



Theater As An Art Form and its Possibilities in the Education of Schoolchildren

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Annotation: Modern pedagogy considers the possibilities of the theater as a real means of artistic education of schoolchildren. The theater has always been a school of talented spectators. An integral part of the theater lesson, and an elective, and theatricalization as a means of developing the personality of a child has become a component of theatrical culture, which consists in introducing schoolchildren to the theater as an art form, in studying the history of domestic and foreign theater, in mastering the elements of acting and staging performances, in which children play. Theatrical education and upbringing at school is aimed at educating the basics of spectator culture, developing skills in theatrical and performing activities, and accumulating students' knowledge about the art of the theater.

Keywords: youth, pedagogical model, artistic and aesthetic education, theater-studio, pedagogical potential

Introduction

The specifics of theatrical art and the concept of spectator culture. Each art, having special means of influence, can and must make its contribution to the general system of aesthetic education of schoolchildren. Theater, like no other form of art, has the greatest "capacity". He absorbs the ability of literature to recreate life in a word in its external and internal manifestations, but this word is not narrative, but lively-sounding, directly effective. At the same time, unlike literature, the theater recreates reality not in the mind of the reader, but as objectively existing pictures of life (performance) located in space. And in this respect, the theater is close to painting. But the theatrical action is in constant motion, it develops in time - and this is close to music. Immersion in the world of the viewer's experiences is akin to the state that a listener of music experiences, immersed in his own world of subjective perception of sounds. Of course, theater is by no means a substitute for other art forms. The specificity of the theater is that it carries the "properties" of literature, painting and music through the image of a living acting person. This direct human material for other forms of art is only the starting point of creativity. For the theatre, "nature" serves not only as material, but is also preserved in its immediate vivacity.



As the philosopher G. G. Shpet noted: “The actor creates from himself in a twofold sense: 1) like any artist, from his creative imagination; and 2) specifically having in its own person the material from which the artistic image is created” (1). The art of the theater has an amazing ability to merge with life. The stage performance, although it takes place on the other side of the ramp, at moments of high tension blurs the line between art and life and is perceived by the audience as reality itself. The attractive power of the theater lies in the fact that "life on the stage" freely asserts itself in the imagination of the viewer. Such a psychological turn occurs because the theater is not only endowed with the features of reality, but in itself is an artistically created reality.

Theatrical reality, creating the impression of reality, has its own special laws. The truth of the theater cannot be measured by the criteria of life's plausibility. The psychological load that the hero of the drama takes upon himself cannot be endured by a person in life, because in the theater there is an extreme compaction of entire cycles of events. The hero of the play often experiences his inner life as a bunch of passions and a high concentration of thoughts. And all this is taken by the audience for granted. “Incredible” according to the norms of objective reality is not at all a sign of unreliable art. In the theater, “truth” and “untruth” have different criteria and are determined by the law of figurative thinking. “Art is experienced as a reality by the fullness of our mental “mechanisms”, but at the same time it is evaluated in its specific quality as a man-made-game “not real”, as children say, illusory doubling of reality” (2).

The visitor to the theater becomes a theatrical spectator when he perceives this double aspect of the stage action, not only seeing a vital concrete act in front of him, but also understanding the inner meaning of this act. What is happening on the stage is felt both as the truth of life and as its figurative recreation. At the same time, it is important to note that the viewer, without losing a sense of the real, begins to live in the world of the theater. The relationship between real and theatrical reality is rather complicated. There are three phases in this process:

1. The reality of objectively shown reality, transformed by the playwright's imagination into a dramatic work.
2. A dramatic work embodied by the theater (director, actors) into stage life - a performance.
3. Stage life, perceived by the audience and become part of their experiences, merged with the life of the audience and, thus, again returned to reality.

But the "return" is not analogous to the original source, now it is enriched spiritually and aesthetically. “A work of art is created so that it lives - lives almost in the literal sense of the word, i.e. entered, like the experienced events of real life, into the spiritual experience of every person and all mankind” (3).

The crossing of two types of active imagination - the actor's and the audience's - gives rise to what is called "the magic of the theater". The advantage of theatrical art lies in the fact that it embodies the imaginary into a live action unfolding on the stage with clarity and concreteness. In other arts, the imaginary world either appears in human imagination, as in literature and music, or is



depicted in stone or on canvas, as in sculpture or painting. In the theater, the viewer sees the imaginary. “Every performance contains certain physical and objective elements accessible to any viewer” (4).

Stage art by its very nature presupposes not passive, but active enthusiasm for the audience, for in no other art is there such a dependence of the creative process on its perception as in the theater. According to G.D. Gachev, the audience, “like celestials, like the thousand-eyed Argus <...> ignite the action on the stage <...> because the world of the stage itself arises, is, but to the same extent is the work of the viewer” (5).

The basic law of the theater - the internal complicity of the audience in the events taking place on the stage - involves the excitement of the imagination, independent, internal creativity in each of the spectators. This fascination with the action distinguishes the spectator from the indifferent observer, who is also found in theater halls. The spectator, unlike the actor, the active artist, is a contemplative artist.

The active imagination of the audience is not at all some special spiritual property of the chosen art lovers. Of course, the developed artistic taste is of great importance, but

it is a question of the development of those emotional principles that are inherent in every person. “Artistic taste opens the way for the reader, listener, viewer from the external form to the internal and from it to the content of the work. For this path to be successfully passed, the participation of imagination and memory, the emotional and intellectual forces of the psyche, will and attention, and finally, faith and love, that is, the same integral mental complex of spiritual forces that carry out the creative act, is necessary”(6).

Consciousness of artistic reality in the process of perception is the deeper, the more fully the viewer is immersed in the sphere of experience, the more multi-layered art enters the human soul. It is at this junction of two spheres - unconscious experience and conscious perception of art that imagination exists. It is inherent in the human psyche initially, organically, accessible to every person and can be significantly developed in the course of the accumulation of aesthetic experience. Aesthetic perception is the creativity of the viewer, and it can reach great intensity. The richer the nature of the viewer himself, the more developed his aesthetic sense, the more complete his artistic experience, the more active his imagination and the richer his theatrical impressions.

Aesthetics of perception is largely geared towards the ideal viewer. In reality, the conscious process of educating theatrical culture will probably advance the viewer to gain knowledge about art and master certain skills of perception. An educated spectator may well: - know the theater in its own laws; - to know the theater in its modern processes; - to know the theater in its historical development. At the same time, one should be aware that the knowledge mechanically folded in the viewer's head is not a guarantee of a full-fledged perception.

The process of formation of spectator culture, to a certain extent, has the properties of a “black box”, in which quantitative moments do not always add up in a straight line into certain



qualitative phenomena. Theater is an amazing art. If only because over the past century he was predicted several times imminent death. He was threatened by the Great Silent, who had found speech - it seemed that sound cinema would take away all the audience from the theater. Then the threat came from television, when the spectacle came directly to the house, later the powerful spread of video and the Internet began to be feared.

However, if we focus on the general trends in the existence of theatrical art in the world, then there is nothing surprising in the fact that at the beginning of the 21st century the theater not only retained itself, but began to clearly emphasize the non-mass character and, in a certain sense, the "elitism" of its art. But in the same sense, one can speak of the elitism of fine arts or classical music, if we compare the audience of many millions that popular performers gather with a limited number of people at the conservatory.

In the synthetic theater of modern times, the traditional correlation of the dominant principles - truth and fiction - appears in a kind of indissoluble unity. This synthesis takes place both as an act of experience (perception of the truth of life) and as an act of aesthetic pleasure (perception of theater poetry). Then the viewer becomes not only a psychological participant in the action, that is, a person who "absorbs" the fate of the hero and spiritually enriches himself, but also a creator who performs a creative action in his imagination, simultaneously with what is happening on the stage. This last moment is extremely important, and in the aesthetic education of the audience it occupies a central place.

Of course, each viewer can have their own idea of the ideal performance. But in all cases it is based on a certain "program" of requirements for art. This kind of "knowledge" presupposes a certain maturity of the audience culture.

Spectator culture to a large extent depends on the nature of the art that is offered to the viewer. The more difficult the task set before him - aesthetic, ethical, philosophical, the more tense the thought, the sharper the experience, the subtler the manifestation of the viewer's taste. For what we call the culture of the reader, listener, viewer is directly related to the development of the very personality of a person, depends on his spiritual growth and affects his further spiritual growth.

The significance of the task that the theater poses to the viewer in psychological terms lies in the fact that the artistic image, given in all its complexity and inconsistency, is perceived by the viewer at first as a real, objectively existing character, and then, as they get used to the image and reflect on it. actions, reveals (as if independently) its inner essence, its generalizing meaning.

We also note that the artistic searches of the modern theater naturally assume the presence of a competent spectator who is attracted to the theater by something more than acquaintance with an unknown plot or the opportunity to have a good time. The differentiation of spectators into individual "experts" and a mass "disposable" audience is inherent in the division within theatrical art itself into performances created by the original artistic language, and mass show spectacles available to any spectator. Modern theater, as practice shows, is becoming a self-sufficient creative organism, part of the phenomenon that in the history of culture was called "art for art's sake." In this



process, the viewer from the “third creator of the performance” (K.S. Stanislavsky) turns into a secondary component, often on the periphery of the attention of the theater itself. Thus, if today the theater in its creative activity has practically abandoned the educational function, then the care of developing interest in art, confronting lack of spirituality and mass culture has been taken over by the modern school.

It was the school that began to include theater in a wide variety of forms of educational and extracurricular activities. Not only specialized schools with humanitarian or aesthetic directions (gymnasiums and lyceums), but also ordinary general education schools began to introduce into their curriculum not only theater circles and electives, but also theater lessons (despite the complexity of ideas about what a theater lesson is at school).). A large number of programs have appeared, primarily author's, which most often consider the acquaintance of schoolchildren with theatrical art in an adapted version of professional theatrical education.

An integral part of the theater lesson, and an elective, and theatricalization as a means of developing a child’s personality has become a component of theatrical culture, which, according to teachers involved in this work, most often consists in introducing schoolchildren to theater as an art form, in studying the history of domestic and foreign theater, in mastering the elements of acting and staging performances in which children play. The active intrusion from a very early age into the children's consciousness of a huge mass of spectacular impressions that cinema and television carry does not pass without a trace. Theater today, of course, appeals to the television generation of young viewers. The specificity of the television viewer affects the existence of the viewer in the theater hall. The ability to interrupt a program or a film while watching at home, to stop, “leave” the viewing and “enter” again when it pleases, forms a kind of discrete perception, which is seriously tested in the theater. The need for long-term immersion in the holistic process of communication with art is faced with the inability of young viewers to slowly exist in this communication. The process is further complicated by the commitment of many modern directors to creating monumental works of four and five hours, sometimes with only one intermission. Such performances literally test the "strength" of the audience's interest in theatrical art.

The modern youth viewer is largely brought up by mass culture and is focused on it. Using the theatrical term, we can say that all the “additions” of young people to art in general proceed from this “mass” education. Therefore, even cultivating an attitude towards visiting the theater as a certain ritual, observing certain rules and traditions, faces specific difficulties. The youthful audience at a performance of a youth theater shows the "syndrome" of a rock concert at the stadium: as soon as the lights go out in the hall, young spectators whistle, roar and stamp their feet. Often, according to the director's intention, many performances begin in silence, and the youth hall immediately announces itself and offers dialogue, feedback - like at a concert, without understanding and not accepting the conditions of theatrical performance.

At the same time, in the history of the theater one can find many examples when the theater consciously educated the viewer in the direction that was necessary for him, the theater.



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