

FEATURES OF MULTICULTURAL EDUCATION OF FUTURE ACTORS IN THE MODERN EDUCATIONAL ENVIRONMENT

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This article explores the significance and impact of multicultural education on developing the professional and personal qualities of future actors. It highlights that multicultural education is a crucial component of multicultural schooling, going beyond simply exposing students to diverse cultures. A key goal of multicultural education for aspiring actors is to cultivate a unique set of intercultural dialogue competencies. This is because actors don't just interact with people from other cultures; they embody characters, convey meanings, and evoke emotional responses from audiences regardless of their cultural background.

Therefore, multicultural education aims to develop special competencies in student-actors. These are essential for full participation in intercultural dialogue, which helps build a tolerant society. In this context, special competencies in intercultural dialogue refer to a combination of knowledge, skills, and personal qualities that enable effective and responsible interaction with individuals from various cultures in creative endeavors. This includes making informed decisions in unusual situations while considering the nuances of international communication and socio-cultural differences. The article identifies the following as core special competencies: cognitive competence,

communicative competence, empathy and emotional intelligence, tolerance and acceptance of difference, and reflective abilities.

The article elaborates on the content of these special competencies and pays particular attention to the methods and techniques for their development.

In conclusion, the article emphasizes that multicultural education for future actors is not an optional course but a cornerstone of their professional capability. Developing these competencies requires implementing active, research-based, and reflective teaching methods. These include project work, etudes, cultural analysis of roles, accent work, cultural self-observation, and intercultural theater. These approaches ensure the holistic development of actors as mediators of cultural meanings.

ОСОБЛИВОСТІ ПОЛІКУЛЬТУРНОГО ВИХОВАННЯ МАЙБУТНІХ АКТОРІВ У СУЧАСНОМУ ОСВІТНЬОМУ СЕРЕДОВИЩІ

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Ключові слова:

*полікультурне виховання,
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інтелект, толерантність,
рефлексія.*

Статтю присвячено виявленню значення та впливу полікультурного виховання на формування професійних та особистісних якостей майбутніх акторів. Зазначено, що, оскільки полікультурне виховання є невід'ємним складником полікультурної освіти та виходить за межі простого ознайомлення з різноманіттям культур, то однією із цілей та завдань полікультурного виховання майбутніх акторів є формування та розвиток особливого набору компетентностей у сфері міжкультурного діалогу. Актор не просто взаємодіє з представниками інших культур, але вживається в образи, переносить смисли, формує емоційний відгук у глядача незалежно від культурного тла.

Таким чином, полікультурне виховання передбачає формування у студентів-акторів спеціальних компетентностей, необхідних для повноцінної участі в міжкультурному діалозі, що сприяє побудові толерантного суспільства. Під спеціальними компетентностями у сфері міжкультурного діалогу розуміється сукупність знань, умінь, навичок та особистісних якостей, що дають змогу ефективно та відповідально взаємодіяти з представниками різних культур у творчій діяльності, приймати обґрунтовані рішення в нестандартних ситуаціях, ураховуючи особливості міжнародної комунікації та соціокультурних відмінностей. До основних спеціальних компетенцій, які зазначені у статті, належать: когнітивна компетентність, комунікативна компетентність, емпатія та емоційний інтелект, толерантність і прийняття інакшості, рефлексивні здібності. У статті розкривається зміст спеціальних компетентностей. Особливо звертається увага на методи і прийоми формування спеціальних компетентностей.

У висновку підкреслено, що полікультурне виховання майбутнього актора є не факультативом, а основою професійної спроможності. Формування перелічених компетентностей вимагає упровадження активних, дослідницьких та рефлексивних методів навчання, таких як проєктна робота, етюди, культурний аналіз ролей, робота з акцентами, культурне самоспостереження та міжкультурний театр. Ці форми забезпечують цілісний розвиток актора як медіатора культурних смислів.

Statement of the problem. Multicultural education, being a mandatory component of multicultural education, should not be limited to just familiarizing students with the diversity of cultures. Ultimately, it involves developing students' special competencies necessary for full participation in intercultural dialogue, which, in turn, contributes to the construction of a sustainable and tolerant society.

Analysis of research and publications. In recent decades, scholarly interest in multicultural education within the acting profession has grown significantly. This trend reflects broader global processes of cultural integration and the increasing diversity of both performers and audiences. A substantial body of research has explored how actors' training programs incorporate multicultural perspectives, particularly in terms of inclusive curricula, intercultural communication, and the representation of diverse identities on stage and screen.

Studies by scholars such as Don Rubin (2007) and Phillip Zarrilli (2009) emphasize the importance of intercultural competencies in actor training. Their work highlights the role of traditional performance practices from non-Western cultures – such as Japanese Noh theatre, Indian Kathakali, and African storytelling – in shaping a more holistic and globally aware actor. Furthermore, recent publications in journals like «Theatre», «Dance and Performance Training» have examined how multicultural frameworks influence emotional authenticity, embodiment techniques, and ensemble collaboration.

Despite the progress, the literature reveals gaps – especially in empirical evaluations of

multicultural curricula outcomes and long-term impacts on professional practice. Future research is poised to deepen this analysis, contributing to the development of dynamic, inclusive models of actor education that reflect the multicultural realities of the 21st century.

The purpose of the article consists in identifying the importance and influence of multicultural education on the formation of professional and personal qualities of future actors. (is to identify the meaning and influence of multicultural education on the formation of professional and personal qualities of future actors).

Presenting of the main material. Special competence in intercultural dialogue means the ability and willingness to interact effectively and responsibly with representatives of different cultures in creative environments, make informed decisions in non-standard situations, Taking into account the features of international communication and sociocultural differences.

Key characteristics of special competences:

- Focus on the subject area. Key characteristics are always related to a specific professional or academic field.
- Measurability. Often they can be more clearly measured and evaluated (for example, passed the subject exam, certification, completed tasks).
- Acquisition. Acquired through targeted learning, practice and experience in the chosen field.
- Need for specific tasks. Without them it is impossible to effectively perform functions related to a certain profession.

One of the goals and objectives of multicultural education of future actors is to form and develop a special set of competences in the field of intercultural dialogue, since it does not simply interact with representatives of other cultures, but embeds itself into images, carries meanings, forms the emotional response of the viewer, regardless of cultural background [1, p. 27].

The professional set of special skills and abilities of a future actor should include the following special competencies:

1. Cognitive and cultural competence. This competence includes:

- Knowledge of cultural codes, customs, rituals, symbols of different peoples;
- Understanding the historical and cultural context of works and roles;
- Ability to recognize cultural stereotypes and avoid them in the interpretation of the image [1, p. 112].

The absence or lack of cognitive-cultural competence in the professional activity of an actor can cause misunderstanding and rejection of the audience, but also tensions in society and even in international relations. For example, the modern American actress Emma Stone as a polynesian («Aloha», 2015) played a girl with Hawaiian and Chinese roots. The film was accused of «whitewashing» – erasing ethnic identity and replacing it with actors of European origin. This caused a stir in the Asian-American community. In the film «Doctor Strange» (2016) the original character – a Tibetan monk – is replaced by a woman of Celtic origin. This has led to criticism from both sides: for ignoring Asian culture and for commercial compromise at the expense of credibility [4].

2. Emotional-empathic competence. This competence involves:

- The ability to empathize and become involved in the fate of «other» character;
- Flexibility of perception and emotional response;
- Understanding other people's experiences without stereotypical judgment.

Examples of failures or difficulties related to lack of empathy in acting actors:

Inadequate understanding of cultural differences. Emotions can be expressed differently in different cultures. An actor who does not have enough empathy can misinterpret or convey emotions, which will lead to misunderstandings by viewers from different cultures.

Stereotyping. Without a deep understanding and respect for different cultures, an actor can resort to stereotypes when portraying characters from other cultures. This can cause negative reaction from viewers and criticism from the society.

Conflicts in multinational collectives. In multi-cultural theatre or film teams, actors should be able to interact effectively with colleagues from different cultures. Lack of empathy can lead to conflict and misunderstanding within the collective. *Difficulties in establishing a connection with the audience.* In a multicultural audience, actors must be able to establish an emotional connection with. [1, p. 128].

3. Communicative and speech competence. This competence includes:

- Ability to speak, grin and gestures with cultural differences;
- Body language adaptation skills depending on the cultural context;
- Respectful interaction with multinational troupe and audience.

Communicative and speech competence is not a technique of pronunciation, but the conscious work of the actor on himself as a cultural communicator. As an example of the lack of communicative and speech competence of actors in the context of multicultural communication, the use of accent when portraying a character of another cultural identity is most often known. Thus, Irish actor Pierce Brosnan in the series «MobLand» (2025) attempted to portray a «deep» Irish accent, which provoked a barrage of criticism from the Irish audience, calling it «inappropriate», «terrible» and «offensive». Critics noted that he sounded unnatural and even like a «stereotypical» Irishman from American films, rather than as an Irish resident [1, p. 219].

4. Reflective and intercultural self-identification. The objectives of forming this competence are:

- Ability to understand one's cultural identity and its impact on others' perceptions;
- Ability to see the world through the eyes of another and find common ground;
- Willingness to critically rethink one's own views [1, p. 211].

This competence concerns the inner honesty of the actor, his ability to be open and flexible without losing himself. For an actor this is especially important because acting is the ability to be different without ceasing to be oneself. Among the reasons for failure of acting work due to lack or incomplete formation of this competence can be mentioned:

1. Unconscious imposition of one's own culture while working on the role. As an example of insufficient level of this competence, we can cite cases where the actor or actress plays a character from another culture using the usual gestural and facial expression adopted in his or her cultural environment. As a result, the image is not only authentic, but also culturally ridiculous, violating the inner logic of the character. This situation can and has led to a sharp reaction from the public.

2. Ignoring the depth of alien culture. A striking example is the failure of American actor John Wayne, an Oscar winner in the role of Genghis Khan in the film «The Conqueror». In this film, the actor played the Mongolian conqueror Genghis Khan. His depiction of the Mongol khan has been recognized as one of the most unsuccessful casting in film history. Wayne's looks, manners and voice were completely out of character for a Mongolian commander. His attempts to portray the eastern chief looked ridiculous and cartoonish. In the end, the film ignored historical and cultural authenticity, transforming the epic figure into something unrecognizable that was perceived by viewers as a farce.

The examples given show that when working on a role related to another culture, it is extremely important for an actor to go beyond superficial stereotypes, to deeply study the character and its cultural context in order to avoid mistakes and cause respect rather than rejection of the audience.

3. Personal «cultural shock» in international projects. Examples of negative personal reflection can be failures in the perception of humor and drama. What is considered funny or ironic in one culture can be perceived as serious, tragic or even offensive in another. In some cultures, especially in Asia, theatrical performances often involve a more restrained and contemplative reaction of the audience, particularly to dramatic or sacral moments. What is a natural reaction to the «funny» line or situation for Western actors may be perceived by Asian audiences as an inappropriate disruption of the dramatic atmosphere [5].

A classic example of cultural shock in practice, when the usual cultural codes of behavior do not match, leading to misunderstanding and negative reaction. Such moments become valuable lessons for acting students, emphasizing the importance of intercultural competence and adaptation to audience expectations.

Reflexive and intercultural self-identification is an actor's ability to be a «transparent conduit» of cultural meaning.

It is the competence of a mature personality – an actor who not only plays the role, but lives in the culture and inner peace of the character, maintaining respect for himself and for the Other.

5. Collaborative competence. The objectives of forming this competence are:

- Accept the difference as a resource, not as a nuisance;
- Build creative cooperation without imposing their point of view, but also without losing votes;
- Be a co-author of the process where every contribution is valued – regardless of cultural background.

Conflicts due to lack of collaborative competence (inability to work effectively in an intercultural or

interdisciplinary environment) in theatre and cinema do occur, especially when different acting schools, production approaches or cultural traditions clash. Consider the most well-known differences of joint work of actors and directors of different national theater techniques, about which future actors should know [1, p. 227].

The most obvious differences in national theater and film schools are different approaches to the implementation of meditative directing. In both Asian and European schools, the meditative mode represents a departure from the traditional linear narrative based on events towards immersion into the state, atmosphere and inner world of the characters. However, the ways in which this effect is achieved and the philosophical roots may differ.

In the European cinema, the meditative manner is often part of the author's film, which seeks a philosophical understanding of being, human existence, time and spirituality. It can be associated with existentialism, minimalism and the quest for authenticity. For example, in French the director is an intellectual mediator, often working in the genre of documentary theater, verbatim, plastic philosophy, where mediativity is expressed through the participation of the viewer in the comprehension of the problem.

In the German School, the direction of film is common as a political mediation, born under the influence of the Brechtian tradition, in which the viewer does not get involved, but out of comfort to think critically. Here the director is a mediator not between actor and audience, but between text and story, between classic and radical modernity [3, p. 210].

In the Japanese school of theater as a synthesis and ritual meditativity is built not on dialogue, but on contemplation, tuning, respect for the form and culture of the partner. Here the director is not a moderator, but a spiritual curator of forms.

Conclusions. The multicultural education of a future actor is not an option, but the basis of professional success. It goes beyond communicating about other cultures and requires the formation of special competences, which are critical for the acting profession in the context of a globalized world and cultural diversity.

Special competences in the field of intercultural communication are a systemic professional resource of an actor. These include: cognitive-cultural, emotional-empathic, communicative-verbal, reflexive and collaborative competencies. Each of them reflects different levels of the actor's interaction – with the character, partners, audience and their own «I».

Cognitive and cultural competence provides depth and credibility of the scene image. Without knowledge of the historical and cultural context and understanding of ethnic codes, the actor risks sliding into distorted, stereotypical or even offensive

interpretations that can cause cultural rejection and scandals.

Emotional-empathic competence allows the actor not to «play» but to «live» other's experience. This is especially important when you are translating characters from other cultures. Lack of empathy leads to alienation of the viewer, lack of conviction and conflicts in the creative team.

Communicative-verbal competence is revealed in the ability to adapt expressive means to cultural context. This applies to both verbal and non-verbal aspects of the actor's speech. Respectful and accurate reproduction of speech is a necessary condition for the stage truth and public acceptance.

Reflexive and intercultural self-identification allows the actor to consciously transform into «another» without losing himself.

Without the ability to observe oneself and critically rethink one's own cultural position, it is impossible to achieve the depth and universality of stage existence.

The formation of all these competences requires the introduction of active, research and reflexive teaching methods. Project work, sketches, cultural analysis of roles, work with accents, cultural self-observation and intercultural theatre – all these forms ensure the integral development of the actor as a mediator of cultural meanings.

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