

MULTILEVEL CHARACTERISTICS OF ARTISTIC AND PEDAGOGICAL COMMUNICATION OF THE STUDENT THEATRE PARTICIPANTS

The purpose of the article. The research substantiates scientifically the expediency of using in the system of professional training of future teachers such forms of theatre pedagogy as a student theatre, aesthetic by its nature, which artistic and creative activity is aimed at the formation of a socially significant and unique personality of the teacher. It has been proved that professional training of specialists will be more productive and effective, providing multi-level artistic and pedagogical communication to the students, which is realized within the activity of the student theatre. **Methodology** of the research is based on the position of the philosophical and aesthetic theory about the role of theatre art; the concept of professional development, self-development of the scenic and pedagogical action of the individual; understanding the essence of multi-level artistic and pedagogical communication of subjects of artistic and creative activity. **The scientific novelty** is that: 1) the concept of "student theatre", which is considered as a form of artistic and pedagogical activity aimed at personal development, self-development, improvement of creative abilities of future teachers and their professional self-sufficiency through means of multilevel artistic and pedagogical communication in system of higher pedagogical education was introduced for the first time to the thesaurus of the theory and practice of professional pedagogical preparation of; 2) the level of artistic and pedagogical communication was characterized. **Conclusions.** Managing the multi-level artistic and pedagogical communication of the student theatre, the future teacher acquires the knowledge, qualities and skills that are necessary for the implementation of his general pedagogical activity, based on which communication is a function – a functional communicative component that encompasses the interaction of the teacher with the students, students in the aspect of achieving general pedagogical aims, ensuring the effectiveness of future pedagogical practice.

Key words: future teacher; professional training; theatre pedagogy; professional-pedagogical communication; student theatre; multilevel art-pedagogical communication.

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Мета роботи. У дослідженні науково обґрунтовано доцільність використання у системі професійної підготовки майбутніх педагогів такої форми театральної педагогіки як студентський театр, естетичний за своєю природою, художньо-творча діяльність якого спрямована на формування соціально значущої та неповторної особистості педагога. Доведено, що професійна підготовка фахівців буде більш ефективною й результативною за умови опанування студентами багаторівневою художньо-педагогічною комунікацією, яка реалізовується в діяльності студентського театру. **Методологія** дослідження ґрунтується на положенні філософсько-естетичної теорії про роль мистецтва театру; концепті професійного розвитку, саморозвитку сценічно-педагогічної дії особистості; розумінні сутності багаторівневої художньо-педагогічної комунікації суб'єктів художньо-творчої діяльності. **Наукова новизна** полягає в тому, що: 1) вперше уведено до тезаурусу теорії і практики професійної педагогічної підготовки поняття «студентський театр», яке розглянуто як форму мистецько-педагогічної діяльності, спрямовану на особистісний розвиток, саморозвиток, удосконалення творчих здібностей майбутніх педагогів і їхню професійну самодостатність засобами багаторівневої художньо-педагогічної комунікації в системі вищої педагогічної освіти; 2) охарактеризовано рівні художньо-педагогічної комунікації. **Висновок.** Опановуючи багаторівневу художньо-педагогічну комунікацію студентського театру, майбутній педагог набуває знання, уміння й навички, які є необхідними для здійснення його загальнопедагогічної діяльності, в основу якої покладено комунікацію – функціональний комунікативний компонент, що охоплює взаємодію педагога зі студентами, учнями в аспекті досягнення загальнопедагогічних цілей, забезпечення ефективності майбутньої педагогічної практики.

Ключові слова: майбутній педагог; професійна підготовка; театральна педагогіка; професійно-педагогічна комунікація; студентський театр; багаторівнева художньо-педагогічна комунікація.

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Цель работы. В исследовании научно обоснована целесообразность использования в системе профессиональной подготовки будущих педагогов такой формы театральной педагогики как студенческий театр, эстетический по своей природе, художественно-творческая деятельность, которого направлена на формирование социально значимой и неповторимой личности педагога. Доказано, что профессиональная подготовка специалистов будет более эффективной и результативной при условии освоения студентами многоуровневой художественно-педагогической коммуникацией, которая реализуется в деятельности студенческого театра. **Методология** исследования основывается на положении философско-эстетической теории о роли искусства театра; концепте профессионального развития, саморазвития сценически-педагогического воздействия личности; понимании сущности многоуровневой художественно-педагогической коммуникации субъектов художественно-творческой деятельности. **Научная новизна** заключается в том, что: 1) впервые введено в тезаурус теории и практики профессиональной педагогической подготовки понятия «студенческий театр», которое рассмотрено как форму художественно-педагогической деятельности, направленной на личностное развитие, саморазвитие, совершенствование творческих способностей будущих педагогов и их профессиональную самодостаточность средствами многоуровневой художественно-педагогической коммуникации в системе высшего педагогического образования; 2) охарактеризованы уровни художественно-педагогической коммуникации. **Вывод.** Осваивая многоуровневую художественно-педагогическую коммуникацию студенческого театра, будущий педагог приобретает знания, умения и навыки, необходимые для осуществления его общепедагогической деятельности, в основу которой положено коммуникацию – функциональный коммуникативный компонент, который охватывает взаимодействие педагога со студентами, учащимися в аспекте достижения общепедагогических целей, обеспечения эффективности будущей педагогической практики.

Ключевые слова: будущий педагог; профессиональная подготовка; театральная педагогика; профессионально-педагогическая коммуникация; студенческий театр; многоуровневая художественно-педагогическая коммуникация.

Statement and substantiation of the relevance of the problem. The need to improve the content of the training of future teachers, the effective introduction of innovative methods, technologies aimed at the development and self-development of the personality and professional qualities of the student, his culture of thinking and feelings, and the acquisition of communicative and aesthetic experience in the educational process of higher educational institutions of Ukraine have been and remain relevant. It makes no sense to prove that the competitiveness of a teacher in the home and world educational market depends on the high level of professionalism of a specialist, his mobility and culture, spiritual and communicative interaction.

Today, as never before, due to the large reduction of classroom hours in the curricula of higher educational institutions, the priority is given to the independent work of students. Therefore, in the system of professional and pedagogical training, an arsenal of advanced technologies, forms, and methods of theatre pedagogy is increasingly being used in order to acquire student material through specific actions. And the important role, in the context of this problem, is played by creative teams, communicative in their nature of the activity.

Analysis of recent researches and publications. The main directions of the use of various types of art in the pedagogical process are revealed in the research works of G. Lokareva [7], O. Otich [9], T. Stratan-Artishkova [10] and others.

G. Lokareva studies the actual problems of preparing the future teacher, analyses the content and functions of art, examines the functional potential of the information system of works of art as a perception of artistic and aesthetic information [7]. O. Otich highlights the historical experience of using artistic forms of future teacher training in the framework of the organizational and methodical system of developing their creative personality by means of art [9]. T. Stratan-Artishkova finds out the state of development of the problem of creative and performing training of future teachers of musical art in pedagogical theory and practice, reveals the importance of different types of art in the formation of author's ability [10].

Scientists such as I. Zyazyun [4], O. Lavrinenko [5], V. Mozgovy [8] observe the possibilities of using theater art and the basics of theatrical pedagogy in the training of future teachers.

Academician I. Zyazyun justified the methodological principles of using theatrical art in the preparation and formation of the personality of the teacher-master of pedagogical action. The scientist has summarized the progress of the synthesis of theatrical art and pedagogical skills. It is proved that at the present stage of the development of high school theatre pedagogy, its forms, methods, due to the unique and inexhaustible possibilities of the art of the theatre, is of particular importance in the professional training of teachers [4]. O. Lavrinenko explored the problem of using the elements of theatre pedagogy in the educational space with the aim of improving pedagogical techniques. The scientist emphasizes the importance of mastering the course of practical pedagogical art by future teachers, referring to the legacy of K. Stanislavsky and making a parallel between the theatrical and pedagogical action [5]. V. Mozgovy, substantiates the methodology, conceptual foundations and methodology of preparing future teachers for directing pedagogical action, introduces the basics of acting and directing activities into pedagogical practice, using the methods of theatre pedagogy [8].

The purpose of the article is to determine and characterize the levels of artistic and pedagogical communication of participants of the student theatre in the system of professional training of future teachers.

Presentation of the main research material. In our opinion, the student theatre as a integral and specific form of students' artistic and pedagogical activity is one of the ways to implement an activity-oriented paradigm in the domestic pedagogical education, the implementation of which ensures the formation of the individual not only the informational content of the subjects of study, but also the knowledge that opens to the subject within the limits of their practical mastery. It should be noted that we consider the student theatre as a form of artistic and pedagogical activity focused on personal development, self-development, and improvement of creative abilities of future teachers, the formation of professional self-sufficiency by means of multilevel artistic and pedagogical communication in the system of higher pedagogical education.

The twentieth century was marked by studies of various aspects of the problem of communication. In the context of our research, the position of S. Goncharenko regarding the interpretation of communication as "... features of the personality, the ability to communicate with other people, sociability" is significant [2, 233]. The scientist emphasizes that this feature is formed in the process of life and human activity in a social group. S. Fedorenko notes that "Communication has been clearly identified as a critical factor in educating undergraduates as active broad-minded citizens of the 21st century" [12, 73]. The analysis of the essence of the definition of "communication" makes it possible to conclude that communication is now used and understood in two ways: first, the way of communication, the connection with one another; the second is communication, the transfer of information from person (group) to person (group); a specific form of their interaction in the process of life through language and other signaling forms of communication.

Thus, the notion of "communication" entered organically into the categorical apparatus of scientific research in pedagogy. And this is logical because the teacher, as a subject of pedagogical communication, should be a highly educated communicator who professionally organizes not only his own communicative

activities but also his pupils. Studying the phenomenon of professional and pedagogical communication, we draw attention to the aspect of using the communicative artistic potential of classical and contemporary works, which find a bright incarnation in the activities of the student theatre, where the dramatic works themselves, their verbal interaction, which obeys the laws of artistic logic, is the basis of its functioning. Mastering the students of theatre by communicating an artistic work (intonation diversity, logic, and rhythm) contributes to the formation of pedagogical communication.

The peculiarities of the interaction between the teacher-director (director) and the participants of the student theatre (future teachers), due to the specifics of theatrical art, require them to master the multilevel artistic and pedagogical communication, which is considered by us in two conceptual meanings: *artistic* (the form of a dramatic transfer of events and phenomena to the stage, interpersonal relations of people in the context of a particular life situation); *pedagogical* (the way of organizing the interaction of a teacher and a student in situations of pedagogical communication).

It is important to emphasize that in the student theatre, as well as in the professional basis of the play, there is a literary work in the form of a play – a drama that is interpreted from the time of antiquity as an action image. The theatre gives the artistic product stage life not through the story, but through action. The most important artistic means of expressiveness introduced into the drama theatre is the word (verbal action), the text through which the communication takes place – “... the interconnected process of play and contemplation, the interaction of performers, spectators, and space” [1, 162]. Communicative activity on the stage of the theatre is in the form of a prolonged statement (monologue), occurs as a conversation with a partner (dialogue), addressed to the spectator or sounds like the reasoning of the character, his “internal monologue”, that is, the exchange of information.

However, in artistic communication, as noted by Irzhi Kulka (2014), “... we communicate not only in order to communicate but also to empathize” [3, 308]. Therefore, it is logical that communication with the help of art, the Czech scholar (Irzhi Kulka, 2014) understands as “... the unity of the message and the division of something with one another” [3, 248]. As for the artistic communication of the art of the theatre, it is a meeting, dialogue, verbal action, interaction not only between those who are on the stage, but also by the audience, due to which the transfer, assimilation, co-creation as an artistic and aesthetic act, the sympathy of the artistic information as emotionally-aesthetic, psycho-energetic act of understanding the work of art. In connection with this, Małgorzata Sugiera emphasizes that in the theatre, it is happening the direct communication by means of emotion and psychic impulses [11, 294]. Confirmation of this idea is found in G. Locareva, who, studying the socio-pedagogical aspect of the perception of the artistic and informational system of the work of art, emphasizes the importance of co-creation as an artistic and aesthetic act, on empathy as an emotional aesthetic, psycho-energetic act during the perception of art. The scientist argues that in the process of stable practice of perception of art and such types of information (cognitive, intellectual, psychological, aesthetic, emotional-sensual, artistic, psychoenergetic, moral-ethical, personal-authorial, pragmatic), which determine the meaning and depth of empathy, occurs the influence of the artistic and informational system of the product on the consciousness of the individual, on the emotional and sensory sphere, empathy [7, 18–25]. We consider it necessary to note that all this works on the deep understanding of the work of art as artistic information, the acquisition of the experience of speech communication, which is further implemented by the participants of the student theatre, not only in artistic and creative activity but also in pedagogical practice.

Thus, the theatre, and thus dramatization as a combination of actions, reflecting in a dramatic form the contradictions and conflicts of human life, in the educational process is an instrument for organizing student's role behaviour in real life and gaming situations, aimed at solving communicative and conflict situations through creative personal acceptance positions and relationships that contribute to expanding the experience of communicative activities.

We consider multilevel artistic and pedagogical communication of participants of the student theatre based on dialogical communication as a sequential mastering of pedagogical roles (Figure 1) [6, 211]:

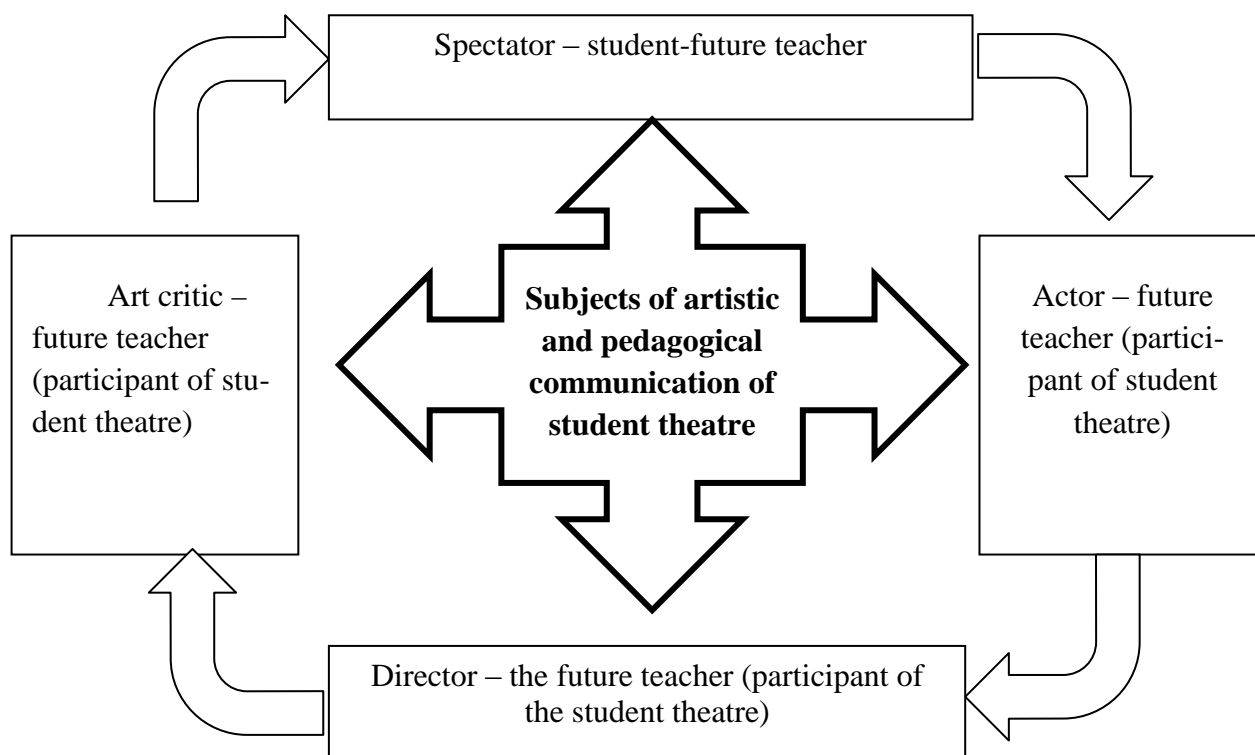


Figure 1. Multilevel artistic and pedagogical communication of student theatre

The logic of consistently mastering pedagogical roles by the subjects of the artistic and pedagogical communication of the student theatre, allows us to determine the names of the levels and give them a description.

1-st level – “*Contemplative-orientated*”, when a student of a higher education institution is a spectator. While viewing a theatrical performance, he (the viewer) sees on the stage students who embody the intentions of the playwright, director, choreographer, musician, scenographer, and others like that. Contemplation, empathy, the analysis of the action and level of mastery of the actor-future teacher helps to create a desire for the student-viewer to engage in artistic and creative activities for improving his pedagogical skill, that is, there is a motivation for taking classes in a student theatre. Motivation becomes an active subject of personal development of a future teacher in a student theatre.

2-nd level – “*Creative-Performing*”, in which the student master the basic creative elements of performing skills. A student after watching a theatrical performance starts attending classes at a student theatre. In the process of classes “at the table” with the teacher-teacher, he acquires knowledge about the specifics of the theatre as a synthetic type of art, combining the word, music, choreography, painting, etc.

In practical classes, students of theatre, thanks to theatrical training technologies, master the basic creative elements of performing skills, namely:

- the art of speech (assimilation of knowledge of the basic laws of technology and speech logic, the formation of practical communicative skills on the material different in genre and style of dramatic forms);

- the basis of the actor’s skill (acquisition of knowledge of the laws of acting, practical mastering of the elements of actor’s mastery, mastering of the internal and external techniques of the actor, manifested in the process of stage interaction, communication with the partner and pedagogical communication with the students);

- the stage movement (obtaining knowledge on the theory of stage movement and basic laws of the methodology of managing his body, the formation of skills and skills of mastering his psychophysiology and plastic expression, which gives the future teacher the internal and external freedom, confident and logical behaviour, as well as contributes to the improvement of pedagogical techniques);

- directing (mastering the laws of the organization of the stage space, mensencation, forming directing skills, the skills of staging various theatrical forms, which in the future will contribute to the development of pedagogical skills to build the direction of the lesson and apply in the educational process, educational work methods and techniques of theatrical pedagogy).

It should be noted that at this level of communication are also acquired certain knowledge of art, skills and skills with: *dramaturgy* (mastering of its basic laws: drama as an act, interaction, struggle, development of conflict, orientation in dramatic design: composition, dialogue, monologue, replicas, characters of characters, author’s language, motivation of dramatic events and classification of genres); *music* (acquaint-

ance with the sound specificity of her language, styles, genres, means of expressiveness (tempo rhythm, dynamics, agogy, etc.), understanding of the emotional-figurative content and the appropriate selection of musical material to the dramatic work); *choreography* (comprehension of the originality of its plastic language, stylistic diversity and dance forms, national colour and polyfunctionality, dramaturgy of the choreographic number); *fine arts* (the mastering of its specific visual means, the development of spatial and colour vision, the ability to navigate in the “proposed circumstances”, styles and epochs).

At the same time, the students' attention is directed at mastering the principles of interaction between these types of art in the theatre. Here, communication takes place at the level of one student with another while performing creative exercises and communicating with different arts. In the future, the student becomes an active creator himself and at the same time – an artistic image of a dramatic work, while he acquires a certain aesthetic experience, as well as forms his own psychoanalysis. Gradually, the student develops the skills for independent creative, performing and directing of the teacher.

3-rd level – “*Artistic-activity*”, when the future teacher becomes not only an actor but also the director-organizer of the stage action of the figurative reproduction of reality, the playwright in the construction of the line of the behavior of characters-actors, etc. That is, in the process of creating a holistic image of the play, he uses all the previous levels of communication: with the playwright, with the actors (verbal and non-verbal interaction), with the musician, choreographer, artist, make-up artist (mastering the makeup language, which helps to shape his image in the future), from the viewer (giving him his aesthetic experience and motivating him to achieve or aspiration for a high professional level and the desire to engage in a student theatre). The director through the action of the actor's dialogue talks with the spectator, which is the highest level of communication. Here there is a direct interaction and mutual influence of the director on the actor, the actor on the viewer, the actor, and the director. It is in this stage interaction that creates the conditions for the personal and professional growth of the future teacher as an active subject of artistic and pedagogical communication in the student's theatre.

It should be noted that at this stage of artistic and pedagogical communication, all of the above-mentioned levels co-ordinate with each other, complementing and perfecting each other.

The 4-th level – “*Art Studies*”, coordinate when a participant of a student theatre professionally embodies acquired knowledge and skills, becomes not only an actor, director-organizer but also a teacher-art critic, manifested in communication with a partner and pedagogical communication, actions with students. At this level of communication, art knowledge, skills and abilities in drama, actor's skill, stage music, directing, music, choreography, fine arts are embodied not only in the organization of the stage space, the staging of various theatrical forms but also in the ability to build a directing lesson, apply in educational process methods and techniques of theatrical pedagogy in the subject-subject interaction.

Conclusion. Summarizing the foregoing, we note that during the multi-level artistic and pedagogical communication in the student theatre there is a process of accumulation and transference of professional knowledge, skills of future educators and the development of professionally significant qualities of the subject of the artistic and pedagogical process.

The scientific novelty is that: 1) the concept of “student theatre”, which is considered as a form of artistic and pedagogical activity aimed at personal development, self-development, improvement of creative abilities of future teachers and their professional self-sufficiency through means of multilevel artistic and pedagogical communication in system of higher pedagogical education was introduced for the first time to the thesaurus of the theory and practice of professional pedagogical preparation of; 2) the level of artistic and pedagogical communication was characterized.

In the context of the problem of our research, further scientific research envisaged the definition and substantiation of the criteria of multi-level artistic and pedagogical communication of the participants of the student theatre. Determination of criteria and levels of mastering of multilevel art-pedagogical communication by future teachers provided a study with appropriate diagnostic tools that within this experiment allowed to check the effectiveness of the proposed polyfunctional model of student theatre activity in the system of professional training of future teachers.

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CULTUROLOGICAL ASPECT OF HIGHER EDUCATION IN UKRAINE

The purpose of the article is to identify and substantiate the necessity of humanitarian education in higher education, and to increase the role of culture in the system of higher education. **Methodological** basis of the research is the use of both general scientific and sociological methods. The theoretical and methodological basis of the article is the system of general scientific and special methods, namely: historical-logical method – to study the evolution of thought regarding the definition of the cultural aspect of education; theoretical generalization – to determine the functions of culture; systematization – to streamline approaches to cultural interpretations in education. General scientific methods of systematization and generalization, the method of comparative analysis allowed to assess the impact of culture on the higher education system. **The scientific novelty** lies in substantiating the necessity of expanding the cultural aspect of the higher education system, taking into account the current trends in the development of the country's economy and the requirements of society. **Conclusions** Today, the development of the higher education system of Ukraine takes place against the backdrop of spiritual devastation; for the revival of the cultural component of education today, it is necessary to re-emphasize higher education on the cultural development of the student's personality, the formation of cultural values of his education, the development of not just a literate person, but harmoniously and comprehensively developed, broad-minded, spiritually-cultural enlightened personality. In order to maximize the use of the positive potential of modern trends in the development of education and overcoming their negative