

SELF-TRAINING COMPETENCE OF FUTURE STUDENTS IN THE EDUCATIONAL COMPONENT “PROFESSIONAL-ORIENTED SEMINAR ON FOREIGN LANGUAGE”

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The article is devoted to the problems of formation of self-educational competence of actors within the framework of the educational component “professionally-oriented foreign language workshop”, which has recently become extremely relevant due to global changes in theatrical art. In turn, art has found itself in a state of fierce competition with other types of visual arts in general. In addition, Ukrainian theater has also found itself in a state of prolonged crisis caused by socio-political transformations of recent decades, the coronavirus epidemic and the present hostilities. The transition to distance learning methods necessitated the rapid mastery of new self-educational practices, which have significant differences due to the peculiarities of the very essence of theatrical art.

One of the competencies that a student must acquire as a result of mastering the course is the ability to search for sources related to professional activities and critically analyze, extrapolate, based on professional knowledge. Ability to use scientific literature, archival materials, engage in “self-education”.

Therefore, self-education becomes the most important component of the professional activity of the future actor, and self-educational competence is the most important component of intellectual competence in the set of his key competencies. Key words: intellectual competence, professional competence, self-education, critical thinking, artificial intelligence, cognitive strategies.

The article reveals the content of self-educational competence, its composition, resources and algorithms of formation. Particular attention is paid to the role of cognitive and metacognitive strategies in the process of self-education. Among the cognitive strategies are those aimed at developing memory, attention, representation and other cognitive functions necessary to create convincing images. Metacognitive strategies are related to the management of one’s own cognition: self-assessment, detection and correction of one’s own mistakes. In turn, both types of strategies provide for the formation of a high level of information and communication competencies, which, in addition to general skills and abilities of information search and processing, involve the possession of various communication technologies in social networks, the creation and maintenance of their own online portfolios to present their own creative works and attract the attention of potential employers.

The article also cites some of the existing artificial intelligence tools, acquaintance with which will be useful for future actors. In particular, there is an opinion on the need to develop virtual assistants, which, on the one hand, would provide the necessary information support, and, on the other hand, accumulate the actor’s own professional experience.

ФОРМУВАННЯ САМООСВІТНЬОЇ КОМПЕТЕНТНОСТІ МАЙБУТНІХ АКТОРІВ У РАМКАХ ОСВІТНЬОГО КОМПОНЕНТА «ПРОФЕСІЙНО-ОРІЄНТОВАНИЙ ПРАКТИКУМ ІНОЗЕМНОЇ МОВИ»

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інтелектуальна компетентність, самоосвіта акторів, освітні стратегії, когнітивні та метакогнітивні стратегії, штучний інтелект.

Статтю присвячено проблемам формування самоосвітньої компетентності акторів у рамках освітнього компонента «професійно-орієнтований практикум іноземної мови», яка за останні часи набула надзвичайної актуальності внаслідок глобальних змін у театральному мистецтві. Своєю чергою мистецтво опинилось у стані жорсткої конкуренції з іншими видами візуальних мистецтв узагалі. Крім того, український театр опинився ще й у стані тривалої кризи, спричиненої соціально-політичними перетвореннями останніх десятиліть, пандемією коронавірусу та сьогодення бойових дій. Перехід на дистанційні методи навчання зумовив необхідність швидкого оволодіння новими самоосвітніми практиками, які мають суттєві відмінності внаслідок особливості самої суті театрального мистецтва. Однією з компетенцій, яку здобувач вищої освіти повинен набути в результаті опанування курсу, постає «здатність виконувати пошук джерел, які мають відношення до професійної діяльності та критично аналізувати, екстрополювати, базуючись на фахових знаннях. Здатність користуватися науковою літературою, архівними матеріалами, займатися самоосвітою». Тому самоосвіта стає найважливішою складовою частиною професійної діяльності майбутнього актора, а самоосвітня компетентність – найважливішим складником інтелектуальної компетентності в наборі його ключових компетентностей.

У статті розкривається зміст самоосвітньої компетентності, її склад, ресурси та алгоритми формування. Особливу увагу зосереджено на ролі когнітивних та метакогнітивних стратегій у процесі самоосвіти. У числі когнітивних стратегій вказуються ті, що спрямовані на розвиток пам'яті, уваги, уявлення та інших когнітивних функцій, необхідних для створення переконливих образів. Метакогнітивні стратегії пов'язані з управлінням власним пізнанням: самооцінкою, виявленням та виправленням власних помилок. Своєю чергою обидва види стратегій передбачають формування високого рівня інформаційно-комунікаційних компетентностей, які, крім загальних умінь і навичок пошуку та оброблення інформації, передбачають володіння різними технологіями комунікації в соціальних мережах, створення і ведення власних онлайн-портфоліо для представлення власних творчих робіт та залучення уваги потенційних роботодавців.

У статті також представлено наявні нині інструменти штучного інтелекту, знайомство з якими стане в нагоді майбутнім акторам. Зокрема, наведено думку щодо необхідності розроблення віртуальних асистентів, які б, з одного боку, надавали необхідну інформаційну підтримку, а, з іншого – накопичували власний професійний досвід актора.

Statement of the problem. Modern theater in the world dimension is the result of a long evolution and synthesis of various artistic trends. In particular, the Ukrainian theater, the history of which is much smaller than the history of the world theater, is looking for its way in the conditions of huge socio-political transformations, and in the last decade also in the conditions of a sharp reduction in the number of spectators due to the coronavirus pandemic and hostilities. This has led to significant problems in the preparation of future personnel for the theater – actors, actualized the problem of using self-educational competencies, the presence of which is an integral part of the professional competence of an actor of modern drama or drama and musical theater.

Analysis of research and publications. The problem of the formation of self-educational competence is one of the main directions of pedagogical research. Many domestic and foreign scientists have considered various aspects of students' self-education. A.M. Aleksyuk, A.A. Ayurzanayn, P.I. Pidkasisty, V.A. Kozakov considered the issue of organizing students' independent work already at the beginning of the formation of domestic pedagogy. V. Andrushchenko, I. Zyazyun, V. Kremen studied self-education in the context of the theory of continuous education. O.A. Shumska, O.O. Shumska interpreted self-education as an activity process. Self-education as a form of obtaining and deepening knowledge was considered by N. Bezlyudna, N. Dudnik, N. Malik. Other aspects of self-education as a means of accumulating social experience were touched upon by L. Korostil, O. Kucheryavy, V. Kovalchuk. A. Pavlichenko, O. Pashchenko, T. Medvedovska, V. Vishneva researched aspects of students' self-education in conditions of digitalization and internetization of the educational space. S. Roy considered the substantive issues of the structure of self-educational competence.

The purpose of the article consists in substantiating the need to form and consider ways to develop self-educational competence of future actors, which is the most important component of intellectual competence in the conditions of rapid global changes in which the educational sphere finds itself.

Presenting of the main material. Modern theater is the result of a long evolution and synthesis of various artistic trends. Theater, like any other form of art, has always been closely related to philosophy. Ancient tragedies raised eternal questions about the meaning of life, good and evil. In the Renaissance, theater served as a tool for studying human nature and social relations. And in each subsequent era, theater reflected the prevailing philosophical ideas.

In the twentieth century, the philosophy of modernism played a key role in the transformation of theatrical art. Modernists sought to destroy the established theatrical canons, such as a linear plot, a clear divi-

sion into actors and spectators, and the illusory nature of the stage. This led to the emergence of such trends as expressionism, surrealism, absurdism. Instead of an objective reflection of reality, modernists explored the inner world of a person, his unconscious, emotions, where the emphasis was on the experiences of the characters. Modernists actively experimented with various forms of theatrical performance: from the use of non-traditional spaces to the mixing of genres. Modernist theater was often used as a tool for criticizing the existing social order, for posing acute social issues. The modernists intend to destroy the illusion of reality created by traditional theater. The emphasis was placed on the artificiality of the theatrical performance, on its conventionality [1; 5; 6].

The philosophy of postmodernism, which replaced the modernist type of thinking and the general cultural paradigm, which replaced the worldview of modernity, which put man with his mind, greatness and freedom in the center of the world. The style of thinking of prominent representatives of postmodernism (J. Lyotard, M. Foucault, J. Derrida, J. Baudrillard, J. Deleuze, F. Guattari, etc.) preferred not the constancy of knowledge, but its instability, the emphasis is not on the abstract, but specific results of the experiment. Not on the absoluteness of truth, but on its relativity. Therefore, no one can claim the ultimate truth, because any understanding is a human interpretation that is never final. In addition, it is significantly influenced by such facts as social class, ethnic, racial, clan affiliation of the individual [7].

Although modernism and postmodernism have had a significant influence on art, contemporary art is not a simple copy of them. Contemporary artists use the legacy of the past to create new, unique works that reflect modern reality and meet the challenges of modernity.

The philosophy of postmodernism has had a profound and multifaceted impact on the development of modern theater, radically changing its landscape. Postmodern theater is constantly looking for new forms of expression, experimenting with such technologies as intertextuality (the use of quotes, allusions and references to other works of art, history, culture), decentralization of the author (the meaning of the performance is created in the process of interaction of all participants in the theatrical process), socio-critical (appeal to current social problems, criticism of the existing order of things). Postmodern theater pays great attention to visual effects, scenography, costumes.

At the same time, the Ukrainian theater is going through a difficult historical period, which is characterized by the desire to rethink the great task of the theater as a social institution – to serve as a mirror of society, to reflect its problems and contradictions, as well as to form public consciousness. Theater has

always been not just entertainment, but also a powerful tool of social influence. At the same time, the protracted transition period of socio-economic and political transformations, the coronavirus epidemic and the outbreak of war had a significant impact on the process of renewal of the Ukrainian theater of operations. Suffice it to say that compared to 1990, the number of visits to theaters in 2017 decreased almost threefold (17.6 million against 6.2 million).

Culturologist M. Korobko writes bitterly: “The theater is now in especially difficult conditions, almost on the verge of its extinction. Theater workers are trying to find new ways of expressing and attracting audiences, sponsors and funds in order to somehow survive” [5]. According to Ukrainian theater critic, doctor of art Hanna Veselovska: “This whole cycle passed by our theatrical art was not thanks to, but in spite of, through efforts, on previous experience. For the future, firstly, a reform of theater education is needed. This applies to the status of the institution, which is now considered the main theater university, and its material base, and the approach to education, which, it seems to me, is now somewhere in 1968”.

The reform of theater education should take into account the need to form a new status of an actor in modern theater, which is influenced by postmodern tendencies. This situation is impossible without actualizing the self-education of the future actor, which should become an integral part of his training and development. By actively seeking new knowledge and skills, actors can better prepare themselves to create meaningful and innovative performances that resonate with audiences. From this follows the task of studying self-educational competence, its structure and content orientation [3; 4; 8].

The structure of self-educational competence of a future actor includes several key cognitive and metacognitive components that combine both theoretical and practical aspects of his training. These components of the structure are also taken into account within the framework of the educational component “professional-oriented seminar on foreign language”.

Cognitive competencies are related to the competence of an actor, which is directly related to his knowledge, skills and abilities that he applies in the creative process. Let's take a closer look at what cognitive competencies can be included in the structure of the actor's self-educational competence.

Proficiency in stage language:

- diction, articulation, intonation;
- mastering various speech genres (monologue, dialogue, etc.);
- Work with the text of a dramatic work.

Mobility and plasticity of the body:

- possession of one's body, development of physical abilities;
- mastering various plastic techniques;

– creating a stage image through the body.

Musical abilities:

- possession of musical ear, rhythm;
- ability to sing, play musical instruments;
- creation of musical images.

Knowledge of psychology:

- understanding of the human psyche, motivation of behavior;
- work with emotions and feelings;
- creation of psychologically reliable images.

Cognitive competencies can include information and communication competencies, among which the most important are the following:

1. Search for information: the actor must be able to find the necessary information about roles, performances, directors, theatrical theories, etc.

2. Working with various data formats: the actor interacts with text, audio and video materials.

3. Online learning: using online platforms to learn acting, foreign languages, and developing additional skills.

4. Social networks: Active participation in professional communities, popularization of one's work.

The main metacognitive components of this structure include:

1. Knowledge competence.

- theatrical theory: knowledge of different directions and styles of theater, art history, theory of acting;
- literary education: understanding of works that can be interpreted on stage, knowledge of screenwriting skills.

2. Practical competence.

- acting skills: mastering the techniques of stage play, working with text, improvisation;
- teamwork: the ability to interact with colleagues on stage, directors, set designers and other technical personnel.

3. Creative competence.

- development of representation: the ability to come up with new ideas and interpretations, explore different approaches to roles;
- creative thinking: the ability to approach tasks in a non-standard way, to create original stage images.

4. Social competence.

- communication skills: the ability to communicate effectively, both on and off stage, including in the professional environment;

- emotional intelligence: the ability to recognize and manage one's own emotions and those of others, which is important for creating credible personas.

5. Personal competence:

- introspection and reflection: the ability to analyze your speeches, draw conclusions and make adjustments to your practice;

- motivation and determination: the desire for continuous self-improvement and development of one's skills;

6. Methodological competence.

- self-organization: the ability to plan your studies, divide time between practice, theory and recreation;
- use of educational resources: Ability to find and effectively use books, online courses, workshops, and other resources for self-development.

Combining all these components, the future actor will be able to successfully develop his self-educational competence, which in turn will help him achieve high results in the theatrical field and in his professional career.

Recently, artificial intelligence (AI) services have been developing at an extremely rapid pace. The ability to communicate with artificial intelligence is becoming a key competence in the modern world. Artificial intelligence opens up incredible opportunities for drama actors to develop and improve their skills. In particular, Chr. Bullen from the American School of Art proposes to use the following areas of application of artificial intelligence [9]:

1. Creating customized scenarios: Artificial intelligence can compose monologues, dialogues, and scenes tailored to your students' needs;

2. Inventing unique dramatic activities: AI can help in creating new dramatic games and exercises. A hint is necessary, and your creativity is the limit;

3. Designing scenery: Applications such as Mid-journey can generate images for scenographic projection, such as “cartoon-style school interior” or “London’s Victorian Park in watercolor”;

4. Analysis of published play texts: Artificial intelligence can review scripted plays and suggest character motivations of actions, goals or transitive verbs for action;

5. Simplifying complex language: Especially useful for texts such as Shakespeare’s works, artificial intelligence can simplify language to improve students’ understanding;

6. Detection of standard character traits: The AI can list the characteristics of standard characters (e.g., in “Comedy” or “Pantomime”) to assist students in their interpretation of corporeality and vocal choices;

7. Hands-on guidance: AI can offer step-by-step instructions, such as creating a still image from a specific plot point or developing a sequence of motion;

8. Providing starter tools for improvisation: AI can provide customized clues for improvisational scenes, given the number of actors available.

Let’s give an example of the use of the Gemini service by a conditional actress:

Actress: I am a student of the theater faculty and I need to play the role of an aristocrat who is forced to milk a cow in order to get milk. Help me use the tool *Verfremdungseffekt* to get into this image?

Gemini: *Verfremdungseffekt* (alienation effect) will allow you to create a bright and memorable

image of an aristocrat who finds herself in an unusual situation. Let’s look at a few ways you can use this technique in your training:

1. Exaggeration of the aristocracy:

Language: Use fancy expressions, borrowings from foreign languages, speak slowly and clearly, as if each word had a special meaning for you.

Movements: Movements should be fluid, graceful, emphasize belonging to high society. Even after milking a cow, maintain your posture and avoid sudden movements.

Clothing: if the context allows, wear clothes that emphasize your aristocracy: a long dress, gloves, a hat.

Attributes: Bring some attribute related to your high pedigree, such as a fan or a small handbag.

2. Creating Contrast:

Comparison: Constantly compare your actions with what you are used to doing in everyday life. For example: “I, the earl’s daughter, milk a cow? It’s just unthinkable!”

Irony: Use irony to emphasize the absurdity of the situation. For example, you can call a cow your servant when giving her orders.

Exaggerating disgust: Show how repulsive you are to the idea of milking a cow. Wrinkle your nose, turn away, express disgust.

3. Breaking the fourth wall:

Addressing the audience: Comment on your actions, ask rhetorical questions, ask the audience for advice.

Monologues: Say monologues about how you ended up in this situation.

5. Use of symbols:

Things: Carry things that symbolize your old way of life. For example, an old book or binoculars.

Movements: use symbolic gestures, such as applying a fan to your eyes so you don’t see what is happening.

Conclusions. In its short history, the Ukrainian theater has existed mainly in difficult conditions, looking for its creative path in theatrical art. A special period fell on the end of the twentieth and the beginning of the twenty-first century as a result of the influence of radical socio-political changes, in the last decade also as a result of the pandemic and hostilities. This situation led to the emergence of many challenges in theatrical life, including the problem of training future actors. The aggravation of these problems is also associated with the global trends in reforming theatrical art as a result of huge competition from other types of visual art, which is due to the change in philosophical paradigms and the development of information and communication technologies. Such a course of circumstances and the search for ways to develop modern Ukrainian theater requires new approaches to the training of future actors, in particular, in the conditions of distance learning. From this follows the special role of self-education of students

of the faculties of theater arts, ways of acquiring self-educational competencies.

The article reveals the meaning, meaning and structure of self-educational competencies, both cognitive and metacognitive. Cognitive are associated with the direct work of the actor with information: memorizing the text, understanding the role, analyzing the character of the character, interpreting the director's instructions. Metacognitive competencies are related to the aware-

ness and regulation of these cognitive processes, aimed at the ability to evaluate one's own work, determine one's strengths and weaknesses, and choose the most effective strategies to achieve the set goals. Particular attention is paid to information and communication competencies, the importance of acquiring innovative approaches to the process of self-education of future actors, in particular the possibilities of using artificial intelligence services, is emphasized.

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