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**PREPARATION OF THE EDUCATORS TO THE ORGANIZATION
OF THEATER ACTIVITY OF CHILDREN OF AN OLDER PRE-SCHOOL
AGE IN A GROUP WORK**

Attention on the artistic and creative self-realization of children in the context of a humanistic and personal developmental approach in the work of the theatrical circle is focused.

It was emphasized that the children's mastering of artistic creativity requires improvement of the methods of activating creative activity in the field of synthetic arts.

There were investigated the mechanisms of the artistic and aesthetic influence of theatrical art in revealing the internal potential of children of the older preschool age, and importance of using the pedagogical technologies in upbringing the creative skills of the preschoolers by means of theater.

There were suggested an in-depth assimilation of varieties of theatrical art and revealing of their common and distinctive features, which actively influences the formation of creative thinking, activates the emotional and aesthetic perception of a child, understanding of the artistic picture of the world.

The preparative work with the plot of the puppet show is outlined.

The adapted puppet theater program for work with the older preschool children, which is designed for one academic year, is proposed. In the adapted program for a circle, the main areas of learning – theatrical, artistic-applied and musical – have a complex character and are closely interconnected during each lesson.

Keywords: teacher training; theatrical activity; group work; older preschool children.

Introduction. According to the National Doctrine of Education Development, the Concept of Artistic and Aesthetic Edu-

cation, the basic component of preschool education is need to create the favorable social conditions for harmonious development of an individual, taking into account its requests in the intellectual and artistic-aesthetic culture.

At the present stage, preschool education is oriented on artistic and creative self-realization of children in the context of a humanistic-personal development approach to the educational process. In-depth assimilation of varieties of theatrical art, identification of their common and distinctive features actively influences the formation of creative thinking, activates the emotional and aesthetic perception of the artistic picture of the world [1]. As a result, the problem of children's mastering of artistic creativity, which requires improvement of the methods of activating creative activity in the field of synthetic forms of art, becomes actual. The theater with its integrative function serves as an effective means of forming artistic knowledge, skills and abilities in the artistic activities of children [2, c. 22].

The purpose. To consider the process of preparation of the preparation of the educators to the organization of theater activity of children of an older preschool age in a group work, to offer innovative in pre-school establishments.

Methodology of the Research. Analysis of the scientific research works confirms: creativity is an indispensable condition for the formation of an individual (K. Abulkhanova-Slavskaya, B. Ananiev, I. Bekh, V. Kan-Kalik, V. Klymenko, L. Leontiev, N. Menchynska, V. Moliako, Ya. Ponomarov, S. Rubinshtein, S. Sysoieva, B. Teplov and others). The scientific works of N. Berkhin, P. Blonskyi, P. Iershov, M. Kahan, O. Melik-Pashaiev, O. Nykyforova, Z. Novlianska, N. Rozhdestvenska, P. Symonov, I. Shyntiapina, N. Shliakhova are devoted to the problem of artistic creativity. The above authors examined the mechanism of artistic and aesthetic influence of theatrical art on disclosure of the internal potential of an individual, proving the need for use of the pedagogical technologies in education of the personal qualities. The works of A. Bolharskyi, V. Brylina, O. Oleksiuk, H. Padalka, O. Rostovskyi, S. Sysoieva, M. Smetanskyi, H. Tarasenko, O. Shcholkova, which have been devoted to many aspects of pedagogical creative activity became important. In psychological and pedagogical studies of A. Bobrov, L. Vasylevska-Skupa, H. Kostiuk, V. Moliak and A. Usova attention is focused on the fact that the forming of the creative skills of children of the older preschool age, success of their development to a large extent depends on the manifestation of activity in creative practice.

The process of creative development of personality by means of theatrical art was investigated by the domestic scientists: T. Hryzohlazova, L. Kalinina, H. Lokarieva, N. Myropolska. The role of the musical theater in aesthetic education of children was studied by O. Aleksandrova, T. Borysova, I. Lavrysh, N. Sats, M. Tatarenko.

The scientific and methodical research of V. Abramian, A. Iershova, H. Zhurakovskiy, I. Zaitseva, L. Oseledchyk, H. Pereukhenko, Yu. Rubina, M. Tatarenko, V. Shakhrai are devoted to the issues of management of theatrical activity. The problems of theater art were considered in the various dimensions: as a phenomenon of spiritual culture, as a means of developing the aesthetic taste of schoolchildren, as a process of moral and aesthetic education of the teenagers, as a means of artistic education in extracurricular and out-of-school activities (O. Href, M. Hrytsai, Ye. Demmeni, M. Iosypenko, L. Kalinina, Ye. Markovskiy, A. Mykhailova, S. Obratsov, N. Symonovych-Yefimova, N. Smirnova, V. Strelchuk, Y. Fedas, I. Franko, L. Churylina). However, the analysis of the

scientific studies shows that there is a lack of coverage of the problem of forming of the creative skills of older preschool children by means of theater. Not all potential possibilities of the technique of circular work are used in the field we are investigating.

A modern educator of the institution of preschool education should be guided by the content of the theatrical productions, the specific features of directing in the children's theater, the technologies used in acting, the age and pedagogical psychology, the musical repertoire for the theater [3, c.84]. A teacher must be able to create an original director's plan for the future production; be aware of the technologies used in acting; operate on the methods of directorial analysis of the works of drama, music, fine arts; have a developed sense of temporhythm and musical hearing, the laws of composition; develop the pedagogical and organizational skills.

In the educational process, more and more attention is devoted to finding the perspective approaches to solving the problem of developing the children's creative abilities, stimulating of their cognitive activity, including the art technologies. Thus, music therapy is a source of artistic and aesthetic education, a way of forming the emotional and aesthetic culture of children, a universal mechanism for the development of children's creative abilities. The artistic and aesthetic feelings that are caused by it contribute to the productive development of the spiritual world of the pupils. Participating in the theatrical performances, children learn about the world around them through the images, colors, sounds. The large and diverse influence of this activity on personality makes it possible to use it as a powerful pedagogical tool, as children during a theatrical performance feel free and relaxed.

A mentor, led by a Methodist at a preschool institution, carries out an extensive research work on informing the teachers about the history of theater in Ukraine, its kinds and types, specifics and repertoire, reveals the relevance of the problems of this issue, attracts attention to this aspect [4, c.20].

A high-quality repertoire for a theater at a preschool institution requires a constant search. Unfortunately, there is a problem in the domestic children's literature concerning the choice of poetic qualitative fairy tales for the children's puppet show, which they can perform not only in the children's educational institutions, but also show worthily this performance at the competitions and festivals, reviews of the-

atrical creativity outside the village, district, city. Of great importance is the use of the authored poetic tales, which are more interesting and easier to remember for children. In this way the authored poetic tales based on the fairy tales which are familiar for children from childhood came out into the world. The work on writing a scenario for a teacher is not limited to the creation of a poetic text: a musical design for a fairy tale should also be chosen, as well as the sound noises, and, if necessary, the texts and music of the songs of the fairy tale heroes should be written [5, c. 78].

It is necessary to set up the pupils for the appropriate emotional-willing mood before the beginning of each theatrical performance, for example, by running an overture that would correspond to the nature of the theatrical performance. Since the characters-puppets often perform the solo arias, a duet, and at the end of the play the choir (the final song) is traditionally sounded, it is necessary for a teacher of musical art to train systematically the vocal-choral scenes with the participants of the theater. The priority over the strength of artistic and aesthetic influence is given to the performance of the musical scenes, as it's fancy both for the artists and viewers because it creates a direct atmosphere of *«communication: a theatrical performance – a puppet – a viewer – music»*. Recruitment to a theater circle is carried out in September and covers the talented pupils who must clearly perform the routine of classes, perform at home all the recommended exercises and sketches, «enter the image» of the proposed fairy tale character and, of course, be able to «revive» the fairy-tale puppet's character in action [6, c. 121].

Preparative work with a plot of a puppet performance. In-depth assimilation of varieties of theatrical art, identification of their common and distinctive features actively influences the formation of creative thinking of children, activates the emotional and aesthetic perception of the artistic picture of the world. The plot of the fairy tale makes a child feel the world of emotions and moods, touch the moral issues. Therefore, in our opinion, it is necessary not just read the fairy tales to children, but ponder about with them, educate and develop certain qualities. For this, after each read fairy tale, you need to ask a series of questions about the read and, together with the children, try to analyze its content, the actions of the characters. Better yet, when a child is able to «live» the life of the fairy tale characters, emotionally ex-

press their image, mood and feelings [7, c. 84].

The older preschoolers live a fairy tale, take it to their hearts so that the fairy-tale images remain in the children's soul for a long time. Therefore, the environment of the puppet theater enables the pupils by participating in the puppet theater not only in the role of artists, but of costume designers: they create the puppets under the guidance of teachers, sew the costumes for them and sew their own fairy-tale characters, prepare the attributes for the performance. We start with the simplest exercises: patter, sketches, mini-performances, puzzle games. All this comes with musical accompaniment, which helps the pupils to be more relaxed and emotional while displaying an exercise or sketches [8, c. 29].

The next stage is assignment of the roles, reading of the plot of a play itself and working on the text. And at the same time, the leaders should offer the pupils some new interesting and non-standard scenario, even on the material of the well-known fairy tales, which are presented in a different perspective, and here arises a question as to what fairy tale will we work on, what age category will it be counted on. It is necessary to start developing the scenarios of the puppet performances from the folk sources – a folk tale or a heritage of the famous poets, from which more than one generation of people were inspired [9, c. 101]. Of course, but let's not forget that the puppet theater and scenario need to be composed for the fairy-tale characters. The puppet theater program is designed for the older preschoolers who will attend a theater circle for a year. All major areas of study – theatrical, artistic-applied and musical – are complex in nature and closely interconnected throughout each lesson.

The task of the first quarter of training in a theater group is to master the basic knowledge and skills, terms that will be needed by the pupils at the main stage of study, as well as to instill love for this type of theater art. It is reasonable to hold talks about the unfamiliar world of puppet theater, its general-theatrical nature, with vivid examples of vitalization of some objects and puppets. Such conversations alternate with the practical classes, which include the educational games, sketches, play with the puppets on some specific topics [10, c. 1]. At the same time, there are held the music classes where the sense of rhythm, voice function, coordination of hearing and voice are developed, as well as the lessons devoted to the basics of artistic and decorative art. In the classes of pup-

petry technique after the introductory course, attention to the exercises with the hands and the studying of the technique of driving the glove puppet is paid. The result of the first quarter of training in a theater group may be a small concert, composed of the best musical scenes of finger theater and staging of the glove puppets made by children with their parents and teacher. As a variant of the final work – a small one-act performance with the simplest glove puppets made by children on their own.

The tasks of the second quarter of training in a theater group involve learning of the cane puppet, its capabilities, techniques of puppetry based on the exercises and sketches, and later, during the rehearsal of a performance or scenes. It is possible to continue working with the glove puppet, but on the material of more complex works in which you need to create the vivid images and convey to a viewer the main idea of the work. The puppets that are already in the theater are used for this purpose. But this does not always fit the design of the performance. Therefore, the group-mates continue working on the production of the puppets, which are necessary for a particular work. One of the work options can be the cane puppet. At the same time, the music teacher educates in special acting disciplines, psychophysical training and music exercises, through which the skills acquired during the first year of study are fixed, breathing is regulated, the diction is improved, the vocal range is extended. The group-mates, with the help of their parents, make the decorative part of a new stage work, chosen for a performance, and carry out the rehearsals of it. The premiere of this performance should be the result.

The tasks of the third quarter of training in a theater group take into account the inclinations and interest of the group-mates in some kinds of arts. Introducing and studying the basics of working with the puppet of an «open» method of puppetry (tablet, tantamaresk, land puppets, etc.) are implemented. Studying of the peculiarities of this method of puppetry technique is based on the concert numbers available in the theater repertoire. Skills acquired during the second year of study are fixed, work with the glove puppet is continued, or work on a mixed puppet composition (*puppets on the screen, «live» actor, cane puppets, etc.*) is being performed. The participants of the theater study the technology of making the puppets and the material part of the performance or concert program with the use of an «open method» puppets, rehearsals of

which take place alternately with rehearsals with the puppets on the screen. Creating the optimal conditions for creative development, systematization of acquired knowledge and skills stimulates encouraging the dramaturgical attempts of the pupils – this more closely connects them with the creative process of the birth of a scenic work.

The result of the third quarter of training in a theater group is the premiere of a performance or concert program using the open method puppets and the other systems. For development of artistic abilities, the music teacher offers children some *creative tasks* that would involve mastering the technique of stage language, stage movement, puppetry technique, mastering the elementary skills of singing, dance. During the work of a school puppet theater, the *different forms of teaching* are used: conversation, practical work, educational and developmental games and exercises, thematic sketches, psychophysical training. Particular attention to the practical works, exercises and technique of staging the performance should be paid.

Conclusions. The organization of the theater activities in a pre-school educational institution is an example of original and creative cooperation between the teachers, pupils and parents and deserves attention of the whole educational community, since the theater itself performs a comprehensive formation of a child's personality on the basis of Beauty, Good and Truth (according to the pedagogical concept of academician I. Ziazun), laying the foundations for the spiritual culture of the young citizens of Ukraine.

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**ПІДГОТОВКА ВИХОВАТЕЛІВ ДО ОРГАНІЗАЦІЇ ТЕАТРАЛЬНОЇ ДІЯЛЬНОСТІ ДІТЕЙ
СТАРШОГО ДОШКІЛЬНОГО ВІКУ В ГУРТКОВІЙ РОБОТІ**

Акцентовано увагу на художньо-творчій самореалізації дітей у контексті гуманістично-особистісного розвиваючого підходу у роботі театрального гуртка.

Підкреслено, що опанування дітьми художньої творчості потребує вдосконалення методів активізації творчої діяльності у сфері синтетичних видів мистецтва.

Досліджено механізми художньо-естетичного впливу театрального мистецтва на розкриття внутрішнього потенціалу дітей старшого дошкільного віку, вагомість використання педагогічних технологій у вихованні творчих умінь дошкільнят засобами театру.

Запропоновано поглиблене пізнання різновидів театрального мистецтва, виявлення їхніх спільних і відмінних рис, що активно впливає на формування творчого мислення, активізує емоційно-естетичне

сприйняття дитини, розуміння нею художньої картини світу.

Окреслено підготовчу роботу з сюжетом лялькової вистави і окремо зазначено, що при роботі шкільного лялькового театру доцільно використовувати різні форми навчання, але особлива увага має приділитися практичним роботам, вправам та техніці постановки вистави.

Запропоновано адаптовану програму лялькового театру у роботі з старшими дошкільниками, що розрахована на один навчальний рік. У адаптованій програмі гуртка виокремлено основні напрямки навчання – театральне, художньо-прикладне та музичне, – що мають комплексний характер та тісно взаємопов'язуються один з одним на кожному занятті.

Ключові слова: підготовка вихователів; театральна діяльність; гурткова робота; діти старшого дошкільного віку.

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