



Наталія Благун,

доктор педагогічних наук, професор, професор кафедри педагогіки початкової освіти,
Прикарпатський національний університет імені Василя Стефаника (м. Івано-Франківськ, Україна)

Nataliia Blahun,

Doctor of Pedagogic Sciences, Professor, Professor at the Department of Primary Education Pedagogy
Vasyl Stefanyk Precarpathian National University, (Ivano-Frankivsk, Ukraine)
nataliia.blagun@pnu.edu.ua
ORCID ID 0000-0002-9133-2638

УДК 373.31

ПІДГОТОВКА ВЧИТЕЛЯ ДО ВИКОРИСТАННЯ ТЕАТРАЛІЗОВАНИХ ЗАСОБІВ НАВЧАННЯ В МОЛОДШІЙ ШКОЛІ

Анотація. В статті досліджено, що сучасні навчальні заняття школярів базуються на використанні раціонального логічного способу отримання знань. Якщо не задіяна емоційна сфера особистості, то почуттєві здібності поступово атрофуються. Доведено, що у сучасних умовах, «вільний час» повинен бути раціонально організований для стимулювання процесу формування мотивованої творчої ініціативи людини. Визначено театралізовану діяльність як джерело розвитку почуттів, переживань і нових відкриттів молодшого школяра, яка залучає його до розвитку духовних цінностей і є конкретним, видимим результатом. Проаналізовано, що реальна театралізована діяльність - це синтез фізичної, емоційної й інтелектуальної складової участів дійства, побудований на його ігровому характері. Поступово зростаюча активність використовуваних ігор призводить до зростання активності молодших школярів та досягає свого піку під час кульмінації. Розглянуто праці відомих педагогів сучасності, які дозволяють дійти висновку, що для модернії педагогіки якісно новим стає технологічний підхід у проектуванні педагогічних процесів. Основу технологій театралізованої діяльності становить їхній інтерактивний характер і художньо-педагогічна спрямованість. Змодельовано процес створення педагогічного дійства. Доведено, що, якщо не передбачається присутність глядача, тобто дія побудована у формі сценарної гри, то творча активність самих учасників досить обмежена та губиться непередбачуваністю, неочевидністю її результату, які є одним зі стимулів ініціативності дітей. Якщо в театралізованій дії бере участь глядач, то йому надається та частка активності, яка властива глядачеві театрального спектаклю, тобто він тільки споглядає, співпереживає, та відчуває себе співпричетним до подій на сцені. У цьому варіанті глядач не є повноправним учасником дії, а виступає більше в якості об'єкта впливу виконавців та акторів.

Ключові слова: вчитель, драматизація, ігрова діяльність, молодший школяр, особистість, початкова школа, театралізація.

PREPARING THE TEACHER FOR THE USE OF THEATRALIZED TEACHING MATERIALS IN PRIMARY SCHOOL

Abstract. In the article investigated that modern educational classes of schoolchildren are based mostly on a rationally logical way of acquiring knowledge. If the emotional sphere of the personality is not involved, then the sensory abilities gradually atrophy. It is highlighted that in the modern sense, "free time" should be rationally organized to stimulate the formation of motivated creative initiative. It is determined that theatrical activity is a source of feelings development, experiences, and discoveries of the preschooler, which attracts him to spiritual values and is a concrete, visible result. It is analyzed that the real theatrical activity is a synthesis of physical, emotional, and intellectual activities of the participants of the action, built on its playful nature. It is proved that the game activity in the theatrical action is expressed in the physical, emotional, and intellectual game activity of the participants. Gradually increasing the activity of the games used leads to increased activity of participants, reaching its peak in the climax. The works of well-known modern teachers are considered, which allows us to conclude that the technological approach in the design of pedagogical processes is becoming qualitatively new for modern pedagogy. The basis of theatrical technologies is their interactive nature and artistic and pedagogical orientation. The process of creating a pedagogical action is modeled. It is proved that if the presence of the spectator is not expected, i.e. the action is built in the form of a scripted game, all children are involved in the game, i.e. the creative activity of the participants is limited by the script, the unpredictability is lost. If the spectator takes part in a theatrical action, then he gets the share of activity that is inherent in the spectator of a theatrical performance, that is, he only contemplates, empathizes, and feels involved in activities on stage. In this version, the spectator is not a full participant in the action but acts more as an object of influence of performers and actors. Audience activity is not programmed in such a play.

Keywords: teacher, dramatization, play, primary school student, personality, primary school, theatricalization.

INTRODUCTION

The problem formulation. Modern pedagogy aims to find new methods of forming the personality of primary school children through extracurricular activities.



Forms of pedagogical work with primary school children are becoming more and more popular, in which the role of an independent subject of mastering cultural experience is offered not as a passive object of pedagogical influence. Thus, one of the most effective socio-artistic forms of pedagogical practice is theatrical activities. Theatrical activities as a bright, spectacular, active form of work with children are widely used in pedagogical practice. Its popularity is caused by the closeness game activity to the child. Theatrical activity is a complex entertainment in which the performer enjoys the process, thereby satisfying their not entertaining but educational interests and needs.

Aim and tasks research. Modern school activities are based mostly on a rationally logical way of acquiring knowledge. If the emotional sphere of the personality is not involved, then the sensory abilities gradually atrophy. The game harmoniously develops a person's versatility, and together with theatrical performance, the active reaction of each participant is amplified in the emotional resonance, which arises due to a significant event for children, the influence of art, and avalanche-like growing collective emotions. Game activity is able to cause a positive educational effect, and each time the game activity of its participants will only increase. Based on this, the aim of the article is to investigate the impact of theatrical activity as an element of the communicative-game system on the development of personality.

RESEARCH METHODS

To achieve this goal and solve tasks in the article was used theoretical methods of research: analysis, synthesis, interpretation, generalization, and systematization.

RESULTS OF THE RESEARCH

In the modern sense, "free time" must be rationally organized to stimulate the formation of a motivated creative initiative of people.

Throughout our lives, we are faced with theatrical activities. In kindergarten - in role-playing games for children, shows which are dedicated to various holidays. In primary school, students willingly participate in theatrical performance programs, learn vital skills, form their own values. Pupils gladly take part in traditional festive and ceremonial events.

For children of primary school age, the main activity is to play, which is rightly considered a companion of childhood. The connection between theatrical and children's play activity can be traced in many scientific studies, where a child's play is considered as "facial art of an actor", "dramatic or theatrical instinct", "child's art", "a form of primitive dramatic art" (Havryliuk, 2004).

Theatrical activity is a source of feelings development, experiences, and new discoveries of a preschooler, which attracts him to cultivate spiritual values. This is a concrete, visible result. But we should not forget that theatrical activities affect the development of the emotional sphere of the child, forcing him to sympathize with the characters, support them, empathize with the stories that take place (Volkova & Chesniak, 2015).

Real theatrical activity is a synthesis of physical, emotional, and intellectual activities of the participants in the action, built on its playful nature. The forms of such game activity include not only the game in its explicit form but also ceremony, carnival actions, etc. (Malooka, 2017; Korolenko, 2017).

As practice shows and confirms the postulates of age psychology, in the children's team, all activities are playful, which is largely due to the dominance of syncretism in children's worldview. Play activities, in our view, are crucial for children's theatrical action. All its other components are not a goal, but a means of intensifying the game activities of team members. Excessive fascination with the plot, the complexity of the artistic characters, the attempt to surprise the audience with an unusual transformation of the play space, the desire not to play with children, but to teach them something new, lead to a lack of playing in action. Such a game program turns boring and becomes uninteresting (Panfilov, 2007).

Game activity in theatrical action is expressed in the physical, emotional, and intellectual action of participants. Gradually increasing activity of the used games leads to an uptick in activity of participants, reaching the peak in culmination. Especially important in pedagogical terms is the ability of the game to form the emotional sphere of the child. The modern world is becoming more pragmatic, rational, and selfish. The famous German psychologist Erich Fromm remarked that the feelings of modern people are rude, fade, turn into unbridled passions (Fromm, 2010).

The technological approach in designing pedagogical processes becomes qualitatively new for modern pedagogy. The concept of "technology" has been used for a long time (Malooka, 2018; Kutsak, 2018), but everyday life began to enter the last decades of the last century, due to the development of entrepreneurs that develop know-how. They began to sell licenses to manufacturers, giving them the right to manufacture their products. All accompanying documentation was added to the license, including a detailed description of the methods and means of production. The modern understanding of pedagogical technologies is not unambiguous. According to the preconditions of using the term "technology", pedagogical technology is a system of conditions, forms, methods, tools, and criteria necessary to achieve the pedagogical goal (Sysoieva & Batechko, 2011).

The basis of theatrical technologies is their interactive nature, artistic and pedagogical orientation. In this case, the artistic side of theatrical activities can not be considered as a mechanical introduction into the decoration of the space by ornamental elements or isolated from each other mixed types and genres of art. Theatrical activity is a complex system, an independent artistic value as an element of art, as well as a socio-pedagogical phenomenon that synthesizes a unique artistic whole. It has its own unique drama, ethical and aesthetic principles.

In the semiotic aspect - if theatrical activity acts as a sign, then its meaning is the artistic image. The artistic image represents the "whole organism". There is nothing official, mechanical, accidental in it. Its unity is perfect, and the components are meaningful (Hipters, 2008; Nadolnyi, 2010).



There are three hypostases of the theatrical activity image: conditional-symbolic, figurative-game, musical (noise). They must be in unity and complement each other (Ostrom, et al., 2002). And the image of this system must be expressed in all components of the triune artistic image.

The idea of creating a pedagogical theatrical action begins with the author's opinion, which seeks to convey to the participants of the event, for which he creates it, what artistic and pedagogical goals were set. The idea lies in the range of life problems that concern future program participants. The idea should also correspond to the pedagogical objectives of the event and be close to the worldview of the author. The idea is the basis of the plan, the main idea of the author, and his author's assessment of the event that formed the basis of such an action. What will be told in the theatrical program, which will be the basis of it, is reflected in the topic, which highlights important issues for the author of the event. It should also be close not only to the author of the program but also determined by the range of issues concerned to the audience, i.e. be socially and personally oriented. Defining the ideological and thematic basis, the author formulates why he undertook the production, what opinion he seeks to convey to the viewer (idea) and what he is going to tell to the potential viewer.

Considering theatrical action as a pedagogical phenomenon, you need to pay special attention to the game as a practical game material of the program. This is, first of all, a set of entertainment: games, competitions, lotteries, songs, dances that fill its game content, the choice of actors (including real characters), writing game dialogues. All these components must correspond, first of all, to the purpose, tasks, ideological and thematic basis, features of the game audience, characteristics of the venue of the event. The dynamics of the program's games are chosen on the principle of increasing the degree of emotional and physical activity of its participants. It is important that the game activity is characterized by genre diversity: shouting, moving games, songs, dances, tricks, riddles.

If in this consideration of theatrical action to divide the participants into performers and spectators, we can draw two conclusions.

First, if the presence of the spectator is not provided, i.e. the action is built in the form of a scripted game, all children are involved in the game, i.e. the creative activity of the participants is very limited by the game scenario, unpredictability is lost.

Secondly, if the spectator takes part in a theatrical action, then he gets the share of activity that is inherent in the spectator of a theatrical performance, he only contemplates, empathizes, and feels involved in the activities on stage. In this version, the spectator is not a full participant in the action but acts more as an object of influence of performers and actors. Audience activity is clearly not programmed in such a play. The spectator does not fully become a "co-author" of the events taking place on the stage.

However, teachers-practitioners who organize extracurricular educational activities, insert in the term of theatrical activities a different meaning. They consider it as a set of different games and competitions connected by a single plot. This understanding of dramatization does not reflect the fullness of this phenomenon, because, in this definition, many key points are missed.

In the pedagogical literature and practice, the concept of "theatrical game" is widely used, which is consonant with the category of "theatrical game" ("theatrical game program"). Such syntactic closeness of these phrases can also lead to an ambiguous understanding of dramatization.

The play-dramatization is based on a plot performed by children. The peculiarity of the games is the presence of theatrical attributes: stage, curtain, make-up, costumes, scenery. Theatrical games are played especially for the public or in the form of mass action (Havryliuk, 2004; Kutsak, 2018). But, unlike the play, the plot they have a canvas for improvisation. Improvisation is the game itself. If there is no improvisation, there is no game. As we can see, the game of theatrical play involves children playing as actors. To be quite precise - children's play in the theater and/or actors. Accordingly, all those who remained in the hall, namely children or adults, according to the rules of the game, must play the role of spectators. The game of spectators is active only to a certain extent. Viewers should applaud, laugh at the right time or express other emotions, that is, react in a certain way to what is happening. Since in a theatrical stage performance the leading form of communication of actors is dialogue, and communication of actors with spectators is practically absent, game - theatrical performance, as a rule, is not a collective game, and game activity of spectators is minimum. The plot of the game-dramatization is also peculiar. Deviations from it or loss of the plotline, on the contrary, can lead to creative improvisation of the child. The plot is just the basis for the game, its scenery, the proposed circumstance. The child does not play a plot or even staged poetry, song, or fairy tale, but a theater, an actor, with all its inherent manners and attributes.

The principle of building a theatrical game program is different. It is such only when the team for which this game program is designed, is fully involved in gaming activities. Actors play not only with each other but also with other participants in an action. The plot of the game program is usually mandatory. Prolonged gaming activity causes the game to be interrupted or even stopped, i.e. the participants lose interest in it. Neglecting the plot can create misunderstandings on the part of game participants, that is, a drop in-game activity.

Game-dramatization can be used in the game program as one of its elements. The game program can be built as a game of theatrical play (by analogy with the theatrical form "theater in the theater"). For example, as a staging game, you can create a game program based on a particular well-known plot with the casting of actors, their rehearsal, disguise, makeup.

Activation of the audience is called by the nature of theatrical action, which provides a figurative and semantic course, compositional construction, the laws of origin and development of the game conflict, the presence of vivid images. With the help of figurative-semantic acting of the script, a concrete expressive-plastic line of the idea of action is formed.



The driving force of any action is conflict. However, the festive situation is in principle the opposite of the conflict. The themes of some scenarios generally reject the basis of conflict, or such a conflict is quite conditional, built on the level of the struggle of ideas. For example, humorous, imaginary conflicts are added to folk holiday customs. They parody disagreements in everyday life, creating a humorous conflict situation (Korolenko, 2017; Panfilov, 2007). In a theatrical action, the driving force of the action is a game conflict: the main and one or a group of players, a conflict of the equal number of parties, traps, disputes, game dialogues, humorous arguments of personalized presenters. Conflict resolution in the program can be overcoming obstacles, confrontation of forces, skills, dexterity, erudition. According to the scientist, most scenarios of theatrical events are based not on dramatic conflict, but on certain directing and staging techniques: theatrical conference of presenters acting on behalf of selected characters or on their own behalf, end-to-end elements of decoration, external symbolism of the holiday.

The selection of game material must take into account the specific characteristics of the venue, such as size, natural and artificial constraints, the way the public is accommodated, the degree of enclosure, the presence or absence of a stage, the construction of one or more venues, the time of year and time of day, natural interior or relief, possibility to design, etc. Also important are the technical characteristics: the possibility of using sound and lighting equipment, the presence or possibility of using spectacular technical tools.

It should be noted that despite the popularity of theatrical forms of pedagogical activity in the literature no single definition of this phenomenon. "Theatralization" is interpreted as a method of teaching children by the theater tools (a complex system of using all expressive means of the theater) or education in the process of theatrical activities, the educational influence of theatrical team on the individual.

CONCLUSIONS AND PROSPECTS OF FURTHER RESEARCH

A systematic analysis of theatrical performance as a pedagogical, socio-psychological, and artistic-aesthetic phenomenon allowed us to determine the playful essence of the theatrical action of a children's group. Children's theatrical action is a complexly organized, artistically expressed, and pedagogically directed role-playing game interaction of children (children's collective game), built on the laws of drama, which is based on a real or fictional event. The importance of the event is obvious to the participants. It artificially formed to stimulate the desire for game communication in its participants. The purpose of such interaction is the satisfaction and formation of new play interests and needs of children, which by their nature belong to a higher level, and develop the play culture of everyone.

REFERENCES

- Fromm, E. (2010). The heart of man: Its genius for good and evil. Riverdale, NY: American Mental Health Foundation Books (in English)
- Havryliuk, S. (2004). Pedahohichna efektyvnist teatralizovanoj diialnosti ditei riznoho viku v navchalno-vykhovnomu kompleksi "shkola – doshkilnyi navchalnyi zaklad" (Pedagogical efficiency of theatricalized activity of children of different ages in the educational complex "school - preschool education"). Psicholohoh-Pedahohichni Problemy Silskoi Shkoly, 99, 148-156 (in Ukrainian)
- Hipters, Z. V. (2008). Kulturolohiia. Slovnyk-dovidnyk (Culturology. Glossary) (in Ukrainian)
- Korolenko, Ye. O. (2017). Spetsyfika teatralizovanoho sviata yak kulturno-mystetskoho yavyshcha (The specifics of theatrical festival as a cultural and artistic phenomenon). Molodyi vchenyi, 9, 204-207 (in Ukrainian)
- Kutsak, S. (2018). Masovi sviata nezalezhnoi Ukrayni: tradysii ta innovatsii (Mass celebrations of independent Ukraine: traditions and innovations). Kultura i suchasnist, 2, 39-47 (in Ukrainian)
- Malooka, L. (2018). Orhanizatsia masovykh sviat (Organization of mass celebrations). Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv. Seriia: Menedzhment sotsiokulturnoi diialnosti, 2, 134-146 (in Ukrainian)
- Malooka, L. V. (2017). Teatralizovane masovo sviato yak sotsiokulturnyi fenomen (Theatrical mass celebration as a sociocultural phenomenon). Visnyk Natsionalnoi akademii kerivnykh kadrov kultury i mystetstv, 3, 61-64 (in Ukrainian)
- Nadolnyi, I. F. (2010). Filosofia. Slovnyk-dovidnyk (Philosophy. Glossary) (in Ukrainian)
- Ostrom, E., Dietz, T., Dolsak, N., Stern, P. C., Stonich, S., & Weber, E. U. (2002). The drama of the commons: Committee on the human dimensions of global change. Washington D.C.: National academy Press (in English)
- Panfilov, V. V. (2007). Prazdnik i Igра. Rezhisseru prazdnika ob igre. Igrovoe deistvo v dramaturgii prazdnika (Celebration and Game. To the director of the holiday about the game. Game action in the drama of the holiday). Moskva (in Russian)
- Sysoieva, S. O., & Batechko, N. H. (2011). Vyshcha osvita Ukrayni: realii suchasnoho rozvytku (Higher education in Ukraine: the realities of modern development) (in Ukrainian)
- Volkova, V. A., & Chesniak, T. O. (2015). Rol teatralizovanoj diialnosti u rozvytku tvorchykh zdibnostei starshykh doshkilnykiv (The role of theatricalized activity in the development of creative abilities of senior preschoolers). Pedahohika Formuvannia Tvorchoi Osobystosti U Vyshchii I Zahalnoosvitni Shkolakh, 43 (96), 82-88 (in Ukrainian)

Received
Accepted

02.09.2021
22.09.2021