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ПРИНЦИПЫ ПЕДАГОГИКИ ТЕАТРАЛЬНОГО ИСКУССТВА

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Аннотация. В статье проведен теоретический анализ подходов к рассмотрению принципов педагогики театрального искусства. Представлены классификации принципов педагогики театрального искусства различных

исследователей, что позволяет получить наиболее полное рассмотрение и понимание специфики использования театральной педагогики в образовательной сфере.

Ключевые слова: театральная педагогика, педагогика театрального искусства, принципы, обучающиеся, образовательная сфера.

PRINCIPLES OF PEDAGOGY OF THEATRICAL ART

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Abstract. The article provides a theoretical analysis of approaches to the consideration of the principles of pedagogy of theatrical art. Classifications of the principles of theatrical art pedagogy by various researchers are presented, which allows for the most complete consideration and understanding of the specifics of the use of theatrical pedagogy in the educational field.

Keywords: theatrical pedagogy, pedagogy of theatrical art, principles, students, sphere of education.

The relevance of studying the pedagogy of theatrical art is due to the trend towards the humanization of the educational sphere, which involves taking into account the uniqueness of each individual, harmoniously embedded in culture. Of particular importance are the resources of theatrical art pedagogy, which can satisfy the individual's need for cultural self-identification, as well as obtaining the opportunity to master cultural experience in practical activities, which determines the formation of a holistic and consistent image of the world in the individual.

V. V. Vartanova considers theatrical pedagogy as an interdisciplinary direction in pedagogy, theatrical and aesthetic activity included in the educational process, contributing to the training, education and development of students by means of theatrical art and forming personal formation of self-consciousness, culture of feelings, the ability to communicate, possession of one's own body, voice, plastic expressiveness, educating a sense of proportion and taste, necessary for long-term success in any field [1].

Of particular interest is the study of the principles of pedagogy of theatrical art. So, researcher O.A. Antonova identifies the following principles:

- ◆ the principle of conformity of the material to the immediate vital interest, as well as the problems that are of actual concern to the members of the theater group and the audience;
- ◆ the principle of compliance of the selected text with the capabilities of the participants in the theater group;
- ◆ the principle of the correspondence of the material to the idea of a holistic development of the personality, the ability to expand the range of developed abilities: intellectual, motor, creative, speech, etc. [2].

Researchers T.A. Klimova, E.I. Kosinets, A.B. Nikitina distinguish the following principles of theater pedagogy:

- ◆ the principle of integrity, taking into account the fact that all elements of the system are interconnected, do not exist and do not function separately from each other, and, therefore, any theatrical exercise determines the development of the individual as a whole;
- ◆ the principle of «grain», that is, in the very first and simple exercise, as in a grain, the whole System, all its elements and laws are laid down, and further exercises are their development;
- ◆ the principle of «productive action»;
- ◆ the principle of «productive partnership communication»;
- ◆ the principle of «event-driven expressiveness of the educational process»;
- ◆ the principle of «playing improvisation»;
- ◆ the principle of «meaningful diversity of mise-en-scenes of educational activity»;
- ◆ the principle of «primacy of non-verbal expressive means»;
- ◆ the principle of «changing the role positions of the student and teacher»;
- ◆ the principle of «delegating significant roles of the educational process», etc. [3].

Researcher V.V. Vartanova identifies the following principles of theater pedagogy:

- ◆ the principle of solving problem-creative tasks determines the development of independent figurative thinking of the subjects of

educational activity in the conditions of solving problem-creative tasks;

- ◆ the principle of problem-thematic and targeted integration of disciplines of artistic and aesthetic cycles through various forms of activity;
- ◆ the principle of collective creativity contributes to the development of an equal dialogue between all subjects;
- ◆ the principle of problem-based learning contributes to the development of cognitive motivation and creative thinking of the individual;
- ◆ the principle of taking into account individual age characteristics;
- ◆ the principle of the relationship between the creative process and its results contributes to a person's feeling of connection with other people and society as a whole, he feels himself part of a large team, receives aesthetic pleasure;
- ◆ the principle of promoting self-realization and self-affirmation contributes to the expansion of independent creative mental activity of students, contributes to the formation of general cultural competencies;
- ◆ the principle of staging contributes to the development of creative imagination;
- ◆ the principle of improvisation contributes to the development of independence, self-affirmation, self-realization, self-determination;
- ◆ the principle of personal-role organization of the educational process. In the process of theatrical activity, students perform different social roles, which allows them to become active subjects of the educational process [4].

Researcher O.Yu. Solovyanova in her study identifies the following principles:

- ◆ the principle of «individual approach» involves taking into account natural features, age differences and individual capabilities, as well as general cultural development;
- ◆ the principle of «sociocultural approach» requires activity and independence in mastering the content of the studied works;
- ◆ the principle of «figurative-associative approach» is revealed through the use of artistic images and associations. The effectiveness of the implementation of the principle depends on the implementation

of the processes of perception, representation and reproduction, which are closely related to the development of thinking and stage imagination [5].

The researcher V.V. Maksimovich identified a number of principles based on the results of his dissertation research.

1. The study of theatrical art is the process of deducing all its elements from the monistic foundation - the dialectical essence of the world.

2. «Theatre–Life». Their dialectical opposition and mutual transition is the beginning of the knowledge of theatrical art and should be revealed to students as a process of turning a person into a person.

3. The prerequisite and goal of theatrical pedagogy is the disclosure of the humanistic essence of the theater and its implementation on a scientific basis.

4. It is important to consider the consideration of the dialectics of life in theatrical activity as the first pedagogical task in recreating and developing the true nature of human thinking [6, p. 15].

Researcher O.A. Mikhaleva, from the position of the structural and didactic model of theatricalization, identifies the following principles:

1. The principle of dialogue assumes that learning is organized as a joint activity and communication of participants, including communication, interaction and perception. It is assumed that the external dialogue gradually turns into an internal dialogue for each student.

2. The principle of role participation determines the relationship of mutual dependence of participants of different types (rivalry, consent, solidarity, compromise, corporatism); allows you to reflect on your actions and deeds in different role positions.

3. The principle of artistic and figurative orientation implies the inclusion of works of art in the learning process and is manifested in the «spiritualization» of it by art.

4. The principle of modeling the artistic and theoretical process contributes to the realization of the ability to explore the world aesthetically in one's own creative activity.

The implementation of these principles is enhanced by the action of the principle of psychological support, which contributes to the creation of a positive attitude of each subject to the learning process [7, p. 15–16].

Thus, the application of the principles of pedagogy of theatrical art determines the development of not only motivation, creative thinking, independence, self-affirmation, self-realization, self-determination, but also the formation of a holistic and harmonious personality.

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