

Svitlana Fievrалova, Victoriia Khvorostenko

ABSTRACT

The article examines the stages of formation and development of theater education in Ukraine, the contribution of the Kharkiv theater school to its establishment and modernization. The socio-cultural basis for the establishment of the Department of Actor's Mastery of the Faculty of Performing Arts of the Kharkiv State Academy of Culture, the development of its creative assets in the field of the formation of the school of acting art have been determined. The role of the open creative laboratory of the department: the experimental workshop of theater studies (EKMATEDOS) in the development of unique educational methods for training actors of the dramatic theater has been substantiated. The innovativeness of methodological and practical production work with future actors of the dean of the Faculty of Performing Arts of the Kharkiv State Academy of Culture, Honored Artist of Ukraine Ihor Borys, has been proven, the essence and features of his directorial and pedagogical school have been revealed; and the means of increasing the effectiveness of the specialists' training in the "Scenic Art" specialty have been determined.

The purpose of the study is to reveal the specifics of the activities of the KhSAC Actor's Mastery Department from the moment of its foundation to the present as an important component of the Kharkiv educational and theater school.

The basic methodology is a complex combination of general scientific research approaches, in particular historical and genetic, which allowed to determine the main stages of the evolution of the object of study. The heuristic potential of art and cultural approaches contributed to revealing the specific features of the Kharkiv theater school and its creative laboratories as an artistic phenomenon, their influence on the culture of the region and Ukraine as a whole. The addition is the use of interdisciplinary and comparative approaches, systematic and historiographic research methods.

The conclusion summarizes the own theoretical achievements and innovative methods of acting departments of KhSAC, outlines a number of advantages that contribute to the education and upbringing of a modern, competitive actor of dramatic theater and cinema, characterizes the methodological achievements of the experimental workshop of theater studies (EKMATEDOS) from the moment of its foundation at the beginning of the department to today. It is claimed that the combination of theoretical studies with practical experience of playing on stage allows the actor to master stage skills more thoroughly, to open new ways to reveal the personality of the character and embody it on stage.

The relevance of the scientific research is due to the fact that for the first time there is a theoretical attempt to understand and generalize the methodological and practical development of the Kharkiv educational and theater school, formed in the process of the creative activity of the

Actor's Mastery Department of the Kharkiv State Academy of Culture, to evaluate the contribution of the creative laboratories of the department to the enrichment of educational methods of training an actor of the dramatic theater and cinema, to outline the problems and new prospects for the development of this direction, to identify previously unexplored aspects of the development of Kharkiv theater education.

The practical significance of the research lies in the fact that the activities of the KhSAC Actor's Mastery Department are revealed in the context of the work of its creative laboratories and author's schools, the methods of which can be used by other institutions of higher theater education in Ukraine.

KEYWORDS

Stage art, acting art, Actor's Mastery Department, Kharkiv State Academy of Culture, acting professional skills, acting training, acting mastery training, actor, stage practice, poetic theater, experimental acting laboratory.

Ukrainian theater art over the centuries had not only an entertainment function, but was primarily a medium for preserving folk traditions and spiritual values, and contributed to the process of spiritual development of society. That is why the mission of the theater actor became important as an indicator of the direction of the creative growth of the individual. Over time, this influence of the actor of the dramatic theater on society began to decrease, but it still remains a characteristic feature of the traditions of the Kharkiv educational and theater school. Therefore, the Department of Actor's Mastery of the Faculty of Performing Arts of KhSAC always tries to preserve the tradition of in-depth knowledge of the actor profession, thanks to which the theater is able to preserve value priorities and unite most types of art, forming the correct universal worldview guidelines.

On the eve of the next anniversary of the Department of Actor's Mastery of the Kharkiv State Academy of Culture, it is worth outlining the stages of its development and creative achievements, determining the contribution to the training of future actors of dramatic theater and cinema at the Faculty of Performing Arts. During the discussion of the possibility of creating such a department, the question of defining the goal and tasks of this new structural subdivision of the Academy, formation of its mission and vision arose before the founding authors (the history of the creation of the department owes to the initiative of the dean of the Faculty of Performing Arts, Honored Worker of Arts of Ukraine I. Borys with the support of the then rector of KhSAC, Doctor of Historical Sciences, Professor V. Sheiko).

From the very beginning, the department was built as an educational and creative center for upbringing a future actor who is versatile, technically developed in terms of the wide range of his/her professional capabilities, both in the field of stage art and in the format of the film set. In this regard, the teachers of the department constantly share their practical experience with students,

record the results of their creative interaction with future actors in author's methodological developments, scientific publications and research. Students are encouraged to independent creative activity and deeper mastery of the future profession. Such work is carried out, in particular, in the Experimental Workshop of Theater Studies (EKMATEDOS), created in 2005 on the basis of the Department of Actor's Mastery. It was the activity of the workshop that became a fundamentally new vector of development of the entire educational process for the specialization "Drama Theater and Cinema Actor", the qualification level "Bachelor of Theater Arts".

The basis of the work process of the experimental workshop of theater studies (EKMATEDOS) is an in-depth study of the sources and methods of already existing well-known schools and practices of theatrical art (both domestic and world levels), as well as the study of new methods and systems in the technique and technology of the work of an actor of dramatic theater and cinema.

Today, the creative acting workshops at the KhSAC Actor's Mastery Department are led by famous stage masters, and the department's graduates replenish the cohort of successful actors, both in the stage space of Ukraine and abroad.

Since theater education in Ukraine is now focused on identifying and rethinking its own specifics of working with students, there are more and more sources highlighting the issues of the educational function in the process of training future specialists in the field of acting. Today, there is a question among scientists and educators of art institutions about the need to create a new national acting school, which will be the answer to the modern theatrical process and its challenges. There is also a need to improve acting in the context of the situation that has developed in Ukrainian art over the past two decades, and in art education as a whole. Also, the solution of these issues is actualized in the context of modern socio-political transformations. That is why part of the scientific research of acting and educational theater activities is aimed at the theoretical search for optimal ways of further development of art education. At the same time, only a small number of authors investigate the specifics of the actor's personality formation in the educational process.

Such figures of the Ukrainian stage as L. Kurbas [1], M. Kropyvnytsky [2], P. Saksagansky [3], I. Maryanenko [4], V. Vasylo [5, 6], D. Antonovych [7], and others formed the basic principles of training an actor of the Ukrainian national theater, as well as developed recommendations and methods of teaching professional disciplines for the Ukrainian acting school.

The theoretical and methodological principles of improving the quality of professional training of an actor were developed in the works of such scientists as S. Tobilevich [8], N. Kornienko [9], L. Tanyuk [10], O. Klekovkin [11], M. Hrynshina [12], I. Volytska [13], V. Abramyan [14].

Modern approaches to the theory and practice of the formation of acting skills in the context of theater pedagogy are reflected in the works of both theoreticians and practitioners. Among the names worth mentioning are Y. Khomenko [15], A. Novykov [16, 17], H. Luzhnytsky [18], L. Dubchak [19], O. Volosatih [20], O. Bulatova [21], I. Chernychko [22]. The work, dedicated to the study of the activities of EKMATEDOS, by a young scientist who recently defended her diploma as a master of the Department of Actor's Mastery at KhSAC, M. Kishmyreshkina [23] deserves special attention.

4.1 THEORETICAL AND METHODOLOGICAL PRINCIPLES OF THE STUDY OF PECULIARITIES AND CHARACTERISTIC FEATURES OF THE KHARKIV EDUCATIONAL AND THEATER SCHOOL

The choice of the methodological basis of the research is determined by the specificity of its topic and is based on the application of a complex of scientific approaches and methods. Their heuristic potential is aimed at revealing the peculiarities of the formation of acting skills in future specialists and theoretical achievements of modern theater studies in this context.

The use of an interdisciplinary approach is due to the highlighting of the historical context, in which the formation and further development of the KhSAC educational theater school took place, the need to involve in the understanding of this artistic phenomenon cognitive tools from other fields of scientific knowledge, including: the history of the theater, the basics of the psychology of creativity, directorial activity regarding the development creative interaction with the actor, methods of acting mastery from performative practices, etc.

The use of general scientific methods (analysis and synthesis, systematization and generalization) is combined with special methods of scientific research. The complex use of art and cultural approaches makes it possible to determine the specifics of the educational and theater school of KhSAC and to highlight features that prove its unique properties as an artistic phenomenon.

A historical-evolutionary approach supplemented by a historiographical study of the Ukrainian specificity of acting mastery makes it possible to follow the process of the development of the Ukrainian theater in a historical aspect; to determine the changes that have already taken place in the forms of interaction of actors of different schools and areas of work within the framework of the production process. Based on the practical experience of the KhSAC Actor's Mastery Department and the analysis of the activities of other departments of the largest Ukrainian higher education institutions that train theater and film actors, it becomes possible to predict probable options for the further development of the phenomenon of the Kharkiv educational theater school in the professional environment of Ukraine and the world.

4.2 THE ORIGINALITY OF THE INITIATION AND FURTHER DEVELOPMENT OF PROFESSIONAL ACTING IN UKRAINE AND THE FORMATION OF THE PHENOMENON OF THE KHARKIV EDUCATIONAL AND THEATER SCHOOL

Theatrical art of Ukraine has an interesting rich history and dates back to ancient times. At the nascent stage, theatrical art was formed in folk games, dances, songs and rituals. But already from the first attempts to realize the theatricality of the performers, an in-depth analysis of the action was added to the ritual form, it was important to understand what was happening and why it was happening. The Ukrainian theater tried to spread the spiritual heritage of the people, its ethnic, cultural and mental characteristics through acting skills and meaningful drama. It is also worth noting, that the deep process of theatrical self-expression is already embedded in the actor as

a person from his/her very birth. The acting profession can be defined as truly unique and universal, but the external form of theatricalization must be enriched with a meaningful component, it is this two-layer construction of the role that becomes the original sign of professional acting skills in our country and is embedded in the phenomenon of the Kharkiv educational theater school. This originality is most vividly manifested today in the activities of the Department of Actor's Mastery of the Performing Arts Faculty of KhSAC.

The 19th century created all the prerequisites for the emergence of a new Ukrainian theater. Among the favorable factors, we can mention the realistic performance of an actor M. Shchepkin and his purely Ukrainian colleague – K. Solenyk, the appearance of Ukrainian dramatic works by I. Kotlyarevsky, H. Kvitka-Osnovianenko, which allowed the actors to fully express themselves, was also important, and the attempt to stage Ukrainian dramas in the capital of the Russian Empire by Y. Hrebinka and in other cities by Y. Kuharenko – all this in the complex gave a great chance for such an important phenomenon as an acting artistic ensemble to emerge in the future. In this, M. Kropyvnytsky and M. Starytsky and other artists, whose work formed the Ukrainian national theater of luminaries, realized themselves the most.

M. Kropyvnytsky created a troupe of actors, where a separate creative personality preserved him/herself as a highly talented individual and complemented the performance of other actors in the team with his/her performance. Until this time, there was a tradition where each actor played separately. It is also worth noting, that the luminaries of the Ukrainian theater were all-rounders of acting skills and worked brilliantly in various genres of stage art.

In 1885, the only theater troupe in Ukraine split: M. Kropyvnytsky and his actors separated from M. Starytsky and his supporters. Both groups immediately began their independent creative lives. Wherever Ukrainian actors gave performances, they were always successful. In 1907, M. Sadovsky managed to open a permanent Ukrainian theater in Kyiv.

At the beginning of the 20th century, Ukrainian theater developed in extremely unfavorable conditions. Despite all the troubles, the actors, as intellectuals and representatives of the creative intelligentsia, deeply felt the spirit of the revolutionary time and, relying on the huge achievements of their predecessors, tried to find new ways of developing theatrical art. There was an attempt to create the Ukrainian National Theater, which planned to combine the repertoire of dramatic works of various styles and artistic direction, but the stratification of artistic demands of different layers of society was too great for all supporters of national art to gather in one theater. Aimed at everyone, the Ukrainian National Theater turned out not to be aimed at anyone in particular. And although this collective presented various performances for the audience, had wide publicity, it did not manage to form its own circle of viewers. Almost at the same time as the first state theater, the "Young Theater", led by L. Kurbas, – the first private Ukrainian theater group – was released to the public.

An important component of the Ukrainian theater was musical and dramatic performances, which responded to the artistic requests of a wide range of spectators. Spectacles of this type nurtured the aesthetic tastes of the theater audience, formed social consciousness, and united

like-minded people. If for some time the repertoire of musical and dramatic performances had an entertaining character, then this was explained more by the desire to attract the audience to theatrical actions than by the dominance of the comedic genre itself. Gradually, the repertoire of musical and dramatic performances was formed and acquired stable features. This was largely facilitated by the idea of creating a national theater repertoire with a Ukrainian theme, a true, not distorted and artificial acting display of folk characters and life. It was this versatility of acting manifestations and characters, mobility in the coverage of social problems relevant at the time that became one of the powerful levers of the development of the Ukrainian acting school and one of the characteristic features inherent in the phenomenon of the Kharkiv theater school.

Comparing the differences between the theater of M. Starytsky and the "theater of luminaries" (especially the productions of M. Kropyvnytsky), it is worth noting, that the acting elements that not only directly illustrate the action, but on the contrary, create a strong psychological basis for revealing and understanding the acting image, manifest all the components that acquire symbolic meaning in the interpretation of both a separate role and the entire theatrical action arise. The tandem of M. Starytsky and M. Lysenko, as well as the creative work of the "theater of luminaries", manifests itself in the fact that they set themselves the goal, above all, of an organic combination of all components of the stage composition, paying special attention to the creation of a full-fledged acting ensemble. Paying attention to the smallest details of both the historical, social, and ordinary everyday background (on which the action of the play unfolds), they focus on revealing the truth of experiences, and do not concentrate on purely naturalistic effects, as is done in naturalistic-psychological theater.

Thus, the intuitive research and acting disclosure of folklore elements, the ritual system of the actor's existence in the space of the *mise-en-scène* have the same content in terms of content as the direction of "poetic cinema" in the modern sense, where a certain symbolic and associative series is created thanks to similar meaningful acting work. Without understanding the essence of these mechanisms, it is difficult for a novice actor to master the basic components of the theater profession. But understanding this principle of building a meaningful component and external form of expression of a role, a student and a novice actor get rid of difficulties in mastering any other acting techniques. Actually, we are talking about the student mastering the universal key to the acting profession on the basis of mastering a certain educational and theater school.

Since for some time the classical system of theater education intentionally eliminated the ethno-national features inherent in Ukrainian acting skills, according to the dean of the Faculty of Performing Arts and the initiator of the creation of the Department of Actor's Mastery, Honored Worker of Arts of Ukraine I. Borys, "it would be appropriate to include various manifestations of not only Ukrainian, but also other national theaters in the education system of future theater and film actors... The multi-layered structure and importance of knowledge of this material provides an understanding of how exactly it is necessary to organize the training of an actor at the initial stages. In the 21st century it is not enough to start with simple elements of the technique of acting according to the algorithm "listen, hear, see, look" [24].

Comparing the organizational and methodological materials of acting departments of art educational institutions of different levels of accreditation, one can see the tendency to preserve, despite all its weakness in terms of the quality of specialists' training, the tradition of so-called reproductive training, when a student simply reproduces an acting game according to a model, without recording the stages of the creative construction of a role. The educational process offers the student a template effective up to a certain time, thereby actually hindering the future actor's development of reflective processes, the formation of his/her own integral, dynamic and versatile system of professional tools. The graduating departments do not give an answer to the question of what a young specialist should do when the template does not work or is inappropriate – relying on the fact that the requirements for independent processing of the material by the student have been increased as part of the educational process and this is his/her area of responsibility. But if these problems of students are not individual examples, but a general trend, then it is worth thinking about the issue of improving curricula and developing new methods of presenting material, based on the needs of the student. Thus, understanding the needs of creative growth of students and graduates, the Department of Actor's Mastery at KhSAC is able to improve its own method of teaching acting disciplines.

As a result of the aggravation of the above-mentioned problem of the forced imposition of a reproductive template form of mastering the profession, the theater educational process becomes at first less and less fruitful, but effective, then its performance indicators decrease sharply, and as a result, the appearance of gifted actors-personalities becomes random, among the graduates there is a predominance of typically trained actors who have problems with employment and professional self-realization.

Analyzing the activities of the majority of acting departments in the higher education institutions of Ukraine, it can be assumed, that the attraction to Europeanization and rejection of national development practices among future acting specialists is due to the fear of the leaders of the educational and theater process that the level of training of actors does not match the modern requirements of the Ukrainian and world artistic space. But removing the need for students to study their own Ukrainian acting specifics leads only to a decrease in the amplitude of their professional development and the consolidation of the thesis about the inferiority of the cultural component, the devaluation of their historical theatrical heritage. Preservation of the basic national traditions of the formation of acting skills among graduates significantly distinguishes the Department of Actor's Mastery of the Kharkiv State Academy of Culture from other similar departments of Ukrainian higher education institutions.

The long-term experience of training specialists by the KhSAC Actor's Mastery Department shows that mastering author's methods, which are inherent in the Kharkiv theater school, in addition to the acting techniques, generally accepted by the academic theater program, significantly increases the competitiveness of graduates and their demand on the labor market. This is due to the fact that actors who have mastered various methods of playing on stage are more competent, self-organized and creative, they are able to constantly improve themselves both in their profes-

sional and personal lives. Analyzing the activities of the KhSAC Actor's Mastery Department from the moment of its foundation to the present day and recording the results of its implementation of the methods of the Kharkiv educational and theater school in the educational process, it is possible to state an increase in the quality of mastery of professional skills by graduates.

The Department of Theater Arts of the Kyiv State Institute of Theater Arts named after I. Karpenko-Kary, created in 1918 as the drama faculty of the M. Lysenko Music and Drama Institute, began the first that trained actors. Since 1934, two separate faculties (directing and acting) of the Kyiv State Theater Institute, renamed in 1943 to the Kyiv State Institute of Theater Arts, were created. Since 1945, the institute has been named after I. Karpenko-Kary. It is interesting that in the 60-80s of the 20th century the then Kyiv Institute of Theater Arts named after I. Karpenko-Kary had two Departments of Acting Mastery and a separate independent Department of Drama Directing. At that time, the acting department was headed by leading Ukrainian theater teachers M. Karasyov and L. Oliynyk. In the early 1980s, the drama directing department merged with two acting departments and trained both actors and directors. Since 1995 the oldest department of theater studies, two Departments of Acting Mastery, the Department of Puppet Theater Art, the modern Department of Theater Organization and a separate Department of Choreography and Plastic Education have existed in the structure of the Faculty of Theater Arts of this higher educational institution. Since 2004, the institution has changed its name and the Faculty of Theater Arts is already functioning within the structure of the Kyiv National University of Theater, Cinema and Television named after I. Karpenko-Kary.

The history of the first Kyiv Department of Acting and Drama Direction begins in 1924, when a special directing education was introduced at this institution. The outstanding director of the Ukrainian theater Les Kurbas laid the theoretical and methodological foundations of the higher director's education. This had an impact on the further development of the Ukrainian school of acting. Currently, the department prepares students in the direction of "acting art of theater and cinema", "drama theater directing" and "circus directing". Students of this department concentrate their attention on acting exercises and trainings, which contributes to their physical endurance and improves acrobatic and plastic skills, that allow to improve the external tools of interaction with a partner and the audience on the stage.

The second Kyiv Department of Acting since the beginning of the 90s of the 20th century at the initiative of the director and teacher of the department M. Reznikovich orients the process of training actors to the requirements of modern European theater. One of the main methodological foundations of this theory becomes the extreme dimension of the proposed circumstances of the drama, the practical solution to the problem of the actor's existence in a tense tempo-rhythm. Emphasis is placed on the need for constant acting training, the involvement of new forms of training in actor playing. Currently, this department trains future specialists under the educational and professional programs: "Acting Art of Theater and Cinema" and "Drama Theater Directing".

It is worth noting, that the attraction to the European theater was determined by the traditions of the Ukrainian cultural discourse. The words of the poet and writer M. Khvylovy who

emphasized that: "Europe is the experience of many ages. This is not the Europe that Spengler declared to be "in the sunset", not the one that is rotting, towards which all our hatred is directed. This is the Europe of a grand civilization, the Europe of Goethe, Darwin, Byron, Newton, Marx, etc. This is the Europe, without which the first phalanxes of the Asian renaissance will not do, the very epoch of the European renaissance plus the incomparable, cheerful and joyful Greco-Roman art..." were cited [25].

Emphasizing for a long time only on practical learning and training systems, the Department of Actor's Mastery in order to raise the general professional level of future professionals introduced the state exam on the theory of acting. Compared to this, the Department of Actor's Mastery of the Faculty of Performing Arts of KhSAC from the very beginning of its activity provided comprehensive balanced training of student actors, in which the practical part of the educational process did not replace the theoretical part, and the theoretical part was always supported by practical classes. This is the practice of interaction with the actor that the director L. Kurbas used in his practice, and in this the Department of Actor's Mastery is a continuation of his traditions.

The Department of Theater Studies and Acting of the Faculty of Culture and Arts of the Ivan Franko National University of Lviv has its own specificity. In some aspects, it is similar to the first acting department of the Kyiv National University of Theater, Cinema and Television named after I. Karpenka-Kary, but does not really concentrate training on the external form of acting self-presentation.

The Department of Theater Studies and Acting was founded on April 9, 1999 at the initiative of the then Rector of the University, Doctor of Physical and Mathematical Sciences, Professor I. Vakarchuk with the active support of the Dean of the Faculty of Philology, Professor T. Saliga. They substantiated the expediency of opening a creative department in the classical university "to enrich ourselves from mutual observations of creative and intellectual reality". The combination of the theoretical and practical component and the academic approach to the presentation of the material made it possible to create an own stylistic form of training specialists. Yes, teachers' open lectures, trainings and master classes, exchange of students, scientific and educational literature, joint conferences with such educational institutions as: Kharkiv National University of Arts named after I. Kotlyarevsky, Polish educational art institutions – the International School of Humanities of Eastern and Central Europe, the Jagiellonian University in Krakow and the University in Wroclaw – enrich the educational program of student actors in a practical way. But there is a gravitation to the influence of the European tradition in the framework of the organization of their educational process. Thanks to constant cooperation with European teams, students have the opportunity to learn new means of forming acting skills, see examples of the theatrical performance of their fellow students from other countries and the work of professional actors. The department prepares future actors according to the principle of creative workshops. Therefore, each acting course is led by a leading master from such Lviv theaters as the National Academic Ukrainian Drama Theater named after Maria Zankovetska, the Lviv Academic Theater named after Les Kurbas, the First Academic Ukrainian Theater for Children and Youth, the Lviv Academic Spiritual Theater "Resurrection", the Lviv Academic Regional Puppet Theater, the Lviv Academic Theater of Stage Miniatures "People

and Dolls" and other collectives. Educational and production complexes and powerful rehearsal facilities for students have been created between the theaters and the university.

Also interesting is the experience of teaching acting at the Kyiv National University of Culture and Arts, which considers 1961 as the first stage of its formation, when the Kyiv branch of the Kharkiv State Institute of Culture was opened. In 1968, the branch became an independent institution – the Kyiv State Institute of Culture, later a university. According to the resolution of the Cabinet of Ministers of Ukraine No. 1253 of November 11, 1997, this institution became the Kyiv State University of Culture, and according to the Decree of the President of Ukraine No. 99/99 of February 1, 1999, the university was granted national status.

This institution of art education and the faculty of theater, cinema and pop music (which in 2018 first separated into the faculty of performing arts from the faculty of directing and show business), unlike the faculty of performing arts and the Acor's Mastery Department of the Kharkiv State Academy of Culture, from the very beginning in its professional activity did not rely on the experience of previous generations and their achievements in acting, deliberately not using the fundamental basic forms of the acting school of Ukraine, but concentrating its attention on new forms of work and mixing the genres of theatrical forms. Student actors of this institution only have the opportunity to learn about existing schools of acting, concentrating only on mastering the basic and most popular options according to the teaching staff in the practical plane. Actors do not have an in-depth mastery of the entire amplitude of the possibilities of a specific acting school, studying only theoretically all possibilities, without working out each individual manifestation in practice. Because of this, students have only basic surface knowledge of individual theater forms, concentrating their attention on the tools of those collectives, with which the Kyiv National University of Culture and Arts cooperates.

Another problem of modern art education becomes the massive opening of acting departments in non-specialist institutions. Such departments are formed according to the need to satisfy the demand of entrants (especially the contract form), but they do not have a basic acting school or specific features of the formation of a future actor, guided by the approved ministerial provisions on theater education in Ukraine. This affects, first of all, the quality of knowledge, received by future actors. The teaching staff is mostly made up of theoreticians of theatrical art, not practitioners. A vivid example of this is the existence of the Department of Acting at the Zaporizhzhia National University. This department works on the basis of the Faculty of Social Pedagogy and Psychology, where the general specificity of activity is aimed at the development of the theory and practice of the sciences of the so-called new generation – social pedagogy, social work, psychology, and as an addition – acting skills. The head of the department is a person without a theater education, Doctor of Pedagogical Sciences, Professor Halyna Lokareva. Students do not have the opportunity to practice and improve their practical skills due to the lack of a practical basis for their application, and practice in such an educational process is overloaded with a theoretical component. Graduates of this and similar departments of non-specialized institutions of higher education become uncompetitive compared to graduates of specialized higher education institutions. Unfortunately, the economic

attractiveness of the theatrical art specialty for the heads of institutions and the demand among applicants for a diploma in the field of acting do not make it possible to solve this issue.

There is an example when a non-professional higher education institution still has certain conditional advantages and provides basic acting education at the level of other specialized institutions. This is the Department of Directing and Acting named after People's Artist of Ukraine Larisa Khorollets of the Institute of Contemporary Art of the National Academy of Culture and Arts Managers. The Academy was founded in 1970 as the Institute for Advanced Training of Cultural Workers. As noted on the academy's website, a bachelor's degree in acting is a versatile worker in the theater, cinema, and on the variety, and can also work in the field of voiceover and dubbing, work as an announcer and presenter on radio and television, be a host-entertainer at mass events, perform as an artist of the spoken genre, a reader, an imitator, and even work as an assistant director, an organizer of celebrations. Basic acting education is combined with the elements, studied by students at the Kharkiv State Academy of Culture at the Department of Directing in the branch of "Directing Variety Shows and Mass Holidays" and "Directing Shows and Art Projects".

4.3 STAGES OF DEVELOPMENT OF THE KHSAC ACTOR'S MASTERY DEPARTMENT FROM THE MOMENT OF ITS CREATION TO THE PRESENT

The year 2004, when the first graduation of students who were first recruited in 2001 for the specialization "Drama Theater and Cinema Actor" took place, is considered the beginning of the foundation of the acting department at KhSAC.

The purpose of creating the Department of Actor's Mastery at the Kharkiv State Academy of Culture was not only to improve the quality and profile the training of specialists in the field of theatrical art, but also to find innovative methods of educating student actors compared to those that are traditionally used by similar departments in specialized higher education institutions of the field of culture and art in Kharkiv, Kyiv, Lviv, Odessa, etc. The educational programs of these educational institutions carried a certain regularity in the training and upbringing of the actor, the basis of such education was the psychological-realistic method with all its features. This traditional paradigm of educating the actor from the first year until graduation was built mainly on those disciplines that remained in the curricula from the Soviet period (until 1991), among the new educational disciplines preference was given to fashionable ones, not alternative ones.

The difference between fashion and modern alternative is that fashion is dictated by the latest trends in the development of culture and arts, relevant for only a few years and aimed at a quick result, and the process of creating something alternative requires in-depth scientific research based on experiment. Understanding this, the founders of the acting department at KhSAC set themselves the goal of choosing the most balanced system of disciplines for training future actors. But the motivation for the introduction of this or that new discipline was, first of all, the desire to enrich the professional toolkit of the future actor of drama theater and cinema, and

not only the desire to show the introduction of modern practices into the system of the educational process.

When recruiting students for the first year, the department immediately tried to create creative workshops in its structure. In the 2004–2005 academic year, the first graduation performances became not just the usual ones, but had a practical implementation. Thus, in 2005, the student H. Kobets (now the chief director of the Sumy Regional Theater for Children and Youth) staged the play "Possessed" based on L. Ukrainka's work with the actors of the 4th year. A professional set designer Y. Kulish was invited to this work. In this performance, there was an attempt to use innovative tools for the embodiment of an actor's image based on the poetics of L. Ukrainka's work. The actors of the performance took into account the dramaturgical complexities of the genre, managed to convey the system of thinking, behavior and feelings of the heroes of the work in a modern way. This performance became a laureate at the All-Ukrainian Festival of Theater Arts "Ternopil Theater Evenings – 2005".

In the following academic year, the students of the specialization "Acting Art of Drama Theater and Cinema" became laureates of another theater festival – "Sicheslavna – 2005", which was held in the then Dnipropetrovsk (now Dnipro), and the student D. Klopot, who performed the main role, received the title of laureate of the festival for the best male role in addition, the students of the department became worthy successors of the creative skills of the senior students of the theater faculty, who in 2000 performed the play "Forest Song" based on one of the most famous works of L. Ukrainka on the stage of the Kyiv National Ukrainian Drama Theater named after I. Franko. The directing and acting work in it aroused the interest of representatives of the Ministry of Culture, the Ministry of Education and Science, well-known theater critics, which contributed to the opening in 2001 of new specializations "Drama and Cinema Actor" and "Drama Theater Director" at the Directing Faculty of KhSAC.

In the further practical work of the KhSAC Actor's Mastery Department, it became clear that when a play is taken that is similar to the one that has already been staged, or is similar in content to the Ukrainian national drama by I. Franko, M. Kotsyubynsky, O. Kobylanska, T. Shevchenko, etc.; whether it is different in terms of historical aspect and country of origin, such as French – Moliere's plays, English – Shakespeare's tragedies and comedies, deep Norwegian – Ibsen's, or American – works of Tennessee Williams and others – it is impossible to reproduce the truth of the living existence of a person-actor in this relationship of genre, drama and time by only the same method and laws of realistic-psychological theater. Of course, there are and will be attempts of stagings based on the principles of the realistic-psychological school of acting, but this is a certain stereotype. In order to understand this in practice, a work based on the creative heritage of O. Oles was carried out. At first, it seemed to the students that, as in the case of the works of Lesya Ukrainka, there is poeticism and a system of metaphoricality here, but O. Oles and L. Ukrainka are polar artists in their worldview and symbolic plane. Yes, L. Ukrainka has a philosophy and its ramifications through a person ("Cassandra", "Possessed", "On the Field of Blood" and other works), and O. Oles focuses on the reproduction of the naturalness, organicity of a person in the

social system, but through nature and has a certain actor's sensuality. The play "Autumn Love" based on the story "Autumn" by O. Oles was presented at the 1st International Festival of Student Plays in Kyiv on the basis of Kyiv National University of Theater, Cinema and Television named after I. Karpenko-Kary. The participants of the performance received an award for the best reading of a classic national drama. During the staging process of this work, the students felt how their perception of their own five main senses changed: sight, hearing, taste, smell, touch and physicality. All of them are so comprehensively reproduced in this drama that for the students, engaged in the play as actors, it became a certain discovery. The atmosphere of the habitat was created on the stage. Features of the implementation of this type of acting are detailed in a separate scientific monograph by I. Borys "The mystery of the creation of an actor and a director" [26] and his article "Methodology of training actors in the system of energy-emotional improvisation".

In the same academic year, the performance "The Pit" based on the work of the same name by O. Kuprin was created. The play was selected for participation in the all-Ukrainian festival "The best premieres of the season – 2005" by the Kharkiv region of the union of theater actors of Ukraine ("Sumi-Poltava-Kharkiv") and presented in Kyiv.

Existing from 2001 to 2017, the student theater of the Kharkiv State Academy of Culture (which was first founded at the Faculty of Performing Arts, and then became the property of the Department of Actor's Mastery), in addition to the above-mentioned performances, over the years has prepared the stagings "The Nun" by D. Diderot, "The Talentless" by I. Karpenko-Kary, "May Night" by M. Gogol, "So the Goose Died" by M. Kulish, "Thunderstorm" by O. Ostrovsky, "Mine Mazaylo" by M. Kulish, "The Idiot" by F. Dostoevsky, "Romeo and Juliet" by V. Shakespeare, "The Little Prince" by A. de Saint-Exupéry, "The Tram of Desire" by T. Williams, "Electra" by J. Giraudoux, "Medea", "The Orchestra", "Antigone" by J. Anouy, "The Transformation" by F. Kafka, "Last Summer in Chulimsk" by O. Vampilov, "Stopping at a Green Light" by J. Cocteau, "Widows" by S. Mrozek, "Servants" by E. Genet, "8 Loving Women" by Thomas, "The House of Bernarda Alba" by H. Lorka and many other performances. Stagings of various genres and types were performed by all creative workshops of the KhSAC Actor's Mastery Department.

Creative acting workshops at the KhSAC Actor's Mastery Department are and have been led in different years by such well-known stage masters as: People's Artist of Ukraine O. Vasiliev, Honored Artist of Moldova A. Filipova, Honored Artist of Ukraine P. Kuchyn, Stage Master V. Kuchyna, Honored Artist of Ukraine, leading stage master O. Dvoichenkova, teacher of the department, director O. Kovshun, Honored Artist of Ukraine Y. Plaksin, teacher of the department, director V. Horislavets, Honored Artist of Ukraine M. Strunnikova, master of the stage, Candidate of Art History V. Mizyak, Candidate of Art History L. Kolchanova and others.

In the future, the department demonstrated to the students that there is also drama, which cannot be realized, relying only on the principles of realistic and psychological play style. This is the drama of the second half of the 20th century – the so-called drama of non-realistic direction (theatre of the absurd). Such material is not based on the concept of the logic of behavior in the proposed circumstances, descriptions of action, counteraction, task or countertask, and the formula

"Listen/hear/see/look". If you implement the theater of the absurd by these means, the production process breaks down, because the dramaturgy does not obey the usual principles of logic.

It was during this period, that the first specialized scientific and educational laboratory in Ukraine was formed and created on the basis of the KhSAC Actor's Mastery Department. After a short period of time, this laboratory grows into an experimental theater research workshop (EKMATEDOS), the essence of which is described in detail in the next section of the monograph. The best experience and artistic experimental practices of this experimental workshop are highlighted in the report of I. Borys and V. Chaika "EKMATEDOS School (scientific and research reflections on the methodology of training young specialists in the mastery of an actor of drama theater)" [27], the publication of I. Borys "The work of an actor about the stage image in the «EKMATEDOS» workshop, also in his review "The school for training actors in «EKMATEDOS»" [28].

It is also worth noting, that during the work of the KhSAC Actor's Mastery Department, in addition to purely theatrical successes, creative workshops under the leadership of the already mentioned People's Artist of Ukraine O. Vasiliev, Honored Artist of Moldova A. Filipova, Honored Artist of Ukraine P. Kuchyn, teacher and stage master V. Kuchyna, Honored Artist of Ukraine E. Plaksin, Candidate of Art History L. Kolchanova and permanent curators of acting courses Honored Artist of Ukraine, leading stage master O. Dvoichenkova, stage master and Candidate of Art History V. Mzyak, thanks to the work of Honored Artist of Ukraine H. Plohotniuk, People's Artist of Ukraine A. Kubantsev, Honored Artist of Ukraine V. Bondarev, senior teachers N. Lytvynenko, A. Podorozhko, O. Svitlichna, T. Tsyganska, L. Kosmin, and Candidate of Pedagogical Sciences V. Topolevsky, the department prepared many laureates of reading and theater competitions of young performers at all-Ukrainian festivals and competitions. Among the list is the competition named after T. Shevchenko, L. Ukrainka, R. Cherkashin, I. Franko and others. These successes testify to the formation of the individual creative style of acting skills of the students of the KhSAC educational and theater school.

4.4 CREATIVE PRINCIPLES AND ARTISTIC EXPERIMENTAL PRACTICES OF THE KHSAC ACTOR'S MASTERY DEPARTMENT

The first steps towards the creation of an experimental workshop of theatrical studies (EKMATEDOS) were taken at the beginning of the foundation of the department during the staging of the play "Possessed" by L. Ukrainka. In 2008, the performance "Autumn Love" by O. Oles became a continuation of the experimental creative search and a practical test of the innovative theory of the parallel world of existence (PASVIS) of the future performance.

During theoretical and practical classes and special trainings, student actors gradually learn to enter the environment of the parallel world of the future performance already with the clearing of layers in the consciousness, which is filled with real life. At the same time, catharsis is achieved by means of both physical and psychophysical training, and the goal is to prepare the living flesh and spirit of a person to enter the environment of the parallel world of existence (PASVIS) in a play

or a movie.

The parallel world of existence in the performance "Autumn Love" consisted in the fact that the actors-performers create a forest as a habitat, but it is not a forest of the choreographic or cinematographic genre, but a forest of spirits. By analogy with the spirit of trees, a *mise-en-scene* score of the spirits of rain, earth, sun, thunder, etc. was built. And the actors entered this silent world with their thoughts and feelings (it was a group of 5 student actors). And when, at the end of the performance, each of the spirit participants carried the entire emotional palette of spirits, a peculiar polyphony of tension was created and the audience began to perceive this action more concentratedly. It became clear, that actors can be distinguished by their inner hidden thoughts (as an analogy with psychological-realist theater – by the actor's inner monologue). But the term "hidden thoughts" is broader and more voluminous than the term "inner monologue". The actors played exactly their line, hidden from this stay in the role of spirits of the forest and others. The main characters through their play communicated in a peculiar way with secondary actors of the atmospheric plane of spirits. So, for example, in one of the *mise-en-scenes*, the main character, when he is surrounded by spirits with their movements, sounds and even touches, speaks both as if to the void and as if to these spirits – "Enough!". He shows the viewer that this is already violence against his consciousness, psyche and emotion. And the spirits dispersed, having received the answer, leaving the main character in peace. And vice versa, when Pannochka in another *mise-en-scene* asked for help – the spirits helped her with various means of expression – plastic, voice, device, musical sound, etc. The roles in this innovative play were performed by: Pannochka – V. Poplavska, Pana – A. Borovyk, Storozhyha – Y. Zabutna, spirits of the forest – N. Radishevskaya, T. Kulikova, O. Horbulenko, A. Morgunova, S. Sulym. This performance was the first search result of a new method of the actor's work on the future stage and film image. The play "Autumn Love", based on O. Oles's work, won the honorary title of "Laureate of the Festival" at the First International Festival of Theatrical Arts of Student Theaters of the World "Inspiration – 2008" in Kyiv. International theater critics (namely, representatives from Yerevan, Krakow, Mexico City, Vilnius, Tel Aviv, etc.) during the discussion of the performance recognized the presence of a fundamentally new technique and technology of the actor's work on the stage and film image.

Such a quick and high-quality result in the student performance was made possible thanks to the creative director of the Experimental Workshop of Theater Studies (EKMATEDOS) (**Fig. 2.4.1**), the dean of the Faculty of Performing Arts of KhSAC, the director and teacher, Honored Worker of Arts of Ukraine I. Borys.

I. Borys proved the ability of this technique in his own practice, mastering it step by step when staging his own directorial works in state professional theaters (both in Ukraine and abroad). Confirmation of this can be found in the directing of his plays. Thus, in the staging of the Kharkiv Drama Theater named after T. Shevchenko based on O. Honchar's work "The Cathedral" (premiered on March 19, 2005), each of the participants in the performance is personified: he/she has not only a distinct appearance, but also his/her own character. This was especially noticeable during the construction of secondary roles of "voices in space and time" – the cast of which

included recognized masters of this theater (People's Artist of Ukraine A. Dzvonnarchuk, Honored Artist of Ukraine Ye. Plaksin, Honored Artist of Ukraine H. Plohotniuk, actors M. Mokh, A. Borysenko, V. Hapyuk). You can see that none of the actors refused to exist in such a role in the performance, but on the contrary, it became their acting achievement, taught them a deeper interaction with each other and tandem.

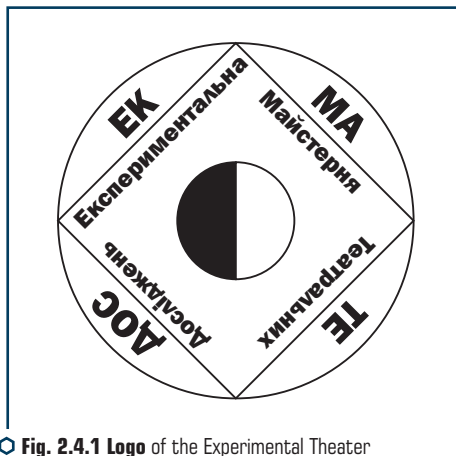


Fig. 2.4.1 Logo of the Experimental Theater Research Workshop (EKMATEDOS)

Or, for example, the performance of the same theater "Three Sisters" by A. Chekhov. From the very beginning, the production was supposed to be a test of the directing technique of the parallel world of the actor's existence (PASVIS) on the professional stage. This becomes noticeable even in the stage design of the play. And although at first the whole entourage in "Three Sisters" seems quite traditional: there are uniforms with officers' overcoats, and long dresses and scarves with ladies' hats, a clock in a wooden case, the atmospheric sounds of playing a piano somewhere behind the wall, but that's all misleading an iconic model is hidden in the set of these laconic, but quite domestic and atmospheric features, built by a scenographer Y. Kulish and costume designer H. Khromenko. Two squares – black and red – become this model, which becomes a point of attention for the general atmosphere. These squares are presented in the form of huge frontal shutters, pushed almost close together, the function of which is the background for shadows, absorbing the figures or vice versa, making their contours sharp. In addition to atmospheric musical interludes (such as the passage with a triangle and a tuning fork by the composer V. Chernenko at the beginning of the performance), the director himself becomes part of the stage space. He wanders around the stage among the actors with a real trackman's lantern. This happens at the beginning, at the end, and during transitions.

Another one of the most interesting and not quite usual for the theatrical work of I. Borys is

the premiere on September 20, 2008 of the musical and plastic existence of being "The Mystery of Creation" at the Zaporizhzhia Academic Regional Ukrainian Music and Drama Theater named after V. G. Magar. As you know, in Venice, where the great violinist, conductor and composer A. Vivaldi was born and worked, along with the democratic theater of Goldoni, the brilliant dramatic experiments of C. Gozzi and the wonderful decorative painting (Tiepolo), there was a music school – the vanguard of Italian artistic progress. "Maestro de concerti" unusually enriched the instrumental and timbral sphere, his images are expressive, sensitive, and the melody is impulsive, temperamental, with a sharply defined contour and expressive figurative variants. It is precisely these properties of A. Vivaldi's music that the creators of the musical-plastic performance embodied in the stage images of the eternal Triangle of Being – creation, destruction, rebirth. In the performance "Mysteries of Creation", musical elements are interpolated in plastic. And the task set by the creators of the performance, is to recreate the moments of all living things as a part of the eternity of existence. And here, of course, they are directly related to the philosophical basis, the basis on which the spectacle-existence is reproduced.

Certain elements of what later becomes the subject of study and research at EKMATEDOS can be seen in the performances of I. Borys on the stage of the Ivano-Frankivsk Drama Theater named after I. Franko's "Shadows of Forgotten Ancestors" by M. Kotsyubynsky, the play "Scaffold" by Ch. Aitmatov, the play "Judas from the Chariot" based on Christian sources, the play "Princess Olga", created according to the author's staging of the director in the theater season 2005–2006 in the stagings of the T. Shevchenko Kharkiv Drama Theater "King Lear" by V. Shakespeare in 1991, "Hedda Gabler" by H. Ibsen in 1993, "Marusya Churai" by L. Kostenko (1994) and others.

The experimental workshop of theatrical studies of EKMATEDOS at the KhSAC Actor's Mastery Department was officially established in 2005 and created a fundamentally new vector of development of the entire educational process of specialization "Actor of Dramatic Theater and Cinema" at the qualification level "Bachelor of Theater Arts".

The basis of the theoretical and practical work process of EKMATEDOS is an in-depth study of the sources of domestic, European and world theater art, as well as a new method and system in the technique and technology of the work of an actor in drama theater and cinema. The essence of this research methodology in EKMATEDOS has been repeatedly reflected in many scientific publications, discussions and debates at various round tables, conferences, both in Kharkiv and in other cities of Ukraine. More thoroughly and comprehensively, the essence of the new methodology and system of work within the framework of EKMATEDOS is disclosed and substantiated in the scientific and practical monograph of theater studies "The mystery of the creation of an actor and a director" [26] by the dean of the Faculty of Performing Arts of KhSAC, creative director of EKMATEDOS, Honored Artist of Ukraine I. Borys.

Currently, the goal of EKMATEDOS is a serious scientific-theoretical and practical study of a special non-standard method of work of students of drama theater and film actors and directors of drama theater, which consists in how the actor reveals him/herself in search of the environment of the parallel world of the existence of the performance (PASVIS). The general definition of "parallel

life", the most important term for PASVIS, can be found in the author's dictionary of interpretations of the main concepts in the aforementioned scientific and practical monograph "The mystery of the creation of an actor and a director" [26] by I. Borys. There is a definition of what it is: "creating a life for yourself, independent of the realities of daily existence".

In 2008, an Ivano-Frankivsk journalist N. Shegda in her article "From "Ekmatedos" to "Miran-da" [29] described the formula of the EKMATEDOS creative workshop as follows: "There is the following definition: "the diapason of an actor is from a philosopher to an acrobat. Because such a postulate, so to speak, was characteristic of the theater of Ancient Greece and the theater schools of France, even the ritual theater of the Aztecs and the Maya tribe".

Student plays "Medea" (J. Anuya), "The Nun" (D. Diderot), "Labyrinths of the Soul" based on the dramatic works of B. Brecht, J.-B. Moliere, J. Anuya became an important milestone in the work of the Department of Actor's Mastery and ECMATEDOS. These performances were shown at the international festival in Zaporizhzhia in 2008–2010, where they appeared as laureates in the nominations "For the best research and experimental directions of work". In October 2011, a performance, created within the framework of ECMATEDOS, called "Only One Life", made with students-actors of the III year, became a laureate of the "Golden Suitcase" festival (the festival was held in the city of Sumy).

The next stage of improving the methodology for the development of acting skills was the development and introduction of new disciplines into the curriculum, the content of which was revealed in the programs and educational and methodological materials for students of the "Acting Art of Drama Theater and Cinema" specialization in 2017. These are the disciplines "Work of an actor in the poetic theater and cinema", "Specifics of the work of an actor in the musical and dramatic theater", "Modern theater and film schools of the world", "New technologies of the work of an actor in the theater and cinema". In 2018, I. Borys published a number of scientific articles that revealed the theoretical and methodological potential of new educational disciplines, especially the publication "Traditions and modern development of the national professional school for the education of actors and directors" (2018) and the text of the report at the All-Ukrainian Scientific and Theoretical conference of young scientists, held on April 26–27, 2018. These disciplines, starting from the 2008–2009 academic year, have proven their ability to improve the effectiveness of the formation of general and professional competencies of future actors of poetic theater and cinema.

It is valuable that in the content of these disciplines, Ukrainian cinematography was considered on the example of such films as: "Shadows of Forgotten Ancestors" (1964) directed by S. Paradzhanov; "Stone Cross" (1968) directed by L. Osyka; "White bird with a black mark" (1971) directed by Yu. Ilyenko; "Lost Diploma" (1972) directed by B. Ivchenko; Babylon XX (1979) directed by I. Mykolaichuk and others. The peculiarities of the art of foreign cinema were also studied using the example of the creative work of the French director C. Lelouch (especially his film "Live to Live"), the Swedish director I. Bergman, the filmography of directors A. Kurosawa, F. Fellini and others. Cinematography has become a very important aspect of entering the concept of "actor"

in the regime of another system of existence of frame, nature, pavilion, doubles, etc. The explored cinema schools had a corresponding reflection through the theater. But the layer of the theater still has a greater variety and a wider amplitude of means of influencing the viewer, because the art of cinematography is more than 120 years old, and the history of theater art has a thousand-year experience.

The department also faced the task of creating such a system of mastering acting skills, in which the essence of their profession would be revealed to students both through proven methods of actor education and through the prism of world theatrical processes. The best way to solve this task is a gradual transition from studying the theory of acting to its practical implementation on stage. Thus, researching in practice the way of thinking, the logic of behavior and the nature of feelings in certain historical aspects (from the Ancient World, the Egyptian historical layer, the period of Ancient Greece, Ancient Rome, Byzantine times, the Middle Ages, the Renaissance, Classicism, the era of the first and second half of the 19th century and up to the period of the 20th – the beginning of the 21st century to the present day), students of the Department of Actor's Mastery acquire additional tools that help them in the future in the profession, especially when working independently on a role. Based on the dramaturgical works of each given period, actors understand that each epoch has its own way of interpreting events, because the social, political, economic, spiritual life and even the geographical location of the country greatly influence this. The practical results of the department's work in this direction were described in the article by I. Borys "The actor's work on the stage and film image through human cognition in the system of certain historical eras" (2018).

There is no doubt that in-depth research and consideration of theatrical methods, such as B. Brecht's theater of alienation, G. Craig's marionette theater, J. Grotowski's theater of plastic energy, as well as familiarization with the peculiarities of C. Dullin's "Voices of the World" theater and Kabuki and Noh theater, the specifics of Yevhen Vakhtangov's school of fantastic realism and other schools, in addition to the realistic psychological theater familiar to everyone, has a good practical effect for students of the Actor's Mastery Department. There is a separate problem of studying the creative work, methodology and practical experience of L. Kurbas and another important phenomenon for Ukrainian theater – the theater of luminaries. In addition to the practical study of the technique and technology of the formation of acting skills, it is also necessary to study the worldview element – that is, the basic world religions (Christianity, Islam, Judaism, Hinduism, Buddhism, paganism and atheism as the rejection of religion and its replacement by something else), as well as the basic philosophy (from the treatises of scientists of Ancient Greece to the present day). In addition, within the scope of the educational process, the possibility of researching literary and artistic works, materials of musical direction and visual arts, theoretical materials on culture, literary studies, ethnography, etc. is provided. Cooperation with the Kharkiv Specialized Music and Theater Library, which provides the basic minimum of necessary materials and additional information on all necessary issues, has become indispensable for the department. For the Faculty of Performing Arts of KhSAC, this library is also special because its founder was a theater expert, Doctor of Art History (1973), Professor (1974) V. Eisenstadt, who was in the teaching staff of the Kharkiv State

Institute of Culture (now KhSAC) for several decades, enriching with his experience and skills both students and colleagues. Currently, the cooperation with the library continues, the methodological department, on the initiative of the dean of the Faculty of Performing Arts I. Borys, joined the creation and work of the media project of the Department of Actor's Mastery in the format of a video magazine called "Theatrical Lornet" in the editorial board. The purpose of the magazine is to research and show all theater and cinema lovers the achievements, searches, discoveries of both teachers, graduate students, and students of the department (bachelor's and master's), as well as acquaintance with modern and historical events, facts, figures, phenomena and other things that influenced on the entire creative process of both the domestic art of theater and cinema, and the world.

Student actors of senior years, working according to the curriculum, research, develop and implement one of the most difficult methods of an actor of theater and cinema – the creation of a full-fledged stage image based on the dramaturgy of the theater of the unrealistic direction of surrealism, existentialism, the theater of cruelty, absurdity, etc. Currently, 2nd-year students are implementing the method of acting as an actor in a non-realist theater based on Jean-Paul Sartre's dramatic work "Behind Closed Doors" at EKMATEDOS.

In March and May 2018, the EKMATEDOS experimental theater research workshop with students of the Faculty of Theater Arts T. Shevchenko, R. Golub, M. Kishmyereshkina and T. Hapicheva showed creative reports on the stage of the Mykolaiv Academic Art Drama Theater and on the small stage of the Kyiv National Academic Drama Theater named after I. Franko, in which students demonstrated their professional mastery of the theater schools of H. Craig, E. Grotovsky, B. Brecht and M. Chekhov.

On December 17–18, 2015, a scientific-practical conference entitled "Problems of the development of professional theater and cinema in the conditions of modern globalization" was held on the initiative of the Department of Actor's Mastery of KhSAC. During the work of the conference, the following were held: a plenary session, work in sections, presentation of experimental performances on the basis of the KhSAC student theater, and master classes by teachers of the acting department. At the plenary session, there was also an introduction to the new direction of research work of the department and faculty of KhSAC, namely the creation of a full-fledged structure of the MILAT international theater art laboratory, which should be legally confirmed in May 2024 at the All-Ukrainian festival "Theatre of the Future" in the city of Kharkiv on the basis KhSAC. This direction of the department's work will expand international opportunities and contacts with other European and world theater schools.

Since 2015, the All-Ukrainian Open Festival of Theater Arts "Theatre of the Future" and the All-Ukrainian Open Competition of Readers "White Lilies of the Valley" have been held at the KhSAC Faculty of Performing Arts since 2015, in which students of lyceums, gymnasiums, theater colleges, and students of higher education institutions of the theatrical direction of Ukraine participate. The purpose of the theater festival and readers' competition is to search for young talented artists and at the same time to realize the opportunity to find their rightful place in professional theater, cinema, television and other forms of art.

Currently, the KhSAC Actor's Mastery Department concentrates its attention on mastering the theatrical system and dramaturgy of non-realistic direction, finding new forms and modern manifestations of acting work, constantly supplementing its practical experience with theoretical research (both of the teaching staff and of the students themselves).

CONCLUSIONS

Considering the peculiarities of the origin and further development of the Kharkiv educational and theater school, the question arises that the entire arsenal, which includes the system of actor education, both in a separate school and in a number of directions, is still imperfectly used and applied in practice in the field of theater pedagogy. Among the basic components should be a professional toolkit, thanks to which the student and the beginning actor will be able to reveal their possibilities in any forms. This is especially noticeable after intensive work in the context of Ukrainian musical and dramatic performances. It is in this form that the features of the Kharkiv educational and theater school are manifested, in which a separate creative person preserves him/herself as a highly talented individual, and at the same time complements the performance of other actors with his/her activity on stage.

Partnership and interaction on stage is built as an acting artistic ensemble. Within the framework of this educational theater school, the two-layer construction of the role where there are both an in-depth analysis of the action and the external form of acting skills also helps to feel confident in the stage space.

The Department of Actor's Mastery of the Faculty of Performing Arts of KhSAC has its own theoretical achievements and innovative methods that contribute to the education and training of a modern, competitive actor of dramatic theater and cinema. The advantages of the students of the department are, first of all, high-quality versatile mastering of the profession, based on the academic foundations of the theater school of our country, the best examples of world art and laboratory research of the most notable phenomena in the field of culture and arts.

The activity of the experimental workshop of theater research (EKMATEDOS), founded at the beginning of the department's existence, is a separate phenomenon. In EKMATEDOS, young future masters of the stage are taught various world theater schools and unique methods of creating a stage image. The more familiarization skills (even thesis) the students of the Department of Actor's Mastery will have with different currents and schools by the time of their professional formation – the better result they will show the audience as actors.

The department creates all the conditions for EKMATEDOS to enable the student to expand his/her worldview of knowing him/herself as an individual based on various diametrically opposite approaches in working on him/herself and his/her role. The combination of theoretical studies with practical experience of acting allows to thoroughly understand the research material and to open new ways to reveal the character's personality and embody it on stage.

Student works in EKMATEDOS are the result of relentless search for new methods of actor's work on the stage image and daily understanding of the complex technique of acting. The goal of the EKMATEDOS creative workshop-laboratory is to research new, modern, innovative methods of work for theater and film actors. Students of the Department of Actor's Mastery of KhSAC explore here the way of thinking through new technologies, and the logic of behavior and the nature of feelings of a living person as part of the nature of flora and fauna.

The activity of the department continues even in spite of the difficult military realities, in which Ukraine has found itself since February 2022. Students of the department feel the support of the administration and the teaching staff and try to create all the conditions for a full-fledged creative educational process in both face-to-face and distance forms of education.

This publication does not cover all aspects of defining the features of the Kharkiv educational and theater school and requires further scientific explorations and theoretical research, the results of which will be covered in subsequent scientific publications.

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CONCLUSIONS

The modern socio-cultural environment of Ukraine requires high general cultural development of the individual and society in general. Nowadays, it is impossible to successfully act, create, live in culture without basic knowledge about it. The localization of the provision of general cultural competences in higher education is due to a certain "backlog" of the general cultural development of the individual and society, which is typical for the vast majority of countries in the world, in particular for Ukraine. This gap should be filled by the active culturization of the individual in the system of higher education, the effective formation of general cultural and professional competences based on the processes of inculturation and acculturation.

Ukrainian educational science and practice should choose a new strategy and tactics related to the development of innovative cultural properties and personal qualities. The ideal of higher education is spirituality, morality as one of the highest values that encourage a person to make a choice between good and evil, truth and lies in favor of kindness, beauty, freedom, creativity, etc. Values determine the goals of education, which, in turn, are caused by the axiosphere of culture. All activities of higher educational institutions regarding culturization ensure the entry of the individual into the culture, his/her assimilation of traditions, habits, norms and patterns of behavior first of all, in his/her own national culture.

The systematic approach to the organization of culturization processes involves their implementation at three levels:

- general (everyday culturization);
- basic;
- professional.

A feature of general culturization is its all-encompassing nature, the perception and observance by an individual of the generally accepted in society, exemplary norms of behavior in various life situations; it ensures a high level of general personal culture.

Basic culturization is the deepening of knowledge in the field of one's own and other cultures, comparing their norms, values, ideals, choosing priorities; at the level of basic culturization, relevant official institutions that structure cultural knowledge are involved in its development.

Professional culturization is its highest level, because higher education has significant cultural potential for the development of culturization (inculturation and acculturation), it combines in its functioning social, personal and professional motivation to study culture.

General cultural development of personality should precede basic and professional development or take place in parallel with them; previous levels of culturization pave the way for a person to acquire and renew the professional knowledge he/she needs today and in the foreseeable future, and the formation of his/her intellectual personal qualities. The three levels of culturization together provide an opportunity for an individual to fully enter the wide space of culture, to acquire

a systematic view of it, to develop such traits of a cultured person as intellectuality, tolerance, intelligence, openness, sociability, etc.

The higher school should form a professional culture in students, the ability to make responsible decisions, to act effectively in non-standard production situations. Integral systemic components of professional culture are:

- 1) the ability to communicate with culture and in culture;
- 2) the ability to preserve culture;
- 3) the ability to reproduce culture;
- 4) the ability for self-reproduction and self-improvement in culture.

Culture as a social phenomenon is a multifaceted sphere of human relationships. It is a spiritual component of society's life, therefore it includes such important aspects as values, traditions, models of behavior, ideals, etc. The development of culture depends on the construction of effective communication strategies and intercultural communication.

An essential feature of applied cultural practices is their socio-educational orientation. The integration of the positive axiological potential of sociocultural technologies makes it possible to increase the favorableness of the cultural environment, to develop intergroup and intercultural communication in it, and to form the loyalty of various social groups to sociocultural values. This process should be regulated with the help of tools of socio-cultural management – a management mechanism and a leading factor in directing the creative development of the cultural space, the state of management of which influences not only the development, but also the social consciousness and social culture of the subjects of society.

Cultural management is aimed at creating favorable conditions for revealing the cultural self-identification of an individual through creative practices, which subsequently triggers the process of self-organization of the creative process at various levels. During the planning and implementation of creative practices, cultural management provides conditions for such dialogue, interactive communication.

Taking into account the fact that cultural action is constituted as a person's going beyond him/herself (his/her existing givenness, initial certainty or natural primacy), a person sets out to transform him/herself, makes efforts that can be considered the main culture-creating action. In addition, it is necessary to form the basis of cultural formation at the individual and social levels, which include psychological, sociological, pedagogical, etc. aspects that in general will ensure the improvement of socio-cultural life. Cultural management in its broad systemic understanding embodies the connection with applied cultural studies in practice and provokes the emergence of justified contradictions to start the original process of cultural creation.

In the conditions of the russian-Ukrainian war, there is a priori denial of the freedom of self-expression of a person, at the same time, the desire for the will to live, victory, and new mental and vital achievements intensifies. Such restrictions, on the one hand, excessively limit the usual manifestations of the individual's vital activities, but on the other hand, they are a stimulus for creativity and the search for new bases of interaction in order to achieve the dream goal of victory not only

on the military front, but also on the social, cultural, and human level. The military, economic, and political crisis partially suppresses the manifestation of humanity, at the same time it encourages the strengthening of proactive actions in the direction of humanization.

The research potential of visual cultural studies makes it possible to prove that the Russian-Ukrainian war appears in the minds of Ukrainians as a special type of national existence, which reflects Ukrainian "militancy" not as aggressiveness, aimed at external expansion, but only at the defense of the native land.

Art studies, dedicated to considering the peculiarities of the formation and development of art-Orientalism, Ukrainian cinema and film education, Kharkiv theater schools, reveal the mechanisms of mutual influence and mutual enrichment of world and Ukrainian art, form the potential for further research.