

The Technique of Formation of Valuable Attitude for Amateur Theatre by Future Leaders

Irina V. Borzenko¹, Irina B. Ignatova², Natalia M. Ilyenko^{3,*}, Natalia I. Lyubimova⁴ and Natalya N. Nikulina⁴

¹Department of Actor's Art, Belgorod State Institute of Arts and Culture, 7 Koroleva str., Belgorod, 308033, Russia

²Department of Pedagogy and Methods of Professional Training, Belgorod State Institute of Arts and Culture, 7 Koroleva str., Belgorod, 308033, Russia

³Department of Theory, Pedagogy and Methodology of Primary Education and Fine Arts, Belgorod State National Research University, 308015, Belgorod, Victory Street, 85, Russia

⁴Department of Professional Training and Socio-Pedagogical Disciplines, Belgorod State Agrarian University, 308500, Belgorod Region, Belgorod District, p. Maysky, Vavilova str. 1, Russia

Abstract: The dynamic development of theater culture in Russia, including the culture of Amateur theater, the growing popularity of Amateur theater in modern society, and the awareness of Amateur theater as a phenomenon of Russian national culture makes it urgent to improve the training of managers of Amateur theater groups in institutions of arts and culture. The study of literature, generalization of practical experience, and experimental research data led the authors to the conclusion that the direction of this improvement is to educate students in a value attitude to Amateur theater and their chosen profession. The functions of value attitude education: epistemological (knowledge), axiological (value), regulatory-normative and creative. Components of the pedagogical model: adaptive-diagnostic, planned-correctional, informational-activity, variative-creative, evaluative-effective. The results of the chosen pedagogical model gave positive results, which makes it possible to consider the proposed way to improve the training of specialists correct and appropriate.

Keywords: Amateur theatre, the phenomenon of the national culture, the head of the Amateur theater group, a values-based approach, the pedagogic model.

INTRODUCTION

The problem of studying the phenomenon of Amateur theater is multidimensional and remains one of the most relevant for the world and Russian art criticism and stage practice. Recent publications of the group of researchers of the future theater (GITIS) have shown that neither representatives of the expert nor representatives of the scientific community have accurate data on the number of theater organizations in the Russian Federation, and based on new methods of counting, they have demonstrated a significant increase in stage venues throughout the country (Zaslavsky, Caraka, Hafianti, Hidayati, Wilie and Muztahid 2019). Such a situation of uncertainty, according to A. N. Zorin and V. S. Ogurtsova (2018), arose due to the fact that in the post-Soviet space, Amateur theater continued to be associated with a planned, strictly regulated form of Soviet leisure. At the same time, it retained its unique property – a colossal mass character, which made it possible to reveal not

only creative intentions, but also the involvement of the broad masses in the world of theatrical art. It was this mass character that made it difficult to assess the phenomenon, since there was always a need to separate a full-fledged Amateur theater and Amateur performance (Zorin, Ogurtsova 2018; Catron Louis 2019).

This thesis is confirmed by the intensive development of Amateur theater in various regions of Russia: Belgorod, Voronezh, Kursk, Oryol regions, etc. So, only in the Belgorod region more than twenty-five Amateur theater groups have the title "people's" (Ignatova and Borzenko 2015). This makes it particularly relevant to train relevant personnel-managers of creative theater groups in higher education institutions of art and culture (including BGIIK) (Ignatova and Malakutskaya 2013) as subjects of the internal ecosystem of the theater organization.

Therefore, the basic social task of modern creative universities is to form a set of necessary competencies for future specialists who have the potential to lead an Amateur theater group, which will allow them to realize this potential. At the same time, the primary pedagogical task is to form a value attitude of students

*Address correspondence to this author at the Department of Theory, Pedagogy and Methodology of Primary Education and Fine Arts, Belgorod State National Research University, 308015, Belgorod, Victory Street, 85, Russia; Tel: +7(4722) 30-12-11; Fax: +7(4722)30-10-12; E-mail: nataliamilyenko@yahoo.com

to the Amateur theater (Borzenko and Ilyenko 2020), not as an institution within which their future professional activities will be carried out, but as a "translator of spiritual and aesthetic guidelines", on the one hand, and a vector of life architecture, on the other. "They don't work in the theater; they serve the theater." Thus, the optimal and pedagogically effective set of methods and techniques for forming the value attitude of students of higher educational institutions of culture-future leaders of Amateur theater groups, which is a logical algorithmic model-is a priority task that should be solved from the first year (Chen, Dewi, Huang and Caraka, 2020).

It is a well-known fact that the value attitude is a necessary and universal factor in the life of a person and society in the connection that a person agrees with his behavior with personal and social goals, which in turn act as a value. This phenomenon has become the object of numerous psychological and pedagogical researches in recent years, which has contributed to the formation and development of the basic foundations of its content. For example, some scientists consider the value relationship as a relationship based on the principles of mutual need (Caraka *et al.*, 2019; Sumaryana, Toharudin, Caraka, Pontoh, Chen and Pardamean 2020). Others studied this category from the position of orientation of the individual to material and spiritual values. Still others understood the value relation as the relation in which the value assessment and value comprehension takes place. The fourth believed that this phenomenon is a relation to the social significance of the phenomena that form value that arose in the course of life, and the fifth defined the value relation as any relation of significance, as a practical relation conditioned by any activity and interest of the subject. From our point of view, the most rational is the position of V. A. Slastenin, who defined value relations as an integral education of the individual, based on personal experience, "formed in the process of activity and communication, reflecting the values of public consciousness assigned by a person and being the basis of value behavior" (Slastenin, p.77). Based on this interpretation, in the context of research of problems of formation of value attitude to Amateur theatre future leaders of the theater group, we believe that the category can be defined as personal student education, embodied experience of life, and limit meaningful, significant to him insignificant and unimportant Catron Louis 2019).

In the scientific community, it is widely believed that culture and art are a value tradition, with special

emphasis on the strong connection of the value-semantic core of forming tools, samples, forms, features of communication and activity. From the point of view of theater pedagogy, the process of forming a value attitude to the theater of students is a kind of organized educational phenomenon. According to V. V. Vartanova (2007), there are three main components in its structure: 1) informational-cognitive; 2) experimental-activity; 3) emotional and value.

The first, informational -cognitive component involves the acquisition of students: a) deep systematic knowledge in the field of theater as a synthetic art; b) skills and abilities in the field of theatrical creativity; c) competencies that are necessary for students to apply their knowledge in practice, in our case – in the process of leading an Amateur theater group. The emotional and value element of the value attitude to the theater is revealed most of all through the dominant mood and interest of students, since an increased, cheerful, cheerful mood leads to an increase in life tone and psychological stability – extremely important for working in an Amateur theater group.

The second, experimental-activity component allows for effective improvement of various fields of students ' activity, including in artistic and creative activities, as well as in the process of forming individual personal qualities of an individual. A special role is given to the practice of management, if we talk about the management of an Amateur theater group. As E. S. Biryukova and A. O. Kulikova (2018) quite rightly point out, the head of the Amateur theater team should be an organizer, Director, administrator, and importantly, a teacher. The influence of his personality is an educational force that cannot be replaced by textbooks or moral sayings. It should be characterized by such qualities as enthusiasm and dedication, the ability to create a creative atmosphere, as well as the skill in organizing the entire theatrical process [Biryukova], which is formed and developed only in the conditions of experimental activity.

The last, third, emotional and value component allows for the formation of students ' spiritual and moral, strong-willed qualities, careful and respectful attitude to the surrounding reality, to national and world cultural, in particular, theatrical, heritage, education of moral beliefs, etc. Based on the postulates of pedagogical science (Maslova 2013), the emotional and value component of forming a value attitude to Amateur theater for future managers of creative teams is a purposeful interaction between the teacher and

students on the interiorization of the system of professionally significant value orientations, the development of their affective and subjective-volitional spheres, the presence and degree of formation of which will ensure the successful achievement of the goal.

The main content of the above-mentioned components of forming a value attitude to Amateur theater in future managers of creative teams is determined by the specification of the essential characteristics of Amateur theater, manifested in the functions of educating a value attitude – gnoseological, axiological, regulatory, and creative.

The first, gnoseological, function implies generalization and systematization of knowledge about the phenomenon of Amateur theater as a whole, as well as its components and features. Understanding the uniqueness of this type of "mass" theater entails expanding the horizons of the student, its value-semantic sphere. The implementation of this function is carried out by increasing and enriching the range of students' knowledge in the field of theater in General, and theater management in particular, as well as by means of overcoming stereotypical thinking and false ideas about the theater as a managed Institute of art. The gnoseological function allows stimulating the formation of a tolerant attitude of students to various types and formats of theater. In the studies, they will have the necessary knowledge in this field so they will be able to analyze, to systematize their understanding of theatre art around the world and to form respectful and, most importantly – respect for the world and national heritage (in particular – Directors and the actors).

The axiological function of educating the value attitude to Amateur theater is valuable because it represents the integration of value-oriented content of all traditional types of education. In its process, the development of value-oriented activities of students in relation to the processes and phenomena of moral, labor, environmental, civil, family, and other spheres of social life. This function is aimed at "structuring" a certain emotional and value perception of Amateur theatrical creativity, as well as its samples and artifacts. As a result, this will allow the student-the future leader of an Amateur theater group-to perceive folk and artistic theater creativity, theater activities, and their specific products as an integral part of the global and national cultural heritage (Maslova 2013).

The regulatory and normative function is manifested in the context of requirements and norms of behavior in relations with all representatives of a particular social group – in our case, a theater group. It regulates relations within its framework, creates a favorable socio-psychological climate, and creates a positive atmosphere. This function is supported by systems of norms that include law, a set of ritual and ritual rules and traditions, etiquette, and morality. It regulates the behavior of the subjects of a particular environment by establishing their mutual rights and obligations (Chen *et al.* 2020).

The creative function of education is shown in observing the artistic traditions of Russian culture and art when creating a work of art (productions of any format), interpreting these traditions, and their actualization in the creativity of the student as the future leader of the theater group.

Each of these functions reflects the versatility and multi-aspect solution of various pedagogical tasks and emphasizes the completeness of the educational process of forming the value attitude of students to Amateur theater. The implementation of these functions will significantly improve the quality of creative education of students-future leaders of Amateur theater groups-in the educational process of the University. However, to implement this task, it is necessary to form an optimal and effective model, an algorithmic modus of the structure of the educational process.

METHODOLOGY

Based on the established traditions of forming models of educating the value attitude to the future profession among students [Sovr. Theater. PED.], we believe that the model aimed at forming a value attitude to Amateur theater among future managers of the creative team should consist of the following components:

1. Adaptive and diagnostic. Its purpose is to adapt students to the conditions of study at the University's theater, as well as to analyze the existing level of training of students as future leaders of the creative team. To achieve this goal, the teacher must first identify the formation of key components of the value attitude to Amateur theater in students, and then, in accordance with the results obtained, formulate profile tasks for each student, constantly

adjusting them with the help of an individual training program.

2. **Planned correction.** Its main purpose is to plan the future theoretical, methodological, and practical training of students, as well as to determine the goals of their activities. This goal can be achieved in the context of the actual design of their teaching activities by the training person, and the foundation of software design should be their personal experience (working in the theater, leading a creative team, curating theater projects, etc.). It is recommended to draw up plans-maps of personal development of students and then create checklists for evaluating the results. At this stage, problems in the knowledge, skills, and abilities of students will be identified and eliminated, as well as in their further work based on their own value attitude to Amateur theater.
3. **Information and activity.** This stage will determine the value-based nature of the content of specialized theater disciplines for professional activities, and ways to master their content within the framework of an interdisciplinary approach. The activity within this stage is focused on revealing the value of each such discipline for the successful implementation of the pedagogical process, the inclusion of students in search activities, as well as the effective presentation of the role and place of the leader in the creative activities of the theater group. In General, the information and activity stage is focused on the students' direct acquisition of the necessary knowledge, skills, and abilities in the field of theater group management.
4. **Variative-creative.** At this stage, creative approbation of the applied methods and techniques of forming a value attitude to Amateur theater among students is carried out. Based on the results of this testing, the teacher performs a variable combination of the most effective of them. This stage provides for the inclusion of students in independent creative activities, as well as increasing the experience of such activities in the framework of experimental and practical work (from going to performances to creating productions using, for example, case methods, training, etc.). In general, the variable creative activity allows you to organize the process of productive educational and research

work of students, which, of course, will have a positive impact on the value awareness of the result.

5. **Evaluative and effective.** This stage is mandatory in any pedagogical models. It is aimed at checking, evaluating, and correcting the results of students' educational activities and includes activities for teaching them to analyze and reflect on the results of their work. At the same time, the teacher must select and apply appropriate types of control, as well as direct students to self-control. In general, at this stage, the results of the work carried out to master the relevant disciplines, to realize their importance and value for the future profession of the head of an Amateur theater group are summed up.

RESULTS

The presented algorithm will allow you to use and activate all three components of the phenomenon of value relations – information and cognitive, experience and activity, and emotional and value. However, it should be remembered that any pedagogical model, in particular, the one presented, focused on the effective formation of a value attitude to Amateur theater among future managers, should be based on a stimulating methodological component. From our point of view, the best option is to integrate active (interactive) teaching methods into the educational process. They are the result of generating problematic and developing learning and are characterized by a form of interaction between the teacher and students, in which they interact with each other on an equal basis. "Active forms of learning stimulate the cognitive activity of students, are based mainly on dialogue, involve a free exchange of views on ways to solve a particular problem, and are characterized by a high level of student activity" (Okan 2012). According to E. V. Kuznetsova (2018), the key differences from passive (traditional) methods are: "purposeful activation of students' thinking, a fairly long time of involvement of students in the educational process, independent creative decision-making, an increased degree of motivation and emotionality, interactive character". Burkhanova (2012) believes that "active forms of learning involve the use of methods aimed at students' independent acquisition of knowledge in the process of active cognitive activity, and interactive forms of learning are focused on the broad interaction of the teacher and students, as well as students with each other". Interactive methods, according to S. E.

Rodionova S. E., Grigorieva T. V. (2012), "involves the modeling of life situations, the use of role-playing games, the General solution of questions based on the analysis of circumstances and situations. < ... > It is important to work together, which requires the ability to cooperate in a team, to find a way out of unusual situations". Boronenko T. A. and co-authors refer to active methods, in addition to role-playing games, such methods as business games, analysis of specific situations, in particular professional ones, problem-solving, case studies, project method, portfolio, problem lecture, heuristic conversation, seminars, discussions, collective thought activity, etc. They suggest that interactive methods include group discussions, working with interactive educational material, chatting, and various types of interactive knowledge control (Boronenko, Kaisina and Fedotova 2017).

From our point of view, almost all of these and other active methods of training (teaching) can be applied at any stage of the above algorithm (model) of forming a value attitude to Amateur theater for future managers of creative teams. All of them are able to concretize the essential characteristics of Amateur theater in practice, manifested in the above-mentioned functions of educating students' value attitude to Amateur theater activities.

REFERENCES

- Biryukova N. S., Kulikova A. O. Educational process in an Amateur theater group // Collection of scientific papers based on the materials of the XIV international scientific conference "Scientific trends: pedagogy and psychology" (MOAN, 04 March 2018, Saint Petersburg). 2018. - P. 9-11.
- Borzenko I.V., Ilyenko N.M. The head of the Amateur theater as a repeater of value orientations // Nauka. Culture. Art: actual problems of theory and practice: collection of reports of the all-Russian (with international participation) scientific and practical conference (Belgorod, February 12, 2020): in 3 volumes /responsible editors: Yu. V.Bovkunova, S. N. Zenin, A. A. Shakmakov. - Belgorod: BGIIK, 2020. – Vol. 1. – P. 91-96.
- Boronenko T. A., Kaisina A.V., Fedotova V. S. Active and interactive methods of pedagogical interaction in the distance learning system // Scientific dialogue, 2017, no. 1, Pp. 227-243
- Burkhanova F. B. Introduction of innovative active and interactive teaching methods and educational technologies in Russian universities: current state and problems / F. B. Burkhanova, S. E. Rodionova // Bulletin of the Bashkir University, 2012, no. 4, Pp. 1862-1875
- Caraka, R. E., Hafianti, S., Hidayati, S., Willie, B., & Muztahid, M. R. Identifying Indicators of Household Indebtedness by Provinces. The Ninth Research Dive for Development on Household Vulnerability, 2019,10.
- Catron Louis E. 25 Special Advantages the Theatre Major Has. Appalachian state university. Department of Theatre and Dance. 2019. <https://theatreanddance.appstate.edu/students/prospective-students/25-life-skills-learned-theatre>.
- Chen, R. C., Dewi, C., Huang, S. W., & Caraka, R. E. Selecting critical features for data classification based on machine learning methods. Journal of Big Data, 2020, 7, (1), 1-26. <https://doi.org/10.1186/s40537-020-00327-4>
- Ignatova I. B., Borzenko I. V. Formation and development of Amateur theaters of Belgorod region // Education and society. – № 6 (95). November-December 2015. - Pp. 88-92.
- Ignatova I. B., Malakutskaya S. M. the Collective of artistic creativity: the problem of pedagogical guidance: a textbook. - Belgorod: BGIIK Publishing house, 2013. - 268 p.
- Kuznetsova E. V. Application of active teaching methods in the educational process at the University // Topical issues of training modern medical personnel: Mat. mezhhreg. study-method.Conf. April 26, 2018 / Edited By E. N. Kasatkin, N. S. Semenov, and N. L. Nikulina. – Kirov: Kirovsky state medical University of the Ministry of health of Russia, 2018, Pp. 124-130.
- Maslova T. A. Emotional-value component in the professional training of future teachers // News Of Tulsu. Humanities, 2013, no. 4, Pp. 501-508.
- Okan' G. I. Active methods of teaching in higher education: content and features of implementation // Scientific dialogue, 2012, no. 1, Pp. 265-270.
- Rodionova S. E., Grigorieva T. V. The Use of active and interactive teaching methods in the implementation of basic educational programs in the Humanities of higher education (on the example of the direction "Philology") // Bulletin of the Bashkir University, 2012, no. 3 (I), Pp. 1594-1599.
- Sumaryana, A., Toharudin, T., Caraka, R. E., Pontoh, R. S., Chen, R. C., & Pardamean, B. (2020). COVID-19 Pandemic and Attitude of Citizens in Bandung City Indonesia (Case Study in Cibiru Subdistrict). International Journal of Criminology and Sociology, 9.
- Slastenin V. A. Introduction to pedagogical axiology, Moscow: Akademiya, 2013, 192 p.
- Tkharkakhova A. Sh. The Organization of axiological education of students in the learning process // Bulletin of the Adygeya state University. Series 3: Pedagogy and psychology. – 2012. – №4 (109). – 9 C.
- Vartanova V. V. Formation of professional competence of students-future teachers in the context of theatrical activity: Diss. ... kand. PED. nauk: 13.00.01. - Izhevsk, 2007. - 196 p.
- Zorin A. N., Ogurtsova V. S. Ecology of the theater. Global warming on the Amateur stage // Theatre. Painting. Movie. Music. - 2018. - No. 4. - Pp. 235-246.