diversity of their roles and the presentation of design elements during the performance to a degree of perfection and enjoyment. In addition to the formative language of bodily movement and its connection to dramatic action, it is a theater with its own qualities and characteristics, intellectual, cognitive, and aesthetic. The focus is on choosing the formation through a quality vision and arrangement full of relationships, interdependence, and harmony embodied in the theatrical performance event and the accompanying gestural effects of the work" (Rabobwart, 1992, p. 23). This coherence creates a dynamic and enjoyable atmosphere that empowers the actor's performance with diversity and aesthetic sense. The formation achieved in children's theater is directly related to the excitement of the subjects, as shaping achieves infinite depth through the stylistic composition. This colorful aesthetic product forms a purposeful value through a set of scenes achieved in the theatrical performance. These scenes create a complete feeling in the child regarding establishing creative foundations and standards in planning the

theatrical performance. The creative theatrical performance produces performance outcomes, as demonstrated by children's theater through the interactive and expansive model of acting through movement and play. The creative performance becomes aesthetically necessary and interacts with the performance elements, forming a source of cultural components and creativity in communication arts with the child representing the future. Therefore, children's theater is concerned with creating something innovative to find the aesthetic tone" (Ebrahim, 2005, p. 59).

Most contemporary theories and directorial approaches emphasize the importance of the actor in animating the theatrical space and infusing it with spirit. The actor is considered the most important element in theater, as no theater is without an actor. Drama and theater originate from acting and the actor because he is the center of dramatic action. Theater needs a sincere actor, not a clown or a jester, for entertainment and mockery. The child always needs someone who loves and respects him, not someone who mocks him or diminishes his value. He senses this through the spirit of the actor and his way of performing" (Abdulrahman, No Date, p. 69). The actor's performance relies on their voice, delivery, and various performance expressions to create an effective composition, which activates the relationship between the actor and the performance space. It is the performance and medium for conveying the ideas and vision of the theatrical work to the child recipient, so all elements come together to serve to highlight the presented character and formation of the performance appearance and to gain new diverse experiences through what the actor presents. The actor possesses the abilities to create a connection between the performance action and the memory that contributes to presenting the role and engaging in the sequential events, and therefore thinking about what they are watching" (Altai, 2021, p. 112), By doing so, the actor expresses a range of emotions that surround them, and therefore, it is essential for the contemporary actor to know the rules of their acting tools and to display emotions in many ways. The performance must be characterized by special abilities, such as diverse movements and high physical skill, as it attracts children in addition to the actor having a large number of formations that fall within the framework of aesthetic performance" (Alhusary, 2007, p. 235), The ability to express true emotions through facial expressions, tone of voice, and translating some necessary subjects into additional elements for the main subjects and the actor's perception of things that he has to bring out a range of feelings and emotions that enable him to create an expressive and effective performance for children is crucial. It is necessary for the actor's presence to unify and enhance the expressive relationship between the artistic elements of the theatrical production and to give it diverse aesthetic values through movement and meaning in order to work at its highest potential to convey the appropriate meaning by the message it conveys, accompanied by auditory effects that the child can accept and be drawn to the actor" (Albajlan, Operations of visual attraction equations in children's theater performances, 2020, p. 22), With visually exciting and dramatic action, the objective of the theatrical performance is to convey the objective idea, as well as to stimulate imagination and arouse excitement and benefit from the child's quick response and emotional involvement in the event, with a focus on visual movement elements and the complete set of aesthetic visual, kinetic, and performative values of artistic perception. The physical action of the actor's performance, capable of addressing the dramatic situation, contributed to the development of the performance in children's theater, forming a turning point in the cultural wheel that contains its playful character and diverse movements. it sees theater as a form of imaginative play, combining artistic performance and emotional pleasure in a theatrical production that embodies beauty and truth with a playful and visually artistic character. This medium unleashes entertainment and fun, achieving interaction and communication in enjoying what the actor offers to directly engage their senses and emotions to be close to children's thoughts and feelings. This medium makes the child instantly affected by the theatrical characters, reconstructing them in their imagination, while some audio and visual dramatic elements remain appropriate for children's mental and psychological

abilities, stimulating their interest and encouraging them to eagerly follow and receive the show" (Thabit, 2015, pp. 56-60). Consequently, these characters play a crucial role in shaping the human spirit of reality, offering ideas through their message that addresses the cognitive, cultural, and artistic world. Their performance should be in harmony with the child's age period. The goal of children's theater is to "address the mind first and allow the child to think and then urge him to take a position on what he sees without ignoring the elements of fun and entertainment that are employed with all the show's elements to guide the child in the right direction and to take it until he can discover how to interact with the problems he encounters. The performer who works in children's theater must seek ways to communicate with the child receiver, no matter what the play's subject is" (Ibrahim, 2017, p. 86). Thus, the actor connects their goal and depth with professionalism and aestheticism through their audio-visual speech. The essence of children's theater is derived from the professionalism and relationship of the performers, where their concept is propelled under the influence of performance elements. This medium is because the actor is the one who gives them diverse movement. All other artistic elements on the visible and audible theater stage remain motionless without the actor. It is the actor who rewrites and reshapes them, as they are the only living element among the static forms, endowed with emotions and spirit that realize their presence and connection between all elements on the one hand and between the public image of the presentation, the audience, and the fundamental idea of theater on the other hand. The theatrical spirit reshapes the image, which is almost impossible without the dynamic movement of the actor, which the performance gains from the actor's bodily and vocal expressions. Other effects also contribute to the theatrical form system, such as expressive songs and music, which carve out the theatrical form and give it a splendor shared by the beauty of theater and the diverse and varied spiritual performance uses that connect with acting, movement, and skill in action and highlighting qualitative connotations to be a starting point for the revival of children's theater, which seeks to provide the compositional integration of formations and communication processes within a framework created by the actor.

### **Research indications**

1. The aesthetics of the actor's performance from the graphic visual image of the theatrical presentation, as the performance relies on multiple skills and techniques to convey the intended purpose through the experiences the actor has gained.
2. The theatrical presentation's graphic visual image forms the performance's aesthetics for the actor. Theatrical performance relies on multiple skills and techniques to convey the intended purpose through the experiences that have been gained. The formations of theatrical performance in children's theater rely on joyful songs and musical effects, as they have a real presence and expressive tools of sound, delivery, and diverse movements that stem from the authenticity of the prominent display system in the theatrical event.
3. The performance's expressions play a vital role in demonstrating the pace of transitions and organizing movements by utilizing the actors' flexibility. They translate through their imagination, emotions, and perception into clear feelings and inner planning, coloring, and drawing.
4. The artistic shaping of performance is a visual expression read through the sum of the artistic output that reflects contemplation, whether through the senses or within the mind itself. The concept of shaping is closely related to the entirety of the arts. It forms one of the most important roles of art in its various forms, such as poetry, theater, literature, music, visual arts, and more.
5. Children's theater uses visual art forms as a self-contained and expressive medium involving static and moving expressions. This interaction sets it apart from other art forms, as it possesses meanings that contribute to highlighting satisfactory results and direct methods in the same audience.



### Chapter Three

**Research community:** The researcher has compiled a list of theatrical performances for children by searching through children's theater festivals and published critical research and studies in journals, newspapers, and websites that are relevant to and fit the research objective.

**Research sample:** The sample was selected using a purposive sampling method to select a sample that represents the research community.

**Research methodology:** The researcher employed a descriptive-analytical methodology to analyze the data and elements of the theatrical performance.

**Sample analysis:** The play "Jad and Yara in the World of Arts," written and directed by Antoine Nassif, with a running time of 40 minutes, was performed at the 4th Arab Children's Theatre Festival in 2018. (Nassif, 2018).

The theatrical performance presents a range of information about the nature of fine arts and their importance to humanity through a variety of characters, including the villainous character of Baltazar. Baltazar attempts to rid the city of all forms of fine arts, including music, literature, colors, dance, cinema, painting, and theatre, by stealing the book of knowledge and converting its pages into a prison for all the arts. His goal is to spread ignorance, poverty, and backwardness by preventing anyone in the city from accessing knowledge. This medium is where the characters of Jad and Yara come in, who save the city from Baltazar's control and liberate the seven arts from his tyranny by obtaining the book that Baltazar tried to hide the arts in as a prison of fine arts. The city is then able to flourish once again.

The curtain opens to a group of performers announcing their characters with a harmonious blend of dance moves and physical gestures synchronized with the accompanying music.

Along with other theatrical elements such as decor, lighting, costumes, and other visual effects, it was an artistic performance that created a theatrical painting. Then the theatrical performance begins as the performers unleash their theatrical prowess and present their characters and tasks while singing and dancing joyfully with their synchronized artistic taste. The performance profoundly impacted the child's psyche through the visual and moving images using the theatrical coloring of the dances and their organized transfer of the artistic visual image. In addition, different methods were used to attract the child's audience's attention, using the performers' diverse performance sources and styles by choosing visual elements, such as active, animated characters, to become a fundamental motivation in understanding the child's audience.



The director simplified the command by distributing the representational symbols in the performance composition, which attracted the child's attention through the use of lighting, music and songs, decor, costumes, and accessories, among others. This representational tableau used gestural and performative movements to express a beautiful performance image. Their movements from one place to another, according to the dance performance division, and the integration of the performers between them gave this representational tableau a realistic prelude in which a vast space of harmonious performance and diversity in representational styles of pantomime movements were embodied. The director and scenographer designer created a more enjoyable composition by expressing a desire to create an atmosphere filled

with aesthetic emotions, through which they work to interact with the child receiver in the accessories. Additionally, some movements require a specific background to help present the content more clearly. We resort to visual effects such as giant screens that display images that serve the play's content.

The lighting played a significant role in creating an atmosphere that attracted the young audience, with its aesthetic role in providing signals that corresponded with the flow of the theatrical performance. The execution of the dances in the play 'Jad and Yara' and the director's participation in the performance supported the performers in following the performance contexts and weaving the threads of the theatrical presentation. The transition from a state of silence to expressive movement was conveyed through a complete flow of choreography, where the performers expressed themselves through shaping and organization and a chronological sequence of events that gave aesthetic hints through action, movement, and flexible and smooth organization of the performance scenes, creating joy, happiness, and pleasure among the children. Both the director and designer were keen to complete their success in engaging children with the flow of the presented theatrical performance and adopting the text's aesthetic spirit through beautiful and understandable language. This interaction was reflected in establishing its message through the artistic and skillful beauty of the theater in a professional manner, providing multiple cultural and educational directions, embodied in dance paintings that combined all the aspects of the artistic work and contributed to attracting children. Artistic singing was used to spread beauty, achieving pleasure and entertainment for the audience.

In the theatrical performance, the final result is the triumph of good over evil. The show's theme is presented in an artistic, cultural, visual, and aesthetic manner that fosters children's love for reading, knowledge, and seeking information. This medium creates a cognitive, psychological, and intellectual repository with a performance color structure, beautiful presentation, and a coordinated and varied dance expression. The dances are a mixture of Indian, Spanish, and other diverse styles that stimulate the child's cognitive, psychological, and intellectual senses, with an appeal and focus on its beauty elements that give the theatrical image a diverse and creative representational structure. It created a space adorned with an attractive and exciting artistic composition of suspense, excitement, and play. Finally, the triumph of good over evil is achieved, and all the arts that children love are released, including literary arts, drawing, sculpture, music, dance, singing, theater, poetry, and cinema. Without them, society cannot have an artistic life. The show's success in drawing smiles and spreading happiness among children is achieved as the child recipient leaves the show happy, taking with him the essence of the art world. The play carries the seriousness and expressive ability of the performers in creating a harmonious performance environment, with the director's focus on the craft of representational formation and continuous interpretation. This medium creates a complete, sequential image with a full link and confirms the focus on conveying the representational performance in its aesthetic form to please the child recipient. The play achieved touches and interaction to realize the theatrical pleasure, as well as a deliberate rhythmic harmony to achieve the performance's success, with a connected feeling with the truth of their performance experiences, helping the child to get rid of tension, confusion, and develop their mental abilities while enjoying creating the theatrical performance.

Exiting the building Using the director's aesthetic, performance, and artistic vision, various beloved arts in society, such as music, singing, performing, sculpting, and reading, are expressed, emphasizing that this knowledge and these arts are the essences of life, and without



them, life would lack flavor. Through the creation of vibrant, colorful musical and performance pieces, the audience, particularly children, is engaged.

## **Chapter Four**

### **Section One, Results**

The researcher arrived at a set of results based on the described analysis of the researched sample, which is:

- 1- The researcher evaluated the effectiveness and aesthetics of the theatrical performance in the sample based on the diversity, repetition, and variation of visual formations and their flow from one place to another, as well as the use of physical performance of visual and auditory elements and their intellectual and aesthetic connotations, in addition to highlighting the elements of the formation such as line, color, shape, mass, and balance.
- 2- The sample was worked on with choreographed scenes to create an artistic performance represented by a number of deliberate movements and precise positions that are essential to the theatrical performance, and therefore it was diagnosed and coordinated as an artistic material that came through form and theatrical performance.
- 3- The formed theatrical performance was enhanced by an aesthetic framework that presented objective results and educational ideas in terms of form, substance, and composition, in addition to harmonious coloring. The performance was an interactive product where the performers dealt with the body as a dynamic organization that conveys balance and form.
- 4- The music and singing created connotations that helped draw the theatrical performance's aesthetics in the sample, especially the songs that left a significant impact as an art form with essential dimensions in harmony with the child's feelings towards the theatrical presentation.
- 5- The effectiveness of the theatrical performance formation in the sample was characterized by diversity, repetition, and variation of visual formations and their flow from one place to another, as well as the use of physical performance of visual and auditory elements and their intellectual and aesthetic connotations, which had important ownership in employing the elements of the theatrical presentation.

### **Section Tow, Conclusions**

The researcher arrived at a set of conclusions based on the results of the study, which are:

- 1- The goal of any performance design or aesthetic shaping is to provide an opportunity for diverse and expressive movement, according to the performer's talent, and enable them to move quickly and freely while adhering to aesthetic forms and rules.
- 2- The integration of visual elements gives a prestigious artistic status to the theatrical presentation, especially when its representation is harmonious and interactive in creative expression and emphasizes the principle of spontaneous emotions and movements.
- 3- The formation of the theatrical performance depends on continuous and mutual interaction between movement and its artistic implications, exchanged through multiple elements in the theatrical space.
- 4- The communicative function of the theatrical performance, in harmony with the elements of the performance directed towards the child, forms an aesthetic element capable of creating beautiful artistic formations for the child audience.

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