

REGULATORY FRAMEWORK FOR THE FORMATION OF ACTING SKILLS IN PROFESSIONAL PRE-HIGHER EDUCATION STUDENTS BY TRAINING METHODS

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Vasyl Baraniuk, Postgraduate Student of the Social Work and Management of Sociocultural Activities Department, Ternopil Volodymyr Hnatiuk National Pedagogical University

REGULATORY FRAMEWORK FOR THE FORMATION OF ACTING SKILLS IN PROFESSIONAL PRE-HIGHER EDUCATION STUDENTS BY TRAINING METHODS

The article presents the regulatory support for forming acting skills in professional higher education students using training. The educational programs of training of professional junior bachelors of artistic specialties in the field of knowledge 02 Culture and Art of six institutions of professional higher education are analyzed. Among the disciplines aimed at forming acting skills in future specialists in the performing arts, the priority is "Fundamentals of Acting" or "Actor's Skill", "Fundamentals of Screenwriting" or "Stage Skill", "Stage Speech" or "Fundamentals of Stage Speech Culture", "Stage Plastic", "Actor's Work on the Image", "Educational and Stage Practice".

Keywords: acting; regulatory support; professional training; future actors; future specialists of the performing arts; training. Fundamentals of acting; Stage skills.

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Василь Баранюк, аспірант кафедри соціальної роботи та менеджменту соціокультурної діяльності Тернопільського національного педагогічного університету імені Володимира Гнатюка

НОРМАТИВНЕ ЗАБЕЗПЕЧЕННЯ ПРОЦЕСУ ФОРМУВАННЯ АКТОРСЬКОЇ МАЙСТЕРНОСТІ У ЗДОБУВАЧІВ ФАХОВОЇ ПЕРЕДВИЩОЇ ОСВІТИ ЗАСОБАМИ ТРЕНІНГУ

У статті представлено нормативне забезпечення процесу формування акторської майстерності у здобувачів фахової передвищої освіти засобами тренінгу. Встановлено, що формування акторської майстерності є творчим видом діяльності, який вимагає розвитку всіх сторін індивідуальності та обдарованості майбутніх фахівців сценічного мистецтва. "Акторську майстерність" визначено, як особливий стан переживання ролі, якого можна досягнути за допомогою тренування. Виокремлено спеціальні компетентності державного освітнього стандарту фахової передвищої освіти України фахового молодшого бакалавра галузі знань 02 Культура і мистецтво,

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спеціальності 026 Сценічне мистецтво, що сприятимуть формуванню акторської майстерності. Проаналізовано освітні програми підготовки фахових молодших бакалаврів мистецьких спеціальностей галузі знань 02 Культура і мистецтво шести закладів фахової передвищої освіти. Серед навчальних дисциплін, що спрямовані на формування акторської майстерності у майбутніх фахівців сценічного мистецтва, першочерговими є “Основи акторської майстерності” або “Майстерність актора”, “Основи сценарної майстерності” або Сценарна майстерність, “Сценічна мова” або “Основи культури сценічного мовлення”, “Сценічна пластика”, “Робота актора над образом”, “Навчально-сценічна практика”. Особлива увага приділена дисципліні “Основи акторської майстерності”, яка фігурує практично в усіх освітньо-професійних програмах підготовки. Встановлено, що тренінгові дисципліни наявні лише в двох освітньо-професійних програмах, що є суттєвою прогалиною у процесі професійної підготовки майбутніх акторів.

Ключові слова: акторська майстерність; нормативне забезпечення; професійна підготовка; майбутні актори; майбутні фахівці сценічного мистецтва; тренінг; Основи акторської майстерності; Сценічна майстерність.

Statement of the problem in general and its connection with important scientific or practical tasks. Nowadays, the problems of integration in the education of future actors are becoming increasingly relevant and important, since the professional activity of an actor is characterized by the identification and integration of various humanitarian knowledge. In this regard, there is a growing need to identify approaches to solving the problems of selecting educational content and pedagogical tools in the process of training future specialists in the performing arts. In our case, the process of forming acting skills is of interest, since this type of activity is undoubtedly creative and requires the development of all aspects of individuality and talent in the personality of the future actor.

It should be noted that today theater art is increasingly being used in the professional training of future performing arts professionals, as it is a means of diagnosing creative abilities, a way of mental and spiritual development, a method of self-knowledge and psychocorrection. The playful nature of the theater and acting not only allows for a holistic approach to the educational process in the unity of the basic processes of development, socialization, and education of the individual but also ensures the mental development of the student, using the cultural phenomenon of acting as a way to form and enrich all aspects of his or her personality.

Analysis of key studies and publications addressing the problem and serving as a basis for the author’s research. The training of a specialist is a complex and multifaceted process aimed at the comprehensive development of their personality. The object of the research is the process of formation and development of skills and abilities in future actors (O. Kryvosheeva, N. Stadnichenko). Particular attention is focused on the content, forms, and methods of training future stage art professionals within the system of professional education (M. Barnych, Yu. Bilynska, N. Horbachuk, I. Kabanova, A. Kolenko, L. Lymarenko, H. Lokarieva, O. Soroka, etc.). The potential of using various types of training in preparing students in the field of knowledge 02 “Culture and Arts” has been

studied by V. Bohatyriov, N. Ihnatieva, V. Sementsov, Yu. Starostin, S. Yurchenko, and others.

Highlighting the previously unresolved parts of the general problem to which this article is devoted.

However, despite the sufficient level of research on this topic, the problem of regulatory support for the process of forming acting skills in future specialists in the performing arts should be considered in more detail.

Formation of the purpose of the article (statement of the task). The main purpose of this work is to analyze the regulatory support of forming acting skills in applicants for professional higher education through training.

Presentation of the main material. In our understanding, “acting is a special state of experiencing a role that can be achieved through training” [10, 6]. We fully support L. Natanchuk that “students must realize that acting is a daily creative work on themselves, which requires perseverance, willingness to constantly expand their knowledge and improve their skills” [2, 4].

The formation of acting skills of students of performing arts requires proper professional training.

The current practice of professional training of future actors is related to the implementation of the state educational standard of professional higher education of Ukraine for a professional junior bachelor in the field of knowledge 02 Culture and Art, specialty 026 Performing Arts [1]. Analyzing this standard, we have identified special competencies that will contribute to the formation of acting skills of future performing arts professionals: “SC 3 Ability to use professional terminology; SC 4 Ability to create an artistic image or organize a stage project; SC 5 Ability to integrate knowledge from other art forms into their own artistic practice; SC 6 Ability to work with texts, understand/generate a creative idea, plan, director’s (stage director’s) task and implement/execute them in educational and performance activities; SC 8 Ability to find organizational solutions to perform professional tasks in the field of performing arts (in accordance with the educational and professional program); SC 10 Ability to present the results of their creative (stage and / or organizational) activities; SC 11 Ability to organize and conduct individual and / or collective rehearsal process

in the conditions of educational and / or stage activities, including the introduction of organized leisure (in accordance with the educational and professional program); SC 12 Ability to transfer knowledge, apply professional and pedagogical methods, approaches, technologies, knowledge of age psychology in the conditions of work with an amateur group" [1, 6–7].

It should be emphasized that "the list of competencies and learning outcomes provided in the Standard is not exhaustive" [1, 11]. Accordingly, institutions of professional higher education have the opportunity to identify additional competencies depending on the uniqueness, specialization, or name of the educational and professional program.

Studying the current trends in training future actors for professional communication in various educational institutions and abroad, N. Stadnichenko found out "that each educational institution has accumulated a rich creative and pedagogical experience in the professional training of future actors" [11, 129]. We, in turn, tried to focus our attention on institutions of professional higher education that provide professional training for future performing arts professionals.

To find out the current state of acting skills formation in applicants for professional higher education using training technologies, we analyzed the educational programs for training professional junior bachelors of artistic specialties in the field of knowledge 02 Culture and Art at six institutions of professional higher education: Terebovlia Professional College of Culture and Arts [3]; Professional College of Culture and Arts (Kalush) [6; 8]; Lviv Professional College of Culture and Arts; Professional College of the Kyiv Municipal Academy of Circus and Variety Arts [7]; Municipal Institution "Chernivtsi Regional Professional College of Arts named after S. Vorobkevych" [5] and Municipal Institution of Higher Education "Academy of Culture and Arts" of the Transcarpathian Regional Council [9].

The peculiarities of the formation of acting skills in future specialists of the performing arts are reflected in the following educational components: "Fundamentals of acting" (9–12 Cr.) or "Actor's skill" (25 Cr.); "Fundamentals of scriptwriting" (12–13 years) or "Scriptwriting" (15 Cr.); "Stage speech" (9–13 Cr.) or "Fundamentals of stage culture" or "Fundamentals of Stage Speech Culture" (12 Cr.); Stage Plasticity (3–6 Cr.); "Actor's Work on the Image" (6 Cr.); Educational and Stage Practice (6 Cr.). These disciplines are focused on the formation of a full-fledged creative personality of a future specialist in the performing arts, the development of skills to consciously approach the mastery of acting tools and techniques, the development of certain practical skills in the process of long-term training, accustoming to daily work on oneself in the process of learning, fostering the need to form and improve acting skills throughout the future professional life.

One of the main disciplines that contribute to the formation of acting skills is the discipline "Fundamentals of Acting", which appears in almost all educational and professional training programs for future specialists in the specialty 026 Performing Arts of professional higher education institutions. We are deeply convinced that it is the basic discipline of the theater cycle, which uses and coordinates all the practical skills that students acquire in the process of mastering practical classes in stage speech, plastic, and musical disciplines. Therefore, we will characterize it in more detail.

An integral part of the practical part of this discipline is psychophysical training, which contributes to the formation of the ability to act organically on the stage, relieve anxiety and tension before the performance, develop imagination, memory, and attention, and improve the culture of feelings and emotions.

The purpose of the discipline "Fundamentals of Acting" is to train a qualified specialist in the field of knowledge 02 Culture and Art, who has theoretical knowledge and practical skills in acting for professional performance.

Let's focus on some of the course topics. Thus, the topic "Development of the actor's psychophysical apparatus" reveals the characteristic features of training and drill. Attention is paid to practical work on the initial mastery of the elements of organic action on stage: the development of natural acting skills, psychophysical training in mastering the basic elements of internal and external acting techniques (attention, mental and physical freedom, imagination and fantasy, sense of truth and faith, observation, emotional memory, etc.) Important for future actors are the basics of organic existence on stage: logic and sequence of actions, perception, evaluation, influence, film of visions, and inner speech. The development of the psychophysical apparatus of the future actor is impossible without knowledge of the structure of the stage action (proposed circumstances, event, conflict, task). Stage communication can be developed through various group exercises and sketches. "I, in the proposed circumstances" is the main condition for performing sketches and exercises.

In our opinion, the practice-oriented topic "Practicing Elements of Psychotechnics in Training Etudes" is interesting. Etudes can be different: single, paired, with a simple plot for one event, etudes on "Memory of physical actions", "Observation of animals", "Smart things" or "Soul of a thing", etc. Students need to realize the importance of the methodological principle "From exercise to sketch, from sketch to role". It is necessary to consider issues related to the transfer of an exercise into a sketch; working out the elements of the actor's psychotechnics in single and paired sketches with the simplest plot for one event; synthesizing personal experience of perception of the world around and observations, etc.

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The topic that reveals the peculiarities of the actor's behavior on stage is "Stage Action", in which attention is paid to the consideration of complicated exercises, various etudes (pairs, triples, masses, with more complex events and themes, etc.) In addition, this topic focuses on communication as the basis of stage action, its continuity, and productivity. Finding adaptations is the most important element of interaction with a partner. Evaluation is the process of forming an attitude towards the object of attention, comprehending this attitude, and searching for an appropriate action. The following are necessary for consideration: analysis of the proposed circumstances, logic and sequence of actions, stage task; verbal action; and approach to understanding the author's text.

Particularly popular among students is the topic "Etudes based on drama", which teaches them to determine the relationship with a partner that dictates the behavior of the actor in the etude and excerpt. In the process of studying this topic, students develop the ability to achieve their goals, taking into account the circumstances.

In our opinion, the topic "Character and Characteristics" is creative, as it focuses on creating a lifeline for the protagonist (based on the author's text), identifying social and other reasons that determine the formation of the character and actions of the hero. Students are interested in finding external characterization and its connection with the character's appearance: makeup, costume, manners, plastic, speech features, etc. Students like to work on passages that involve complicated events and proposed circumstances, in particular of a historical or social nature, more difficult to perceive, different in genre and style of drama. Characterization training (studies to find the characteristics of animals, objects, and natural phenomena) is also interesting.

The topic "Genre and stylistic features of the stage image" is devoted to the genre and stylistic features of the chosen play, and their expression in the actor's way of being. The creation of a character's lifestyle and behavior by the genre nature of the literary material. The influence of the play's stylistic and genre features on the form of the role's stage embodiment is considered.

Another important topic for the formation of acting skills is "Creative interaction with the director in the process of creating a play". The main issues are working on a role in a play; effective analysis of the play and effective analysis of the role; super-tasks of the role and super-tasks of the play; and creating a character biography based on the sketch method. At the same time, the content of the play is studied in its ideological, historical, and other aspects, ideas, and characteristic features. A search is made for the cross-cutting effect of the role and the future performance. Work is underway to create the "background" of the role. Students practically comprehend the concept of "transformation",

searching for the internal and external character of the role in the process of transformation.

In the context of our study, the topic of "Role training" is important, in which training is considered as the basis for creating a role. For this purpose, modified exercises are used to comprehend the role within the framework of the director's idea of the performance. The method of physical actions is practiced as the basis for creating a thorough line of the role. The sketch method is a way to create a biography and "background" of the role, improvisational feeling of the actor, and correct and accurate adaptations.

The program of the discipline "Fundamentals of Acting" is based on the principle: "from conscious mastery of acting technique to subconscious use". The main elements that develop the student's apparatus are: attention, stage communication, imagination and fantasy, emotional memory, sense of truth and faith, perception, and mastery of the proposed circumstances.

Practical exercises include "Exercises to remember physical actions", "Observation studies on various topics" (animals, objects, actions, etc.), "Studies on organic silence", "Studies on the development of professional skills", "Studies on events", "Studies on creating an atmosphere", "Studies on the development of imagination", etc.

The work on the sketch itself is important. It is important to take into account the fact that the sketch is based on an artistic idea and an elementary super-task that determines the through action. Thus, unlike an exercise, the element of chance in the development of events is excluded. Therefore, a stage sketch has many features of art that are either absent in exercises or appear as an exception. Each time you repeat the sketch, you need to treat well-known facts, events, and actions as something that arises for the first time, that is, to create an organic process in more complex conditions. The etude is a kind of link between artistic technique and the stage method. It consolidates the initial skills of the future actor's work on himself and leads to the next stage – work on the play and the role. But unlike a play, where all the roles are written by the playwright, the student has to create the logic of the action and use his or her own words to express it.

We would like to focus on the consideration of certain topics of another important academic discipline that contributes to the formation of acting skills. We are talking about "Fundamentals of Scriptwriting", the content of which involves the process of mastering the specifics and peculiarities of developing scripts for cultural and leisure programs of various genres. The purpose of the discipline is to develop students' knowledge, practical skills, and abilities in the field of drama and script development for cultural and leisure programs of various genres.

Having analyzed the content of the discipline "Fundamentals of Screenwriting", we will focus on some

topics that, in our opinion, will contribute to the formation of acting skills in applicants for professional higher education. For example, the topic “Script and Characteristics of Script Expressive Means” reveals the content of the concepts of “script” and “script plan”, describes the features of the script of a cultural and leisure program, and reveals the compositional construction of action in the script. Interesting are the questions about architectonics, types of conflicts, the three “effects” of the program (presence, complicity, participation), and their interaction. The plot and storyline of the script are important; the synthetic nature of the cultural and leisure program is also important. The means of its expression include documentary, fiction, technical, folklore, etc. In practical terms, it is important to choose a real character, and analyze the “living word” and its use in the script, the principles of selecting expressive means, and techniques for activating the audience.

Working on the topic “The main stages of working on a script”, students understand the essence of the ideological and thematic concept of the script: the problem, the theme, the idea, and the goal. It is interesting for their comprehension to reflect on the main features of a playwright’s work: conflict, plot and composition. In practical classes, the attention of future actors is focused on the compositional construction of the script by the basic principles of drama in cultural and leisure programs: the logic of theme development, action building, completeness of each episode, and the interconnection of all program blocks. Students study the bibliography of the script and analyze and select various expressive means, and artistic and musical design.

The topic “Basic Methods and Techniques of Script Development” focuses on the essence of the concept of “theatricalization”, and its characteristics, means, and types of theatricalized cultural and leisure programs. Particular attention is paid to the description of types of illustration (artistic, photographic, diagram, layout, document), its principles (correlation of ideological content and artistic form of the event; psychological justification of the combination of logical and emotional principles in the script; integrated use of artistic and visual means and various types of art). Staging in the structure of the drama of cultural and leisure programs.

An interesting topic that studies analyzes and selects various means of expression (documentary, fiction, game, folklore, etc.) to reveal the ideological and thematic concept of the script is “Identification of means of expression and methods of activating the audience of a group script” Development of the plot structure of the action in the script, taking into account the selected means; use of theatricalization, illustration, and staging techniques in a group script; incorporation of various audience activation techniques (game,

fiction, journalistic, and directorial) into the script content – this is an incomplete list of issues presented in the topic.

The discipline “Stage Speech” is also presented in all analyzed educational and professional programs. Its purpose is to develop the skills and abilities of stage presentation of material; and to reveal the artistic, leadership, and communication capabilities of a future specialist in the performing arts. Accordingly, the tasks are to develop the ability to think on stage; to understand the importance of resonance and articulation, the role of hearing in voice development; to reveal the need for intonation contrasts; and to master the skills of controlling speech on stage. The results of studying the discipline “Stage Speech” should include the development of self-presentation skills, the creation of a psychologically favorable climate in the team; methods of speech influence, etc.

The educational component in all educational and professional training programs for applicants for professional higher education in the specialty 026 Performing Arts “Stage Plastic” involves the practical development of stage movement, acting plastic; and plastic rhythm education. The discipline focuses on the free mastery of the muscular apparatus, well-developed coordination, a sense of musical style, expressiveness of gestures and postures, and the correct distribution of energy and breathing during movement. Future junior bachelors majoring in 026 Performing Arts in the process of studying the discipline “Stage Plastic” get acquainted with various techniques and principles of movement (working with the center of gravity, working with the floor, etc.). During practical classes, the body is thoroughly prepared for performing movements of various kinds (fast, slow, smooth, sharp, power, coordination, impulse, long, etc.). Students develop the ability to work with an object and feel it. In addition, they develop plastic improvisation, flexibility and mobility, correct posture with the help of acrobatics elements; master the elements of stage combat without weapons and the technique of stage falls.

Conclusions. In the course of the study, we realized that training disciplines are available only in two educational and professional programs, which is a significant gap in the process of professional training of future actors since during the training students gain new experiences in different areas. Firstly, it is the acquisition of new psychological information concerning personality traits, processes of interaction in a group, when making contact with a partner, and techniques of effective communication. Secondly, it is the implementation of new skills and abilities to communicate in pair interaction, as part of a group, that is, the development of professional interaction techniques. Thirdly, it is the development of a wide range of emotional manifestations, gaining experience in expressing different states of mind through facial expressions and gestures.

