

## РОЗДІЛ ІІІ. ТЕОРІЯ І МЕТОДИКА ПРОФЕСІЙНОЇ ОСВІТИ

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### ORGANIZATIONAL AND PEDAGOGICAL CONDITIONS FOR THE FORMATION OF ACTING SKILLS OF STUDENTS OF PROFESSIONAL HIGHER EDUCATION BY USING TRAINING

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The article substantiates the organizational and pedagogical conditions for the formation of acting skills of students of professional higher education through training. It has been established that acting is daily creative work that requires a willingness to expand one's knowledge and improve practical skills systematically. In the author's interpretation, acting is a special state of experiencing a role, which can be achieved through constant training. The organizational and pedagogical conditions are presented as the circumstances of the learning process, which result from the selection, design, and use of content elements, forms, methods, and teaching techniques to achieve didactic goals. The complex organizational and pedagogical conditions that will contribute to the successful formation of acting skills of applicants for professional higher education in the specialty 026 Performing Arts is characterized: 1) the development of a model of the studied process based on cultural and poly-artistic approaches and its implementation; 2) implementation of an individual approach and consideration of students' age characteristics in the process of acting skills formation; 3) creation and development of the cultural and educational environment of the college. The implementation of the first organizational and pedagogical condition required the development of a model of the studied process, which was based on cultural and poly-artistic methodological approaches. The structural components of the developed model were the goal-oriented (goal, objectives, principles), content (components of the formed acting skills, academic disciplines, special course "Training in acting skills"), procedural (forms, methods, teaching aids) and resultant (criteria, indicators, and levels of acting skills) blocks. Implementing the second organizational and pedagogical condition was ensured through an individual approach and consideration of students' age characteristics, which made it possible to develop their personal and creative potential and realize the meaning of future professional activities. The third organizational and pedagogical condition involved the creation of a special cultural and educational environment of the college, taking into account the poly-artistic approach, which focused on the simultaneous use of different types of art.

## ОРГАНІЗАЦІЙНО-ПЕДАГОГІЧНІ УМОВИ ФОРМУВАННЯ АКТОРСЬКОЇ МАЙСТЕРНОСТІ ЗДОБУВАЧІВ ФАХОВОЇ ПЕРЕДВИЩОЇ ОСВІТИ ЗАСОБАМИ ТРЕНІНГУ

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**Ключові слова:** *акторська майстерність, організаційно-педагогічні умови, професійна підготовка, майбутні актори, майбутні фахівці спеціальності 026 «Сценічне мистецтво», тренінг, заклади фахової передвищої освіти.*

У статті обґрунтовано організаційно-педагогічні умови формування акторської майстерності здобувачів фахової передвищої освіти засобами тренінгу. Встановлено, що акторську майстерність розуміють як щоденну творчу працю, яка потребує готовності систематично розширювати свої знання і вдосконалювати практичні вміння й навички. В авторському трактуванні акторська майстерність є особливим станом переживання ролі, якої можна досягнути за допомогою постійних тренувань. Організаційно-педагогічні умови представлено як обставини процесу навчання, які є результатом відбору, конструювання й використання елементів змісту, форм, методів і прийомів навчання для досягнення дидактичних цілей. Схарактеризовано комплекс організаційно-педагогічних умов, що сприятимуть успішному формуванню акторської майстерності здобувачів фахової передвищої освіти спеціальності 026 «Сценічне мистецтво»: 1) розробка на основі культурологічного й поліхудожнього підходів моделі досліджуваного процесу та її реалізація; 2) здійснення індивідуального підходу та врахування вікових особливостей студентів у процесі формування акторської майстерності; 3) створення та розвиток культурно-освітнього середовища коледжу. Реалізація першої організаційно-педагогічної умови вимагала розробки моделі досліджуваного процесу, в основу якої було покладено культурологічний і поліхудожній методологічні підходи. Структурними складовими розробленої моделі виступали цілеорієнтаційний (мета, завдання, принципи), змістовний (компоненти сформованої акторської майстерності, навчальні дисципліни, спецкурс «Тренінг з майстерності актора»), процесуальний (форми, методи, засоби навчання) і результативний (критерії, показники та рівні сформованості акторської майстерності) блоки. Реалізація другої організаційно-педагогічної умови забезпечувалася завдяки здійсненню індивідуального підходу та врахування вікових особливостей студентів, що дало змогу розвинути їхній особистісно-творчий потенціал, усвідомити сенс майбутньої професійної діяльності. Третя організаційно-педагогічна умова передбачала створення особливого культурно-освітнього середовища коледжу з врахуванням поліхудожнього підходу, акцентованого на одночасне використання різних видів мистецтва.

**Problem statement.** Art as a sphere of public consciousness has a special means of influencing the formation of acting skills, and aesthetic culture of future specialists in the specialty 026 Performing Arts. Theater has the greatest opportunities in this regard,

as it accumulates the expressive means of literature, music, and fine arts. The specificity of theatrical art is that it “is designed to perform a whole range of functions, including: influencing human consciousness with the help of an aesthetic ideal, forming aesthetic

taste and value orientations, transmitting information in time and space, etc.” [8, p. 207]. The art of theater has an amazing ability to merge with life. Although the stage performance takes place on the other side of the ramp, in moments of the highest tension it blurs the line between art and life and is perceived by the audience as reality.

Audience culture largely depends on the nature of the art that is offered to the viewer. The more difficult the task set before him/her – philosophical, aesthetic, ethical – the more intense the thought, the more acute the experience, and the more subtle the manifestation of the viewer’s taste. The significance of the task that the theater sets before the audience requires high acting skills from the actors, the formation of which should take place in the process of their professional training. Given the above facts, we consider the problem of forming acting skills in applicants for professional higher education in the specialty 026 Performing Arts to be relevant.

#### **Analysis of recent research and publications.**

We have studied works in the field of professional training of future actors (O. Bezgin, I. Kabanova, G. Lokareva, S. Nabatov, O. Soroka, N. Stadnichenko, etc.); issues that reveal the peculiarities of the formation and development of actors’ skills (O. Abramovich, M. Barnych, V. Bogatyrev, N. Horbachuk, A. Kolenko, A. Kudrenko, etc.). Despite the existence of publications on the training of future actors, we believe that the problem of forming the acting skills of students of professional higher education through training, in particular, the conditions of its formation, has not been fully studied.

**The purpose of the article** is to substantiate the organizational and pedagogical conditions for the formation of acting skills of future actors through training.

#### **Presentation of the main research material.**

A study of the works of domestic scholars has led to the conclusion that there are several approaches to defining the essence of the phenomenon of acting skills. Thus, according to N. Barnich, “the state of experience in the role is acting skill, which is achieved by training the psyche, like training the voice by a singer, plasticity by a dancer and skill by a musician” [1, p. 20].

Researching the basics of acting in screen creativity, G. Desyatnyk and L. Lyymar argue that “acting skills are one of the most important elements in the education of the director’s approach to the realization of screen spectacles” [2, p. 4]. We completely support L. Natanchuk that “students should realize that acting is a daily creative work on themselves, which requires perseverance, willingness to expand their knowledge and improve their skills constantly” [4, p. 4]. In our understanding, “acting is a special state of experiencing a role that can be achieved through training” [6, p. 6].

Disclosing the essence of “acting skills” allowed us to formulate a set of organizational and pedagogical conditions that ensure its effective formation in future actors in the process of their professional training in institutions of professional higher education. We understand organizational and pedagogical conditions as the circumstances of the learning process that result from the purposeful selection, design, and application of content elements, forms, methods, and techniques of teaching to achieve certain didactic goals. The conditions result from a pre-thought-out and carefully identified transformation (selection, construction) of each of the educational process’s elements, making it possible to achieve more advanced results in the formation of acting skills.

Therefore, among the organizational and pedagogical conditions for the formation of acting skills in students of professional higher education using training, we propose 1) the development of a model of the studied process based on cultural and poly-artistic approaches and its implementation; 2) the implementation of an individual approach and consideration of students’ age peculiarities in the process of acting skills formation; 3) creation and development of the cultural and educational environment of the college. Let us consider them in more detail.

The first condition is the development of a model of the process under study. In developing it, we relied on the provisions of the cultural and poly-artistic approaches. We fully support O. Isaieva and M. Hrytsko that “the cultural approach promotes the implementation of the principles of cultural relevance and cultural creation of values in higher education, presents culture as the content of education in all its completeness and diversity, allows it to be used as the basis of education and upbringing, creates conditions for enriching the subjects of learning with information about culture, helps students to form their own cultural identity, attitude to other nationalities or cultures, ensures the rooting of the individual in the social and national [3, p. 99].

Revealing the essence of the cultural approach, we believe that it involves an understanding of culture as a systemic factor in the formation of a person, his or her consciousness, and life. Following the provisions of the axiological aspect of this approach, we have defined the goal-oriented block of our model. The goal was to achieve high or medium levels of acting skills of students in institutions of professional higher education.

The objectives of the study process were to form the motivation of future actors for self-development, create conditions for their internalization of a set of aesthetic values, gain knowledge, skills, and abilities in the discipline “Acting”, and accumulate experience in acting students. The solution of these tasks should be based on several principles: systematic, cultural,

natural, integration, individualization and differentiation, professional orientation, etc.

The content block of the model includes motivational and value, cognitive, and activity-creative components. The implementation of this block is carried out in the process of studying the disciplines “History of Theater”, “Musical Literacy and Voice Training”, “Actor’s Skill”, “Stage Speech”, “Stage Movement”, “Biomechanics”, etc.

The special course “Training in Actor’s Skills” became a systemic link in the content block of the developed model. Its purpose is to form a set of knowledge, skills, and abilities of stage culture, improve the culture of speech, create a stage image, and master the elements of performing arts.

The procedural block, following the technology of implementing a personality-oriented approach, includes the technology of pedagogical support, pedagogy of cooperation, and the project method. Within these technologies, we distinguish such means as understanding, communication and cooperation, reflection, creativity, personal position, etc.

The forms of organization of the educational process in the model of acting skills development using training are individual and group workshops, lectures and seminars (classroom activities); master classes, training performances, excursions, and theater visits (extracurricular activities). Among the teaching methods, we preferred conversation, dialogue, discussion, project-based learning, etc.

The resultant block of the model we have developed includes criteria, indicators, and levels of acting skills of students majoring in 026 Performing Arts, diagnostic methods (questionnaires, testing, observation, interviews, etc.).

The second organizational and pedagogical condition was the implementation of an individual approach and consideration of age peculiarities in the process of acting skills development. The experimental base of our study was the Terebovlia Professional College of Culture and Arts, the Professional College of Culture and Arts (Kalush), and the Lviv Professional College of Culture and Arts, which provide professional training for future specialists in the specialty 026 Performing Arts. Students of the college are boys and girls aged 15–16 to 20–22. When organizing the process of forming their acting skills, we took into account the peculiarities of this age group (completion of the formation of the image of “I”, the formation of self-awareness, professional and personal self-determination, development of reflective abilities and abilities to self-regulation and self-management, etc.)

The implementation of the second organizational and pedagogical condition involved creating favorable conditions for effective professional training of each student, understanding the purpose and meaning

of future professional activities, and providing opportunities for the realization of personal and creative potential.

The third organizational and pedagogical condition was focused on the formation and development of the cultural and educational environment of the college. In developing this condition, we relied on a poly-artistic approach, according to which the simultaneous use of different types of art creates conditions for a more harmonious development of students of professional higher education than in the case of receiving scattered artistic impressions.

In our opinion, H. Tao reveals the essence of multi-art more accurately, emphasizing that “it is a combination of several types of art in one work or project. Multi-art combines elements of different arts: literature, painting, music, theater, cinema, dance, etc. in order to create a comprehensive and deep perception of art” [7, p. 33]. In addition, “the multi-artistic approach contributes to the holistic artistic development of the individual and forms a multi-artistic personality capable of understanding and perceiving different types of art” [7, p. 33]. We are convinced that students’ active participation in activities aimed at mastering different types of art (music, visual arts, theater, cinema, etc.) will ensure the development of their emotional sphere, creative abilities, and artistic needs.

In our opinion, the multidisciplinary approach implies the implementation of the principle of integration, which involves an in-depth study of many artistic subjects (visual arts, music, words, etc.) rather than just one. The active involvement of future actors in the arts allows them to better understand the origins of theater and stage performance, and to master the basic concepts and skills of each art form. The creation of a cultural and educational environment at the college and its development makes it possible to implement a multi-artistic approach.

It should be borne in mind that the cultural and educational environment is connected with the cultural and educational space, which O. Smolinska defines as “a special type of local chronotype that arose as a result of the activities of individual and collective subjects (teachers, students, managers, university) in the development of professionally applied and symbolic professional and pedagogical reality and determines the parameters of both this reality and the activity of subjects in its development and organization” [5, p. 5].

By cultural and educational environment, we mean, on the one hand, the space of professional and cultural self-determination of the student’s personality, which corresponds to his or her individual characteristics and cultural preferences, and, on the other hand, the sphere of forming trajectories of professional and personal development of each student and

creating organizational and pedagogical conditions for their implementation.

An important part of the cultural and educational environment is the extracurricular activities of students, organized in the form of clubs (for example, acting, acting training, solo or ensemble singing, learning to play musical instruments, etc.) Extracurricular activities should cover all types of art and involve students in art through artistic creativity.

**Conclusions.** The substantiated organizational and pedagogical conditions 1) development of the model of the studied process based on cultural and poly-artistic approaches and its implementation; 2) implementation of an individual approach and

consideration of age peculiarities in the process of acting skills formation; 3) creation and development of the cultural and educational environment of the college) cover the main components of acting skills, take into account the peculiarities of the educational process in institutions of professional higher education, and professional training of future specialists in the specialty 026 Stage. The implementation of these conditions, in our opinion, will ensure the effective formation of acting skills in college students.

Our further research will focus on the development of a set of training for future actors aimed at the formation and development of their acting skills.

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