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DIFFERENT TYPES OF TRAINING'S POTENTIAL IN THE FORMATION OF ACTING SKILLS OF FUTURE SPECIALISTS OF SPECIALTY 026 PERFORMING ARTS

Olga Soroka, Doctor of Pedagogical Sciences, Professor, Head of the Department of Social Work and Management of Socio-Cultural Activities, Ternopil National Volodymyr Hnatiuk Pedagogical University.

ORCID: 0000-0003-1483-8974

E-mail: Sorokaolga175@gmail.com

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

ORCID: 0000-0002-5604-9124

E-mail: vasyuha17098@gmail.com

The article analyzes the potential of different types of training in the process of forming the acting skills for future students majoring in 026 Performing Arts. It has been determined that acting is a special state of experiencing. It is a role that can be achieved through training. The article summarizes the definition of the term "training", which is an unconventional form of training organization, a way of organizing the activity of its participants with the aim of acquiring special knowledge and developing skills necessary for professional activity on this basis.

Thus, psychophysical training helps to develop imaginative thinking, attention, a sense of a partner, distance, the ability to fix movements and plastically rebuild, creating a vivid image, accordingly forming the skill of an actor. Special attention is focused on actor training. It is understood as the process of improving the actor's entire organism. It is done by adapting it to the increased requirements in practical work by playing systematic exercises that gradually become more difficult and increase the actor's load.

Keywords: training; acting training; psychophysical training; actor's skill; future actors; future specialists of specialty 026 Stage art; professional training.

ПОТЕНЦІАЛ РІЗНИХ ВИДІВ ТРЕНІНГУ У ФОРМУВАННІ АКТОРСЬКОЇ МАЙСТЕРНОСТІ МАЙБУТНІХ ФАХІВЦІВ СПЕЦІАЛЬНОСТІ 026 СЦЕНІЧНЕ МИСТЕЦТВО

Ольга Сорока, доктор педагогічних наук, професор, завідувач кафедри соціальної роботи та менеджменту соціокультурної діяльності, Тернопільський національний педагогічний університет імені Володимира Гнатюка.

ORCID: 0000-0003-1483-8974

E-mail: Sorokaolga175@gmail.com

Василь Баранюк, аспірант кафедри соціальної роботи та менеджменту соціокультурної діяльності, Тернопільський національний педагогічний університет імені Володимира Гнатюка.

ORCID: 0000-0002-5604-9124

E-mail: vasyuha17098@gmail.com

У статті проаналізовано потенціал різних видів тренінгу у процесі формування акторської майстерності майбутніх фахівців спеціальності 026 сценічне мистецтво. Визначено, що акторська майстерність є особливим станом переживання ролі, якої можна досягнути за допомогою тренування. Узагальнено дефініцію терміну «тренінг», який являє собою нетрадиційну форму організації навчання, спосіб організації активності його учасників з метою здобуття спеціальних знань, вироблення на цій основі умінь і навичок, необхідних для професійної діяльності.

Проаналізовано різні види тренінгів (фізичний, психофізичний, акторський), що використовують сьогодні в процесі професійної підготовки майбутніх акторів. Так, психофізичний тренінг допомагає розвинути образне мислення, увагу, відчуття партнера, дистанції, вміння фіксувати рухи й пластично перебудовуватися, створюючи яскравий образ, відповідно формуючи майстерність актора. Особлива увага зосереджена на акторському тренінгу, який ми розуміємо, як процес вдосконалення всього організму актора, пристосування його до підвищених вимог у практичній роботі шляхом програвання систематичних вправ, які поступово ускладнюються і збільшують навантаження на актора.

Запропоновано використовувати вправи в акторському тренінгу, групуючи їх для розвитку організованості, творчого колективізму; творчих умінь і навичок м'язової уваги, вдосконалення кінестетичних відчуттів, пам'яті; зорового сприйняття; сміливості й елементів характерності; сенсорних умінь; емоційної пам'яті, темпоритму. Представлено комплекс вправ, що можуть бути використані у професійній підготовці здобувачів фахової перед вищою освітою спеціальності 026 Сценічне мистецтво. звільнення від м'язових напружень («затискачів»). Йдеться по вправи на «розігрівання» (вправа «Раз, два»); вправи на зосередження уваги (вправа «стілець»); розвиток уяви й фантазії (вправа «Домашні справи»); розвиток вербальних і невербальних засобів спілкування (вправа «Режисер, актор»).

Ключові слова: тренінг; акторський тренінг; психофізичний тренінг; майстерність актора; майбутні актори; майбутні фахівці спеціальності 026 Сценічне мистецтво; професійна підготовка.

Art, as a sphere of social consciousness, has special means of influencing the development of an actor's skills. Theater has the greatest opportunities in this regard, as it accumulates the expressive means of literature, music and visual arts. The art of theater has an amazing ability to merge with life. Although the stage performance takes place on the other side of the stage, in moments of high tension it erases the boundary between art and life and is perceived by the audience as reality. Visual culture largely depends on the nature of the art that is offered to the viewer. The more complex the aesthetic, ethical, or philosophical task is, the more profound the thinking becomes, the greater the intensity of the experience, and the more sophisticated the taste of the audience becomes. The requirements that theater sets for the audience demand a high level of acting skills from the actors, which should be developed in the process of professional training.

There have recently appeared the dissertation studies devoted to the professional training of future specialists in the specialty 026 Performing Arts. Thus, A. Kolenko studied the peculiarities of the formation of performance skills of future bachelors in the acting art of dramatic theater and cinema in the process of professional training [3]; S. Nabatov carried out a comparative analysis of the system of professional training of future theatrical art specialists in the universities of the USA and Ukraine [5]; N. Stadnichenko substantiated the organizational and pedagogical conditions for preparing a future actor for professional communication [10]; V. Shtefiuk focused attention on the interculturality of actor training in modern theater art [14].

However, the possibilities and specifics of using different types of training in the process of professional training of future actors remain insufficiently explored.

The purpose of the article is to reveal the essence of the concept of "training", to

determine the potential of different types of training in the formation of future actors' skills. Presentation of the main material of the study with a full justification of the obtained scientific results.

We support M. Barnych and N. Horbachuk who stated that “acting skill is a state of experiencing in a role. It is such skill that can be achieved by training the psyche, similar to training with which a singer trains his voice, a dancer his plasticity, and a musician his dexterity” [1, p. 24]. We suggest using training as a means of forming acting skills in future specialists of the specialty 026 Performing arts.

For specification and clarification, let's turn, first of all, to the coverage of the scientific category “training” in scientific reference literature. In particular, the concept of “training” translated from English means “training, as well as a special training regime” [8, p. 245]. Psychologists interpret training as a multifunctional method of psychological influence on a person. It performs transformative, corrective, preventive and adaptive functions and means: education, upbringing, training [13]. R. Nabokov, O. Orlova consider “training as a mechanism for working on the personal qualities of an employee” [6, p. 442]. In our understanding, training is “a non-traditional form of training organization, a way of organizing the activity of its participants with the aim of acquiring special knowledge, developing on this basis the skills and abilities necessary for professional activity” [9, p. 261]. We support N. Ignatieva, who suggests using training in stage movement classes [2, p. 141].

Nowadays, various types of training are actively used in the arsenal of professional training of future specialists of the specialty 026 Performing arts. Psychophysical training is the most common among these training. We support R. Nabokov and O. Orlova in that “psychophysical training is a unique method of honing professional skills by actors and their personal development in the profession” [6, p. 442]. Training is one of the main mechanisms of abilities and skills' formation of subordinating the entire psychophysical apparatus to the actor's will.

N. Ignatieva suggests using physical and psychophysical training. The researcher emphasizes that physical is a special type of training. It is focused on working on the body, forming and developing a complex of plastic qualities, such as: coordination of movements, speed of reaction, flexibility, muscle strength, mobility of joints, muscle freedom, etc. [2, p. 141].

From a practical point of view, psychophysical training helps to remove blocks, become more relaxed, teaches techniques of organic combination of mental and physical being of a person. In addition, psychophysical training enables future actors to develop figurative thinking, attention, a sense of a partner, distance, the ability to fix movements and plastically rebuild. It creates a bright image and other qualities necessary for the formation and development of the actor's skill [2, p. 141].

Acting training is another type of training that can be used during the formation of the acting skills of the students of professional preliminary education in the field of knowledge 02 Culture and Art. In the understanding of V. Shtefiuk, “acting training is a set of exercises aimed at forming the skills and abilities of one or more elements of acting. It is a process of acquiring and recombining skills that takes place in a multiple, intercultural environment. It is marked by a diversity of cultures and a wide inclusive theatrical palette” [14, p. 4].

According to Y. Starostin, “acting training is aimed at developing the actor's skills and abilities to constantly maintain his professional form, his psychophysics in working condition, in a state of constant readiness for any creative work” [11, p. 203]. He emphasizes that “it is

necessary to form the skill of the future actor with the help of training. It is important to keep psychophysics in combat readiness, its readiness, mobility, endurance, etc.” [11, p. 203]. The basis of acting training, which Y. Starostin calls acting exercise, vocal (work on the voice), stage language (work on the word), stage movement, stage combat, dance (work on the body, improving its plasticity).

According to V. Sementsov, acting training is that should bring the creative apparatus of the future actor into compliance with the requirements of the creative process [7, p. 3]. At the same time, it performs two functions. First of all, acting training improves the plasticity of the nervous system. It makes it possible to reproduce the functioning of the mechanisms of vital action – mechanisms of perception and reaction, mechanisms of switching. Secondly, this type of training helps to polish and make the psychophysical “tool” of the future actor flexible and bright. We will understand actor’s training as a process of improving the actor’s entire organism. It is adapted to the increased requirements in practical work by playing systematic exercises that gradually become more difficult and increase the actor’s load.

In acting training, the primary elements of an actor’s work on a role are mastered during the performance of the simplest exercises. Some concepts also arise while working on sketches. Already here the issue of creative design is resolved. There is a need to define a stage event and record one’s behavior in it, the first acquaintance with a supertask and end-to-end action takes place.

We support V. Sementsov in his belief that acting training makes it possible to increase the “effectiveness ratio” of all the necessary capabilities of future specialists in the specialty 026 Performing arts, to reveal their natural and creative potential. The researcher suggests grouping exercises in acting training, distributing them for development:

- 1) organization, creative collectivism, so-called work well-being;
- 2) creative abilities and skills of muscular attention, improvement of kinesthetic sensations, memory;
- 3) creative visual perception, improvement of visual memory, associative thinking, spatial vision, etc.;
- 4) courage and elements of character, unusual physical well-being;
- 4) creative auditory perceptions and other sensory skills;
- 5) creative abilities and skills of physical well-being, emotional memory, tempo [7].

The importance of another type of training was emphasized by R. Biel, convincing that with the help of energy training, a future actor can “prepare his body and psyche for great energies, learn to manage energy flows and master psycho-self-regulation techniques” [12, p. 8]. The purpose of energy training is to “exercise acting tools, release the creative potential of the future actor” [12, p. 11].

In the process of training sessions, the actor’s psychotechnique is gradually enriched. It cannot be without mastering the most diverse mechanisms of life’s psychotechnique. It will be difficult for an actor to form and develop his own skill if he neglects the vital laws of behavior and reproduction of emotional human reactions.

Studying the method of stage work usually begins with excerpts from various plays, staging of literary works, dramatic miniatures, etc. If you follow the necessary sequence in mastering the art of acting and developing your acting skills. Then for the first stage performances it is advisable to choose literary material that is close and understandable to novice actors, not burdened with complex psychological situations. It contains an acute conflict, an active struggle. First, it is necessary to avoid the embodiment of images with a

pronounced characteristic associated with the age, social, national, historical and other conditions and features of the life of the actors.

It should be noted that in the process of working on training, there are adjusted individual psychophysical manifestations. They include visual, auditory, tactile and other sensations, their analysis, manifestation in creative imagination, fantasy, stage attention, development of skills and abilities to consciously use those elements in a stage play. In ordinary life, they do not require special volitional efforts. According to V. Sementsov, “training improves the plasticity of the nervous system and helps to polish, make flexible and bright the psychophysical instrument of an actor” [7, p. 3].

We believe that when performing individual training exercises, the future actor’s body adjusts to the conscious activation of elements of acting technique. Let’s consider exercises aimed at actualizing creative potential, developing perception, reactivity, attention, imagination, muscle freedom, release from clamps. We use the suggested exercises in the educational and professional bachelor’s program “Acting Art” at Ternopil National Volodymyr Hnatiuk Pedagogical University. We are convinced that they can be used with equal success in the process of professional training of future specialists in the specialty 026 Performing arts in institutions of professional preliminary higher education. By means of their help, future actors are taught to respond adequately to various physical and emotional loads. They are also taught to practice the body’s new psychophysical states, perception, reactions, unusual emotional “inclusion” in the role, thereby gradually forming acting skills.

Developers of psychophysical training [4; 6; 7; 12] conditionally divide the exercises according to the following thematic areas, namely:

- 1) relief from muscle tension (“clamps”). Exercises of this group are usually offered to students at the beginning of any training session, these are the so-called “warm-up” procedures;
- 2) attention. This group includes a set of exercises that help focus attention (“here and now”), switch it, attract it to yourself, etc.;
- 3) imagination and fantasizing, which are a necessary and important link of creative search, fill human movements with diverse and, most importantly, conscious content;
- 4) communication and interaction with the development of non-verbal means of communication (intonation, facial expressions, movements, etc.) and its content (context, subtext, atmosphere). As a rule, the exercises of psychophysical training, depending on the contingent of applicants of professional preliminary higher education, the context of the educational process, are constantly filled with new content.

During the research, it was established that psychophysical training exercises are conditionally divided into two groups: “intellectual” and “action” training. The exercises of the first group help to improve memory, develop mental flexibility, and increase internal emotional “energy capacity”. From a practical point of view, an effective tool for forming acting skills is an organic combination of “active” and “intellectual” training exercises.

Undoubtedly, muscular freedom and attention are closely interdependent. Being closely intertwined, they accompany the process of stage action and are a necessary condition for acting creativity. Therefore, exercises for the development of attention and muscle freedom can be combined. In our view, it is important to repeat exercises to relieve tension and muscle relaxation, bringing their performance to automaticity. The creation of a “muscle

controller” (the ability to mechanically find and remove excess tension) is possible only with long and painstaking work. At the initial stage, it is necessary to help students learn to determine where they have excess tension. It must be removed, leaving as much as is necessary to portray a certain pose or action.

It has been established that working on the body requires constant training. Before starting to work on a role, you need to prepare your muscles, learn to understand them, control and master them. We are convinced that training on the body can be done in four stages, namely:

- 1) subordinate the muscles of the body to one’s intention;
- 2) train physical endurance;
- 3) release muscles in various life situations;
- 4) justify postures, gestures, movements.

Here are some examples of exercises that can be used at various stages of training future actors (Table 1).

Table 1

Examples of training exercises for future actors

Exercises	Exercise tasks
I stage	
Exercise “One, two”	Task 1. Students need to sit in the starting position on the second half of the chair in a semicircle. On the count of “one” you need to tighten your fingers in turn, on the count of “two” – loosen the tension. Then, in the same way, alternately tense the hands, on the count of “two” – release the tension. Task 2. Sitting on a chair, continue to tense the muscles of the neck, shoulders, back, and buttocks to the count of “one”, alternately releasing the tension to the count of “two”. Task 3. Stretch and relax the toes alternately with the left and right feet. After that, the same must be done with the right and left leg.
II stage	
Exercise “Chair”	Task 1. Place two chairs at a distance of one meter from each other. Offer the student to kneel on one chair and, reaching up, grab the other chair with his hand, simultaneously taking the other leg off the floor. Analyze the movements of moving the center of gravity and points of support. Task 2. Kneel on a chair, hold on to the chair with one hand, and with the other, without touching the floor, try to lift a crumpled sheet of paper from the floor. Task 3. While standing on your knees, without touching the floor with your feet, reach for an object that can hang. Task 4. Without getting up from the chair, pass the book to the neighbor who is standing at a little distance.
III stage	
Exercise “Homeworks”	Task 1. It is suggested to take an album or a pen from the table, then take a vase, watch, book, glasses, etc. from the table, cabinet or window. It is necessary to ensure that these movements are natural, as in everyday life. Task 2. Sitting on a chair, shake off crumbs, dust, etc. from hands, knees. Task 3. Crumple a piece of paper and throw it on the floor, then pick it up and throw it in the basket. Task 4. Sit on a chair, imagine a river and get a handkerchief floating from it, a ball that fell into the water.
IV stage	
Exercise “Director, actor”	Divide the participants into two groups: “directors” and “actors”. The “directors” give the “actors” a pose or a gesture. “Actors”, on the other hand, justify this provision and begin to act, setting out the purpose of the action.

So, at the first stage, you can offer students to perform the exercise “One, two”. It involves gradual tension and relaxation of all parts of the body while performing several tasks. In our opinion, exercises for tension and relaxation. Training of the spine muscles is also quite effective in the process of developing muscular freedom in students.

At the stage of physical stability training, it is necessary to learn to eliminate excess tension and clamps in order to maintain balance. When performing each exercise, it is necessary to achieve an accurate determination of the support point. This phase includes exercises that help create new areas of support.

At the third stage, students gradually develop the habit of releasing muscle clamps. The exercises of this block are aimed at transferring control over the clamps to real life, outside the stage. That is, at the time when a person does the usual things for him every day – getting up, eating, walking, working, resting, etc. All this must be done without excessive stress, with optimal expenditure of physical energy.

At the final stage, it is necessary to ensure that each action is productive, genuine, truthful and expedient. Practice shows that bold and interesting decisions in justifying poses and actions largely depend on a person’s life experience and observation. A wealth of life impressions is a necessary and important condition for creativity. In addition to the material, one needs the ability, firstly, to see and select what is needed, and secondly, to feel, understand the material, imagine it, subordinating it to one’s creative goal.

Various types of training are especially relevant for the professional training of future actors, as their organic combination with the use of psychotechnics, expressiveness, balance, rhythm, acrobatics, gymnastics and yoga exercises help to form and develop acting skills. They also help to find logic in movements and poses, and strengthen them on stage with choreography plastics, and play on stage actions that reflect the inner image of the actor.

Our further research will focus on the development of acting training for the development of actor’s skills for applicants for the specialty 026 Performing Arts.

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