

**MODERN TECHNOLOGIES IN DRAMATIC AND DECORATIVE ART
AS A COMPONENT OF THE FORMATION OF PROFESSIONAL
CULTURE OF THEATRE ARTISTS**

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Abstract. *The paper deals with the problem of improving the teaching of special disciplines in practical classes by introducing the creative task of theatrical imitation of historical lace in the course "Art and technological processing of theatrical fabrics". Development of creative potential of students of higher educational establishments of art departments by means of using cultural traditions of different times is revealed. The purpose of the paper is to consider one of many types of technological processes, to show its relevance in theatrical production and the influence on the formation of the professional culture of future artists of theatre and decorative art.*

Keywords: *dramatic and decorative art, future theater artists, pedagogy of art, art pedagogy, imitation, lace.*

The present state of education in Ukraine has some changes in the process of preparing future specialists. Creating conditions for the realization of creative aspirations of the individual is a necessary factor in the professional growth of the student and his success in further professional activities.

Nowadays the competitive advantages on the labor market belong to the specialists who, during their studies in a higher educational institution, not only received basic professional knowledge, but also are able to produce specific creative ideas and implement them. An unusual approach to solving certain educational and training tasks should become the norm of pedagogical activity of the teacher of professional disciplines.

The training of artists for theater and cinema has a certain specificity, which is conditioned by the nature of their activities, the synthetic nature of this art and the state of dramatic and decorative art in Ukraine and, in general, the trends of contemporary world dramatic art. Future experts should be able to generalize the experience of dramatic art, to have the artistic skills of creating their own images. The implementation of these skills requires the improvement of the system of preparation of theater artists in higher education institutions, the formation of high-level knowledge, skills and abilities, development of personal qualities that should find the manifestation in the professional culture of the artist of dramatic and decorative art.

Summary of publications on the subject of research. The problems of dramatic art were revealed in the works of prominent classics of drama: K. S. Stanislavsky and V. S. Meyerhold, the reformer of the new Ukrainian theater L.

Kourbas, world-renowned English director, theater artist and theorist Edward Gordon Kreg, a well-known theorist of the theater Berthold Brecht, a famous theater artist E. E. Lanserre. The problems of art pedagogy were in the focus of the following scientists: O. Rudnitskaya, O. Otych, G. Padalka, M. Leshchenko, O. Shcholokova and others.

At the same time, pedagogy of art in the field of theatrical artistic design was not realized in scientific research. The lack of specialized textbooks in this field, the absence of definition of organizational and pedagogical conditions for creative implementation in the process of vocational training, the lack of research on specific features of the formation of the professional culture of future artists of dramatic and decorative art, leads to the definition of modern technologies of dramatic and decorative art that influence the formation of professional culture of future theater artists.

Dramatic art is a kind of art, the feature of which is the artistic reflection of life with the help of stage action of actors in front of spectators [2, pp. 31-40]. Therefore, it is advisable to draw attention to the significant side of dramatic art - the artistic presentation of the play.

The purpose of the article is to highlight some of the specific technologies and use them in the process of preparing theatrical artists.

In the process of mastering the artistic creativity, art pedagogy does not focus on the technical level (“drawsouri”, according to S. Gessen), but on the possibilities of self-expression in a subjectively close to them kind of art in the most convenient and desirable for them way, which allows them to enhance their creative activity, to develop cognitive interest, to facilitate and aesthetize the process of mastering the subject, to encourage them to continuous self-improvement. In our opinion, these accents can be expressed in two different terms: the usual “art and pedagogical activity”, that is, the activity of purposeful mastering of art for the purpose of art education and artistic and aesthetic education and “pedagogical and art activity”, which is aimed at solving general pedagogical tasks on the basis of the use of art [3].

Art activity is a universal means of development and formation of creative qualities of a personality [1, pp. 48-49].

The multifunctional system of dramatic art has a wide range of educational methods. Considering the educational process of future artists of dramatic and decorative art, one can take as an example such discipline as “Artistic and technological processing of theatrical fabrics”. The program of this discipline involves mastering the artistic and technological skills used in theater production. In the process of studying this discipline, students study theatrical technologies of imitation of stuffed fabrics, cross-stitch and needlepoint, work with textured materials during imitation of lace and embroidery with beads, glass beads, imitation of rattan velvet, brocade and sewing with gold, modern painting of natural fabrics using batik technology.

The program of this discipline is designed in such a way that students receive theoretical knowledge in this process, while in the practical classes they establish the abilities and skills of theatrical processing of fabrics.

Theatrical production requires familiarization with the specific materials used in the theater, that is, fabrics, paints, textured materials, metal powders, etc. The course of this discipline aims not only to teach future artists of dramatic art to correctly choose the necessary materials and be able to work with them, but what is more important, to feel the style of a particular era. One of the most interesting is work with textured materials. In our opinion, this technology can be used in modern life. For example, in decorating decorative elements in interior design.

The essence of this method is that the student develops artistic abilities and masters certain technologies, gets acquainted with various materials. In further work in the theater, he will be able to simulate the lace pattern on a transparent fabric according to the historical model so that it will look like a natural one from the scene. At the same time, this textured material can provide a product of some volume, which is present in the natural, that is, knitted or embroidered lace when weaving threads. It is important that such a method of theatrical simulation of the lace provides significant savings in the production of theatrical costume, which requires several tens of meters of lace.

The imitation of the embroidered lace is carried out on the lumen by transferring the picture to a transparent cloth by hand. Moving a working sketch, we can paint the required number of meters for the suit.

To decorate a lace insert, we select the required sub-frame size. To prevent breakage of transparent fabric during tension and in case of a stretcher, we can weave cotton cloth fragments along the perimeter of the future lacing insert and pull it onto the sub-frame for the cotton part.

Imitation of a knitted lace requires preliminary preparation, in the process of which the background bump on gauze is performed. As a result, the pattern remains not painted. After drying it we provide texture with the help of textured materials.

When choosing a historical sample for a particular suit, the student must take into account the style features of the era and the color of the background on which the future lace will be displayed. It depends on the choice of the color of the lace itself. The modern theater artist cannot do without a thorough study of the history of culture: literature, architecture, history of the theater, material culture, costume history, which primarily contains knowledge of art in general. The future artist should be erudite, so the educational process requires a close relationship between art education and art pedagogy.



Fig.1. *Embroidered lace imitation. Student's work (Sanitary silicone)*

In the works of O. Rudnitska we see how much importance the author paid to the development of personality by involving cultural objects in the subject world, in the culture of the corresponding historical epoch, in the process of which a personality is formed, and his feelings and thoughts acquire a certain cultural form and find a self-expression in this culture. The author states that “a person can be a carrier and a creator of culture only because he is “immersed” in the social and cultural environment, in the cultural context from which they take their ideas, rules of life, ways of action, so the impact of culture on a person can be considered the integral factor of his socialization, the individual result of mastering the cultural values of society, the characterization of the personality's education.” [4, p. 48].

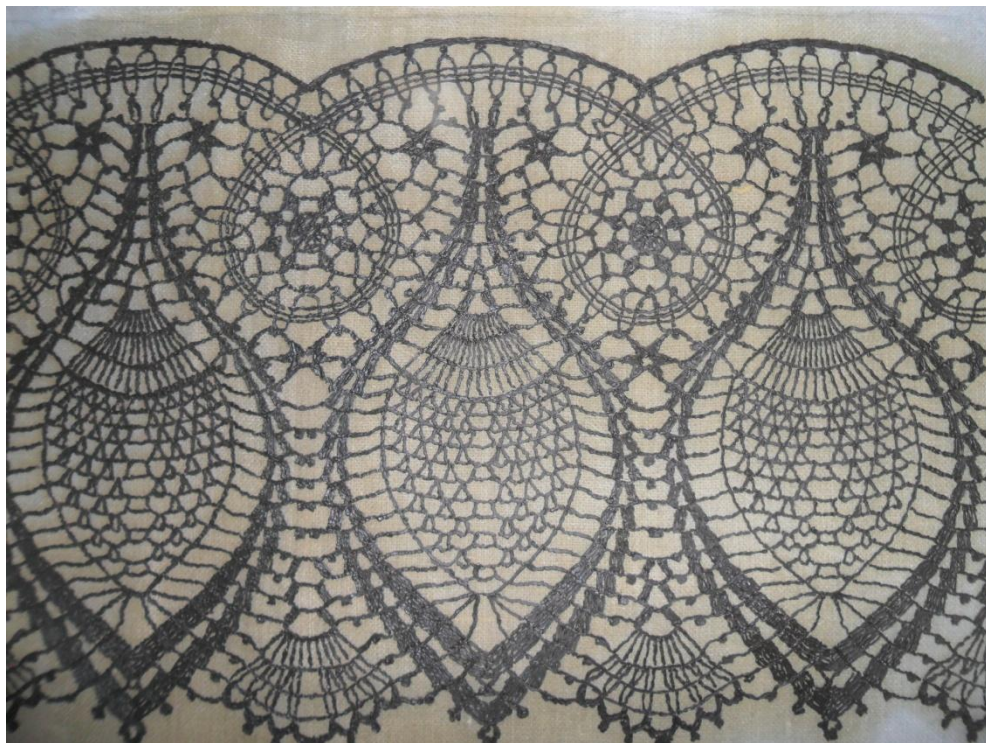


Fig. 2. *A knitted lace imitation. Student's work. (Capron, oil paint, glue BF-6)*

Scientists consider artistic activity as a process of knowledge and reflection of the world, during which there is a transition from the logical thinking (category of science) to abstract sensory knowledge (category of art). In situations where we accept the latest, extraordinary solutions, the creative component of our consciousness is used to a greater extent [1, pp. 48-49].

“Personal culture is a generalized sign of the content of the subject, style and way of life, and its components build up systemically formed values that are realized in the activity and in which the results of social culture are manifested as personal achievements” [4, p. 49].

According to V. Ivanova, “the formation of the foundations of creative activity of a specialist takes place precisely at the student's age, which is a period of active formation of the internal needs of the individual to correlate their own aspirations with the interests of society.”



Fig. 3 Fan. Lace imitation. Student's work (Tulle, sanitary silicone)

Conclusions from this study and prospects for further research. The article considered one of many types of technological processes in dramatic and decorative art and showed its relevance in theater production. In our opinion, the considered aspect presents the axiological and praxiological components of the professional culture of future artists of dramatic and decorative art. The material provided in the article is further extended (supplemented) and formed in the textbook can be used by teachers of higher educational institutions of 1-2 levels of accreditation, specialized art schools and for correspondence departments of higher educational institutions of 3-4 levels of accreditation.

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