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WYKORZYSTANIE TECHNIK TEATRALNYCH DO WYCHOWANIA STUDENTÓW UNIwersYTETU

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Adnotacja. W artykule poruszono kwestię wykorzystania metod teatralnych jako środka nauczania i wychowania studentów uniwersytetu. Podkreśla się znaczenie włączenia sztuki do procesu wychowawczego. Podkreśla się rolę sztuki teatralnej jako narzędzia kształtowania potrzeb artystyczno-estetycznych i źródła potencjału edukacyjnego. Studenckie studio dramatyczne jest postrzegane jako idealne medium do łączenia światów teatralnego i pedagogicznego. Opisano ogólne metody pedagogiki teatralnej łączące naukę i wychowanie poprzez środki sztuki teatralnej oraz przedstawiono ich zastosowanie w różnego rodzaju zajęciach audytoryjnych i pozalekcyjnych. Rozważa się wprowadzenie metod teatralnych jako środka nauczania języka i kultury obcej równo w środowisku pracowni teatralnej, jak i podczas pracy audytowej. Zauważono zdolność sztuki teatralnej do rozwiązywania istotnych problemów związanych z kształtowaniem cech ludzkich i zawodowych. Podkreślono znaczenie dalszych badań i wykorzystania potencjału dramatycznego w procesie wychowania społeczno-kulturowego studentów.

Słowa kluczowe: sztuka teatralna, metody teatralne, wychowanie, potrzeby artystyczno-estetyczne, studio dramatyczne, uniwersytet, studenci.

USING THEATRICAL METHODS FOR NURTURING UNIVERSITY STUDENTS

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Abstract. In the article the issue of using theatrical methods as a way of educating and upbringing university students is considered. The importance of including art in the nurturing process is stressed. The role of theatrical art as the tool of forming artistic-aesthetic needs and source of huge educational potential is shown. Students' drama studio is defined as the perfect environment for combining theatrical and pedagogical worlds. The general methods of theater pedagogy combining teaching and education by means of theatrical art and their application in various types of classroom and extracurricular activities are described. Theatrical methods implementation as a means of teaching foreign language and culture in drama studio environment as well as in the classroom is regarded. The ability of theatrical art to solve urgent problems dealing with the human and professional qualities formation is proved. The significance of drama potential further investigation and use in the process of students' socio-cultural upbringing is emphasized.

Key words: theatrical art, theatrical methods, nurturing, artistic-aesthetic needs, drama studio, university, students.

ВИКОРИСТАННЯ ТЕАТРАЛЬНИХ МЕТОДІВ ДЛЯ ВИХОВАННЯ СТУДЕНТІВ УНІВЕРСИТЕТУ

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Анотація. У статті розглядається питання використання театральних методів як засобу навчання та виховання студентів університету. Підкреслюється важливість включення мистецтва в процес виховання. Визначається роль театального мистецтва як інструменту формування художньо-естетичних потреб та джерела освітнього

потенціалу. Студентська драматична студія розглядається як ідеальне середовище для поєднання театрального та педагогічного світів. Описуються загальні методи театральної педагогіки, що поєднують навчання та виховання засобами театрального мистецтва, та показується їхнє застосування в різних видах аудиторних та позакласних заходів. Розглядається впровадження театральних методів як засіб викладання іноземної мови та культури як у середовищі театральної студії, так і під час аудиторної роботи. Наголошується на здатності театрального мистецтва вирішувати нагальні проблеми, що стосуються формування людських та професійних якостей. Підкреслюється значення подальшого дослідження та використання драматичного потенціалу в процесі соціально-культурного виховання студентів.

Ключові слова: театральне мистецтво, театральні методи, виховання, художньо-естетичні потреби, драматична студія, університет, студенти.

Introduction. The issue of organizing perfect educational and upbringing environment as the main condition of society progressive development has always been in scientists' field of interest. Analysis of the scientific literature shows a significant concern in the spiritual-cultural and artistic-aesthetic education. At different times, this problem has been studied by such scientists as O. Burov, B. Likhachev, N. Myropolska, T. Tanko, Y. Pastukhova, G. Shevchenko and others. Art, as an important tool of education, in general, and theatrical art, in particular, attracted the attention of such prominent philosophers, psychologists and culture researchers as J. Comenius, D. Diderot, O. Neil, G. Tukay, S. Shatsky, A. Makarenko, V. Sukhomlinsky, M. Bakhtin, L. Vygotsky, I. Kon, M. Kagan, T. Lessing and much more. In the works of well-known cultural theorists: B. Alpers, Y. Borev, S. Obratsov, L. Shpet, M. Tsarev and practitioners: Yu. Bondi, V. Nemirovich-Danchenko, V. Meyerhold, K. Stanislavsky, D. Heathcote the educational aspect of art, its influence on forming personality was thoroughly investigated. Theater-studio as an environment for the implementation of art cultural and educational mission has been considered by such scientists as T. Andrushchenko, T. Anisimov, K. Barbashin, A. Komarova, L. Koptyev, V. Malyska, L. Mykhailova, V. Oreshkin, A. Tochilkin, S. Safaryan, O. Smagin, A. Jackson and others. However, the biggest concern of the research has been mainly connected with the nurturing primary and secondary schools pupils. So, the issues of university students' spiritual-cultural upbringing by means of art need further investigation.

Main part. The aim of the article is to show the possibilities of theatrical methods implementation in the process of students' education and upbringing in the university environment.

Nowadays, when Ukraine's course to European integration is taking place at all life levels – political, economic, social, cultural, educational – university implements the important function of educating and nurturing highly qualified, intellectual, moral and creative professionals who would influence the future of our country. G. Shevchenko emphasizes that “upbringing should be value-oriented, aimed at tireless work on one's own inner world; acquisition and appropriation of universal, national and personal values system that elevate an individual above the life situations routine; form spiritual, moral-aesthetic picture of one's own world, which controls life-creating activity” (Shevchenko, 2017: 41).

It should be noted that educational process organization at university is aimed primarily at students' professional skills and competencies formation. At the same time, in the context of the humanitarian paradigm, which is a personality-oriented concept of modern education, the university teacher's aspiration is to develop students' human qualities, giving them cultural and moral guiding lines, forming their artistic-aesthetic needs, supporting their self-actualization and self-realization and encourage them to implement their creative competency in professional and social-cultural life. In order to awaken in students the artistic-aesthetic attitude to life, encourage their desire to create, it is necessary to solve the problem of the educational process efficient organization. Achieving this goal is positively influenced by two main factors: a favorable environment and effective tools.

The problem of creating an educational environment has always had crucial importance, its efficiency and quality being determined by the level and quality of needs that it forms and develops. Philosophers, educators, psychologists have always considered a favorable environment as one of the main conditions for high quality education. According to D. Dewey “we educate not directly, but with the help of the environment and we specially form the environment for this purpose” (Dewey, 2000: 24).

The availability of effective tools used to create favourable conditions for students' cultural education, their artistic and aesthetic needs formation are as important as an environment. The best source of spiritual-material, value-cognitive, artistic-aesthetic experience of human civilization concentration is art as “one of the forms of social consciousness and a kind of human activity that reflects reality in concrete-sensory images, according to certain aesthetic ideals” (Art). It would be a good idea to include art constituents in the classroom, but current university curriculum, especially for technical/technological specialties, does not provide sufficient time for humanities and cultural studies having the biggest artistic-aesthetic potential and providing necessary context for imagination development, feelings and emotions expression, cultural values assimilation which occur through acquaintance with art and literary works. In this situation, extracurricular forms of works being an integral part of the educational process help solve the issue.

Among different types of extracurricular activities developing students' culture and creativity, forming their artistic and aesthetic needs, namely: discussion laboratories, singing groups, poetry workshops etc. students' drama studio holds a prominent place. Due to its synthetic nature, i.e. a combination of almost all existing arts: belles-letters, music, dance, painting, acting, etc. the theatrical environment allows studio participants to fulfil themselves creatively in various artistic fields. The experience of students' participation in theatrical activities has the prolonged impact on their artistic-aesthetic, moral, spiritual needs formation in modern multicultural world, so students' drama

experience is integrating into the educational process in Ukraine and becoming an effective tool of higher education. The process of upbringing by means of drama may become a way of socio-cultural regulation, social relations optimization, society improvement which is implemented by the following functions of the theater: educational, cultural, aesthetic, cognitive, educational, entertaining, communicative, socializing, compensatory etc. (Kremeshna, 2012: 102–104). The nurturing function of theatre, as the synthetic art is implemented, on the one hand, through the constant interaction of different arts in the educational environment and their complex impact on an individual, and on the other, due to the synthesis of art and real life. (Andrushchenko, 2011: 8). It means that this form of artistic activity facilitates a person's emotional and value attitude to reality, activates his/her ability to develop artistic creativity, promote high-quality transformation of his/her social-cultural space. One of the main and most effective features of theater in education is the structured active participation of students in drama – they get into a dramatic fictional story, participate in its event, interact with some characters and make decisions in the midst of “crisis” (Jackson, 1993). D. Heathcote states that “drama” is any action or situation in which we get involved taking an active role and where the main concern is the attitude rather than the character we create (Kalidas, 2014: 445). So, life situations simulation, having «another» existence on the stage is aimed at obtaining a special sensuous as well as social-cultural experience, attitude which become possible due to the synthesis of art and science, theatrical and pedagogical worlds implementing through education the main principles of their activities: art and pedagogy, which are combined in a holistic process of education by means of art. Today, there exist many methods targeted at students' cultural upbringing, forming their artistic and aesthetic needs, which can be implemented both in the classroom and drama studio environments.

Among them, there are general methods of theater pedagogy combining teaching and education by means of theatrical art. They include: method of game existence (transformation of “something” that is generally considered unrealistic, or is unrealistic in a person's everyday life); method of stage adaptation (visual presentation of artistic (literary) material; artistically designed action of drama studio members etc.); method of dramatization (a comprehensive approach that is based on identifying, enhancing, introducing conflict into a particular artistic material in order to give the original literary material more tension, spectacular concentration in terms of empathy, not just visualization); method of physical action (the use of numerous verbal and nonverbal ways to create a certain image). All these methods based on literature having unlimited educational and nurturing potential can be used in various types of classroom and extracurricular activities.

The Academic Dictionary defines stage adaptation as an action with the meaning “to dramatize, i.e. to adapt a literary (non-dramatic) work for a performance in the theater, to add elements of dramatic action, stage play to this work”. *Teatralizatsiia* [Stage adaptation]) In the world of art, stage adaptation is defined as a creative method of scripting, the essence of which is expressed in its content dramatization. To theatricalize implies to express by means of theater including the performance stage organization (visible disclosure of dramatic conflict) and artistic image creation (stage-play). The framework for stage adaptation is a script, which is usually created on the basis of a certain situation and represents value in the artistic sense. The tool of stage adaptation is constructive process in which a play or sketch participants are involved, that is aimed at expressing feelings, emotions, aspirations, thoughts and ideas through the use of acting techniques. The purpose of stage adaptation is to reflect the existing reality, certain problems according to the drama principles on the artistic base; transform the situation emotionally and figuratively; experience and analyze it and, as a result, meet artistic harmony.

Dramatization has a deeper meaning than stage adaptation; it gives «a certain event or fact of extraordinary, breathtaking or touching nature». (*Dramatyzatsiia* [Dramatization]) Drama-based theater, in the most general sense, is the interaction of characters in a conflict. From this point of view the metaphorical expressions “theater of life”, “the whole world is a theater” become clear. In educational case it means giving greater tension, drama, staginess to the initial literary material to provoke deep emotions, feelings, empathy genesis. This method opens even more space for imagination, naissance of many points of view on the event or characters, interpretations of the personages' behavior, their language, plastic and even vocal versions (Oreshkin, 2017: 6). That is, method of dramatization involves literary material deeper understanding, creative development and its artistic interpretation that is the basis of the play, sketch etc.

The method of game existence being inherent in both stage adaptation and dramatization techniques is widely used in the drama studio environment, as well as in the classroom activities. It gives students the opportunity to participate in modeling various situations, possible, imaginary and fictional, like “living” other lives; contributes to the acquisition of sensory and socio-cultural experience; encourages freedom of expression and confidence; develops sensitivity and empathy, which will aim the student's personality to harmonize relations with himself/herself and the world around. K. Stanislavsky compares theater with the place where you can find yourself. He believes that “if a person in the whole vast world finds a home where he/she could, at least temporarily, separate from everyone and live with the best feelings and thoughts of the soul, it would be a great fortune for him/her” (Stanislavskii, 1958: 419). Thus, a student-participant of the studio has a unique opportunity to self-actualize in the drama studio environment, self-realize through acting; and using his/her personal life experience as well as discovering new facets of own inner world develop creativity, artistic-aesthetic perception which will influence further personality's growth.

Without the method of physical action, which is based on verbal and nonverbal ways while creating a certain image, it is practically impossible to implement three previously described methods. Combination of verbal and nonverbal communication types is one of the main parameters of drama studio effective performance, as during

the classroom activities students do not have such an unlimited opportunity to combine speech with nonverbal communication. Verbal communication, i.e. the process of communication through language, has two forms: internal and external ones. The latter one is evident, but the inner language, the phase of repeated self-talk, is not less important, because such repetition promotes the process of thinking and immersion in a new environment. Verbal communication is the main tool for the effective drama studio functioning, but communicative process cannot be complete if it is neglected by non-verbal means, which include: optical-kinetic (sign language, facial expressions, pantomime, dance, etc.); paralinguistic (speech timbre, voice compass, tonality etc.), extra-linguistic (speech rate, pauses, laughter, crying, etc.), as well as visual communication. The beauty of language or, conversely, its ugliness, harmonious sound or slurred speech, happy or sad mood, the whole range of emotions and feelings can be expressed by using the components of this communication type. Thanks to it, a certain mood appears, a sense of belonging to what is happening on the stage arises, empathy develops and nurturing by means of art occurs.

Of course, theatrical methods are primarily related to drama activities, belonging to the field of art, rather than science. But today, when the synthesis of different spheres of life, science, culture is becoming a widespread phenomenon, when scientific methods are integrating into art, and vice versa, the use of theatrical methods in education can breathe new life into the pedagogical concept of university teaching, much less pedagogy has been inextricably linked with art for centuries, it can be applied to teaching many academic subjects. Any educational material can be diversified with all the theatrical methods described above, so that artistic images creation and figurative imagination involvement furthers making an art-oriented script for any cultural event, any lesson or its part. Examples of theatrical methods implementation at the university environment include any staging of artistic material (usually in the form of theatrical performance, thematic cultural event, festival, carnival etc.); role-plays in the class, historical events reconstruction and even visualization of various economic, organic, chemical, physical, technical processes. Therefore, these methods are considered to be an interdisciplinary phenomenon and should be widely used at the university educational process.

The article author being the university drama studio “Magic Pie” (V. Dahl East Ukrainian National University) leader and at the same time an English lecturer, the use of theatrical methods as a means of teaching foreign languages and culture is in the field of her interest. In the context of applying the theatrical methods as pedagogical phenomena in a foreign language acquisition in drama studio environment the most relevant becomes mixed form, which includes literature texts, dramatic sketches compilation as well as ingenious interpretation of literary-artistic material and, as a result, art-aesthetic self-realization through creating stage-plays, musical, poetic, dramatic performances.

Elements of stage adaptation which are based on combination of verbal and nonverbal communication are often used by a foreign language teacher in the classroom. Today’s popular method of cases, modelling the life situations in role-plays, improvisations, presentations with the use of literary-artistic forms (poems, songs etc.) are modern components both in foreign language classes and extracurricular activities. The latter one pursues two main goals, namely: improving communicative competence (linguistic and socio-cultural) and forming artistic-aesthetic needs. Since, on the one hand, it is a consequential sequel of the classroom work and, on the other, has unlimited thematic potential. So, wider opportunities for the students’ intellectual, moral, cultural, social, creative abilities realization come into sight; their artistic and aesthetic needs formation and development occurs; growing motivation to learn a foreign language reveals, all this becoming desirable and evident results of foreign language acquisition at university. While working in a foreign language drama studio students’ nurturing involves participation in communicative process that takes place in different aspects, such as educational (moral, aesthetic, labor education), cognitive (development of regional, sociocultural and communicative competencies), developmental (formation of speaking skills, memory, attention, sociability, emotionality, empathy). The foreign language teacher who uses theatrical methods during the curricular classes may face the following problems: a fairly high level of conversational noise created by different groups of students who emotionally express their thoughts, sometimes actively moving and using space for self-expression; existence of groups working at different speeds to achieve different goals; uncertainty in their level of foreign language proficiency, which leads to constraint and lack of initiative; as well as the students’ attitude to such activities only as a game, entertainment. Some of these problems disappear in the drama studio environment due to the lack of strict time limits, schedule variability, possibility to divide students into smaller groups, more personal approach use etc. Furthermore, for the productive work in the environment of foreign language drama-studio there is a need for the teacher who is characterized by high professionalism, pedagogical and artistic skills, the ability to arouse students' interest, inspire them, develop their motivation in foreign language acquisition, encourage, support and more. In this context, it should be stressed that the primary task of the drama studio leader is not to focus on the university students’ education as the professional actors, but along with the development of their speaking skills promote spiritual, cultural nurturing, their artistic-aesthetic needs formation, which contribute to the values of art perception, aspiration to think outside the box and create independently. The general structure of foreign language drama studio meetings should focus on communicative competency activation in the context of literary-artistic material which provide the dramatic acts implementation; a character line creation; emotions and feelings expression through verbal and nonverbal means of speech, and, a result, creative and speech components development. Therefore, with the help of the theatrical methods, as education and nurturing tools, it becomes possible to build a foreign language creative environment, which, on the one hand, has a lingual-didactic goal – promoting the foreign language acquisition; and, on the other – artistic-aesthetic – helping the students to integrate into a multicultural environment and realize their creative potential.

Conclusions. Theatrical methods, such as stage adaptation, dramatization, game existence, physical action, implementation in curricular and extracurricular forms of education and upbringing at the university plays an important role in forming students' human and professional qualities. All these methods, which, on the base of literature possess unlimited educational and nurturing potential along with the performing arts implementation, can be used in various types of classroom and extracurricular activities. The student drama studio is the well-organized creative platform where students' nurturing via art occurs and, as a result, artistic-aesthetic values and needs are formed. Drama art is becoming a good entertaining-cultural and essential educational tool influencing an individual creative and socio-cultural development; therefore there is a need for more active use of theatrical art in socio-educational practice.

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