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Using the basics of Les Kurbas's directing skills in the training of future specialists in higher education

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Abstract. The training of specialists in artistic higher education institutions should be conducted using modern methods, technologies, and developments and be oriented towards a modern audience, but at the same time, training should be based on established principles and views that have been tested by time. Les Kurbas is a personality whose views and principles of acting and directing can be a guide for contemporary artists, and therefore they should be used in the professional training of students of theatre and film education. The purpose of this paper was to cover the aspects of training future specialists in higher education institutions based on Les Kurbas's directing craft. To fulfil this purpose, the following research methods were used: biographical method, methods of analysis and synthesis, method of comparison, method of abstraction, method of analogy, methods of deduction and induction. The paper covered the foundations of Les Kurbas's directing craft and its influence on the development of modern theatre and directing, compared his principles and views with those of contemporary artists. The paper revealed the role of Les Kurbas and his work in preserving the identity of Ukrainian theatre and cinema and in the development of Ukrainian culture. A parallel was drawn between modern approaches to training future specialists and the foundations of Les Kurbas's directing craft. The conclusion was made on the expediency of using the basics of Les Kurbas's directing craft in the educational process of higher educational institutions. The paper described the specific features of using the basics of Les Kurbas's directing craft in the preparation of future specialists for professional activity and provided recommendations for their implementation in the educational process. The results of this paper can be used by teachers of artistic higher education institutions when developing lecture materials and special courses, as well as by students for self-improvement and work on themselves and their professional skills, which underlies the successful development of Ukrainian theatre and cinema

Keywords: theatre art; acting skills; culture; higher education; creativity; film education

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INTRODUCTION

Ukrainian theatre and cinema form an integral part of Ukraine's cultural heritage, which must be preserved for future generations. Theatre art is distinguished by a special interaction between the actor and the audience, lively emotions, and the ability to show the realities of modern life and the realities of Ukrainian society in the 19th and 20th centuries. Skilfully prepared theatre performances can bring modern audiences back to Ukrainian culture, demonstrate its importance and help preserve the national identity of the Ukrainian people. Ukrainian cinema, as part of Ukrainian culture, is distinguished by its authenticity, symbolism, and visualisation of Ukrainian history, traditions, and important political events, which can also contribute to the preservation of Ukrainian culture and national identity. The success of Ukrainian theatre and film in the future will depend on those specialists who are currently preparing for their professional activities in artistic higher education institutions. It is advisable to use modern methods and practices in the training of future specialists, but it is possible to preserve Ukrainian culture, original Ukrainian theatre and authentic cinema only by understanding the established principles of theatre art that have been tested by time (Crawford, 2016). Les Kurbas was one of the personalities who made a significant contribution to Ukrainian theatre and embodied Ukrainian traditions, culture and national ideas in his performances. He was the founder of strong theatre teams, used the latest technology in his productions, and embodied directing approaches that are still relevant and used in contemporary theatre and film. By understanding Les Kurbas's approaches to directing and applying them to their professional path, future directors can develop Ukrainian theatre and film to a whole new level (Fowler, 2021).

Thus, in the study of stage direction, V. Pryz (2021) notes that understanding the development of directing in a historical context is an arduous process for students, but important, as it helps to consider the cultural and national characteristics of the stage sphere in preparation for professional activity. According to the researcher, the principles of directing are important for future professionals and are still relevant today. S. Hordieiev (2023), investigating the specific features of modern theatre education, noted that the views and ideas of Les Kurbas are a guideline for contemporary theatre art and an important part of the training of future actors and directors. Ye. Vodyakhin (2023), who studied the activities of Les Kurbas's Berezhil Theatre, notes that contemporary actors and directors need freedom of action and the inclusion of each team member in the creative process, which was evident in Les Kurbas's relationship with his team and which contemporary theatre should strive for.

When discussing Les Kurbas's work, O. Nastuk (2022), who revealed the musical and choreographic component in Les Kurbas's theatre and its influence on contemporary theatre, noted that the artist was an innovator, an experimenter, and felt the theatre as a holistic organism that can work effectively only by combining the

activities of all its participants and using all possible techniques that can interest the viewer. N. Babii (2020), studying actionism in the theatre of the twentieth century, also notes that Les Kurbas was an innovator who, in his theatrical performances, demonstrated atypical thinking, the uniqueness of each personality, but still retained elements of national identity. O. Rybchenko (2022) revealed in her study the role of folk traditions in Les Kurbas's production of "Haidamaky" (based on Taras Shevchenko's play) and emphasised that Les Kurbas skilfully conveyed the national identity of the Ukrainian people, its traditions and culture through the actors' play, which plays an important role in bringing Ukrainian creativity to the international space, and therefore should be used in the training of specialists.

The views and ideas of Les Kurbas can be a reference point for contemporary theatre and cinema. However, despite the wide possibilities of applying the basics of Les Kurbas's directing craft, their use in the training of future specialists has been understudied. Proceeding from the above, the purpose of this paper was to provide recommendations on the use of the basics of Les Kurbas's directing craft in the educational process.

MATERIALS AND METHODS

To fulfil this purpose, the following methods were used: biographical method, methods of analysis and synthesis, method of comparison, method of abstraction, method of analogy, methods of deduction and induction. The biographical method was used to reveal the personality of Les Kurbas, to investigate the specific features of his creative path, values, professional guidelines, as well as to cover the basic principles of Les Kurbas's directing craft and its influence on his professional activity; to understand the impact of his views on the theatre of the 20th century and on contemporary theatre. The biographical method helped to explore the opinions of Les Kurbas's colleagues, followers, and contemporaries on his work, professional principles and views, and his life path. The methods of analysis and synthesis were used for a more detailed consideration of the personality of Les Kurbas and his professional views; for analysing the state of modern art higher education; for analysing current methods of training specialists; for analysing the need to use the principles of directing craft in the system of higher art education. The methods of analysis and synthesis were also used to describe the role of future actors and directors in preserving the identity of Ukrainian theatre and cinema, as well as in preserving the national identity of Ukrainians. The method of comparison helped to compare the foundations of Les Kurbas's directing craft with the principles of contemporary theatre art and the views of contemporary artists on his directing principles. This method also helped to compare approaches to teaching future artists and identify the most effective ones.

The method of abstraction helped to highlight the aspects important for this study, specifically, to distinguish the foundations of Les Kurbas's directing craft from all

his professional principles, to cover the specific features of training future specialists for acting and/or directing; it helped to provide effective methods of using the foundations of Les Kurbas's directing craft in higher art education. Using the method of analogy, the study traced the similarities and differences between the methods used in contemporary art education and the established ones and covered the effectiveness of using the basics of Les Kurbas's directing craft. The method of analogy helped to trace the contradictions in the foundations of Les Kurbas's directing craft and its influence on his professional activity and on the theatrical performances he staged. Using the method of analogy, a parallel was drawn between the aspects of students' education and their preparation for future activities in modern higher education and the foundations of Les Kurbas's directing craft. Using the method of induction, it was concluded that the advantages of using the basics of Les Kurbas's directing craft in the training of future specialists over other views and methods are evident. The authors of this paper summarised the importance of the development of theatre and cinema for the preservation of Ukrainian culture, traditions, and national identity. The deduction method helped to draw general conclusions about the preparation of future specialists for their professional activities. This method also revealed recommendations for using the basics of Les Kurbas's directing craft in the training of future specialists in artistic higher education institutions.

RESULTS

Theatre and directing education in Ukraine is based on a combination of theoretical and practical mastery of the profession and is focused on the high-quality and comprehensive training of future specialists. The director is the organiser of the entire creative process, and the quality of their professional work depends on their skills and the knowledge acquired during training. However, the development of a director takes place throughout their entire life, not just while studying at a higher education institution, which is why one of the features of training future specialists is the cultivation of independence, the ability to self-reflection and the development of a desire for self-improvement. A modern student does not always understand the specifics of their work outside the educational institution and may sometimes not be ready to start an independent professional activity (Pryz, 2021), which is why the learning process should be comprehensive and encourage students to be independent and generate their own innovative ideas. The teacher's tasks in this process are to acquaint the student with the luminaries of directing, their formation and the

principles of their directing craft, which the future specialist will be able to rely on, and to provide feedback that will encourage students to find answers to their questions on their own. For instance, regardless of whether the student's performance on a task is successful or unsuccessful, the teacher should analyse it in detail and provide feedback so that the student can determine how to improve the task or correct their mistakes (Mainwaring *et al.*, 2010).

One of the professional qualities that a contemporary director should possess is the ability to adapt to the needs of a modern audience, to put into theatre performances and films the meaning that will meet the needs of modern society, which has a demand for a fresh understanding of Ukrainian culture and traditions. Only a trained specialist who can understand their audience, interact with them, and find modern and extraordinary solutions in the preparation of their performances can successfully harmonise contemporary theatre with folk traditions and culture (Kurbas, 2001). Equally important in this aspect is the director's interaction with the entire team. Thus, one part of preparing future professionals for directing and acting should be the development of the ability to work in a team, to conduct brainstorming sessions, which will help to find the exact idea or element that was missing for a complete picture. In the context of creative activity, teamwork is the most effective method of work, as it involves focusing on key problems and factors that can inhibit the creative process and finding solutions to these problems and factors (Cirella, 2021).

The standard educational process is not always enough for the comprehensive development of future directors and actors, for integrated teamwork and the development of independence and creative thinking. The training of future specialists can be more effective if extracurricular activities are available, special courses are introduced into the educational process, or separate drama groups are created where students can improve their knowledge and skills, work in teams and analyse the experience of their colleagues.

In terms of the described specific features of training modern specialists for theatre-directing activities, it is important to emphasise that the achievements of theatre art in the 20th century can underlie the curricula and special courses in artistic higher education institutions. A parallel can be drawn between the important principles of modern training of future specialists and the principles of famous artists. In the context of this study, it is advisable to correlate the features of modern training of future specialists with the principles of Les Kurbas, which he successfully used in his activities (Table 1).

Table 1. A parallel between modern views on the training of future specialists and the foundations of Les Kurbas's directing craft

Specific features of training of modern specialists for theatre and directing activities	Fundamentals of Les Kurbas's directing craft
Use of modern methods and technologies	Innovation, experiments with acting, performances, and audience emotions
Fostering flexibility, the ability to adapt to changing theatrical and social trends	The concept of a "smart harlequin" – an artist who adapts to modern conditions

Table 1. Continued

Specific features of training of modern specialists for theatre and directing activities	Fundamentals of Les Kurbas's directing craft
Teamwork, interaction of future specialists with all participants in the creative process	Collective creativity, involvement of the entire team in the creation of a theatre performance
Combining modern trends with Ukrainian culture and traditions	Preservation of the identity of Ukrainian theatre, active use of national and traditional elements
Improvement of personal knowledge and skills, work on oneself, search for new ideas and methods of directing	Development of acting technique
Relevance of the performance to the needs of the audience and modern society, understanding of the audience	Interaction between the actor and the audience, understanding the audience's reactions to the elements of the performance, receiving feedback
Introducing special courses into the educational process, conducting trainings, creating extracurricular drama groups	Creating theatre laboratories

Source: compiled by the authors of this study

Les Kurbas was not only an excellent actor, director, theatre innovator and reformer, but he was also a theatre teacher, under whose guidance such actors and directors as M. Holodniy, M. Zankovetska, I. Marianenko, L. Dubovyk, and others revealed their talents. The stage laboratories founded by Les Kurbas explored various acting techniques, expanded the view of directing and acting, and experimented with artistic techniques, music, light, emotions, and feelings of both actors and spectators. Les Kurbas's interaction with the actors can be compared to the relationship between a father and his children (Vodyakhin, 2023). He was a mentor and an expert for his students, inspiring them to work on themselves, and his principles and basics of directing became the basis for their future work and modern theatre training.

It was Les Kurbas who introduced the concept of a "smart harlequin" – an artist who adapts to modern conditions, challenges, and needs of the audience and can work "in the style of their time" (Labinskyi, 1988). Furthermore, Les Kurbas preferred to work with physically trained actors, emphasised that every actor's movement should be meaningful, worked with actors' choreography and rhythm, and training in his stage laboratories even included ballet classes, which indicates a comprehensive work on training future professionals (Nastiuk, 2022).

Les Kurbas successfully combined theatrical performances with cinematic effects, which was not typical for the theatre of that time. The skilful use of light during the performance, musical fragments that were successfully combined with the use of the screen, allowed conveying the atmosphere of the performance to the maximum, which caused a strong reaction from the audience. Most directors of the 20th century were not ready for such theatrical searches, which determined Les Kurbas's innovation, his willingness to experiment, and revealed a completely new theatre to the audience. Moreover, the artist considered the "dialogue" between the actors and the audience to be important (Lehman, 2006). According to the recollections of students and members of Les Kurbas's theatre team, he was interested in the audience's reactions to the elements of the performance, and during each performance there was a person who, having a copy of the play in their hands,

recorded the audience's reactions to a particular element of the play (Zubchenko, 2017). Les Kurbas did not change the elements of the performance based on the audience's reaction, but he believed that these reactions could show either the success of the innovative elements used or the need for more detailed work on them. The law of contrasts, chiaroscuro, which involves playing on the emotions of the audience, the impact on the visual perception of the performance, the use of national elements, and the disclosure of topics important to the society of the time, led to the influence of Les Kurbas and his views on all further theatrical development.

Kurbas had leadership qualities and a strategic type of thinking, he created new theatrical searches and tried to anticipate them, he followed the audience's reaction to the performances and understood what needed to be improved. Using Les Kurbas's directing foundations, future actors and directors can bring Ukrainian theatre and cinema to a new level, putting forward bold ideas and proposals that will transform contemporary theatre into the theatre of the future, just as Les Kurbas "created the theatre of tomorrow" (Kolomiets, 2020).

Drawing a parallel between Les Kurbas's views on the training of actors and directors and modern approaches to the training of future specialists, it is possible to provide recommendations for the implementation of the foundations of Les Kurbas's directing craft in the educational process.

1. Encouraging students to generate innovative ideas, think creatively, and improve themselves. Feedback from the teacher is an important and necessary part of the educational process, but it has been identified that after graduation, students are faced with the reality of directing and may not be ready for their professional activities. Les Kurbas believed that a future director should understand their uniqueness and individuality and create accordingly. Therefore, the teacher's task is to encourage students to search for mistakes and ways to correct them on their own, to constantly work on themselves and develop creative thinking. It is possible to train students' creative thinking and encourage future professionals to search for mistakes on their own by introducing theatre or film projects into the educational process, individual for each student (Stănescu

& Andronache, 2020). The teacher should provide feedback in such a way that the student understands possible mistakes, but finds and corrects them independently, using their own creative thinking, knowledge and skills acquired during the course of study.

2. Teamwork in the educational process. Les Kurbas believed that success in preparing a performance could only be achieved by involving the entire team in the preparation process. The artist believed that every idea was valuable, important, and could be used to improve the elements of the performance (Labinskyi, 1988). Therefore, teamwork should be included in training future professionals to improve the communication skills of future directors, develop the ability to work in a team and combine all ideas into a joint project. Teamwork can be implemented through joint projects, brainstorming sessions, conversations, and discussions.

3. The use of ethnic, cultural, and traditional elements combined with modern theatrical trends. Les Kurbas skillfully combined Ukrainian motifs with experimental methods and bold productions, demonstrated culture and traditions, using modern technologies such as the screen, while preserving the identity of Ukrainian theatre and the traditions of the Ukrainian people. To develop the skills to combine national elements with modern theatre trends, it is advisable to introduce tasks in the educational process that will involve working on modern scripts and performances and combining them with historical events, culture, and traditions of the Ukrainian people. The task will be considered fulfilled if the production has not lost its meaning, the future director has considered the needs of the audience and the current needs of society, and the script has been successfully combined with ethnic, cultural, and traditional elements.

4. Interaction with the audience. Les Kurbas believed that a "dialogue" between the audience and the actors was important, he was interested in the audience's opinion, but did not change the performance based on this opinion but found opportunities to modify those elements that were not perceived by the audience. A modern director should receive feedback from the audience, interact with the audience through their performances, and improve the performance based on the audience's needs (Frost & Yarrow, 2015). Formation of interaction with the audience in the training of future professionals can be implemented through discussion meetings, where future directors will be able to discuss their scripts and ideas with potential viewers, receive feedback from them and improve their future performance based on it.

5. Creating special courses, conducting trainings, and forming extracurricular drama groups. Les Kurbas is remembered for his stage laboratories, where he trained future actors and directors using the latest methods and technologies, comprehensively developing them, and preparing them for an independent creative career. In the context of modern education, this principle can be implemented through directing workshops, where future professionals can communicate, share experiences, perform various creative exercises, and improve themselves. The formation of

extracurricular drama groups will not only improve professional skills but will also help students develop the independence necessary for a future director, form the ability to work in a team, practice, create their own mini-performances, and receive feedback from the audience. The creation of special courses based on Les Kurbas's directing craft will be most effective in the educational process of artistic higher education institutions, as it will help future specialists to comprehensively research, understand and practice the artist's principles, which will influence their future activities and the development of contemporary Ukrainian theatre and cinema.

The advantage of the described methods is the possibility of their adaptation to the distance education system, which has gained popularity in Ukraine first due to the COVID-19 pandemic and later due to the introduction of martial law. Thanks to the seamless adaptation of the described recommendations, they can be used both in the form of full online education and in a blended learning environment, when online lectures are combined with face-to-face practice, which is considered a more effective form of training for art professionals (Li *et al.*, 2021). Furthermore, modern information technologies open wide possibilities for applying the described foundations of Les Kurbas's directing craft.

Teamwork can be implemented through online conferences using applications such as Zoom, Webex, or Microsoft Teams. These applications will help students not only communicate online, but also demonstrate their projects to each other, share files, images, videos, and presentations. As for presentations, creating them can be useful when working on theatre or film projects. The online space also provides many opportunities to interact with viewers, from holding online conferences to receiving feedback by filling out online questionnaires (e.g., using Google Forms), by receiving feedback on online resources or on viewers' social networks (e.g., Instagram, TikTok).

Modern social networks can be a space for the creativity of future filmmakers. Among the methods of their use in implementing the basics of Les Kurbas's directing craft are blogging on Instagram or shooting a mini video on TikTok. These social networks can not only help future professionals unleash their creativity and generate innovative ideas faster, but also help them receive feedback from readers/viewers, understand current trends and how they can be combined with Ukrainian traditions and culture. All the applications and social networks described above can also be used for special courses, trainings, and drama groups. Furthermore, it may be interesting to create an online platform for artists of various disciplines, where online courses, online trainings, conferences with famous artists, drama clubs can be held, in fact, following the practice of theatre laboratories.

DISCUSSION

This study notes that by basing their professional activities on the approaches of Les Kurbas, future directors can

develop Ukrainian theatre and cinema to a new level, while preserving their identity. Understanding the historical origins of Ukrainian theatre and cinema, preserving the national identity of the Ukrainian people, and preserving traditions and culture are integral to the development of contemporary Ukrainian theatre and cinema. However, according to O. Klekovkin (2022), who investigated Ukrainian theatre and the leading Ukrainian theatre schools of the 19th and 20th centuries, the development of Ukrainian theatre and cinema is important not only for Ukraine but also for establishing international relations. In his opinion, the development of Ukrainian theatre should be considered in the geopolitical dimension.

Theatre and cinema are the link that can unite the culture of the Ukrainian people with the culture of other states and peoples, which will have a positive impact on the development of international relations and the world's knowledge of Ukraine's culture and history. For instance, Turkish researchers S. Baydar and Ö. Sayılğan (2018) revealed the details of the international cultural project "Tell your fairy tale, let it become a book", which improved the quality of intercultural interaction and helped representatives of different states and nationalities to better understand the culture of other countries and peoples. Such projects can reveal the specific features and identity of Ukrainian culture, traditions, and history. Theatre and cinema are one of the most effective ways to demonstrate to the world the historical and political events that the Ukrainian people have experienced and the impact this has had on people and the development of Ukrainian society (Makaryk & Tkacz, 2010).

Les Kurbas skilfully intertwined extraordinary solutions and the latest elements of theatre art with traditional Ukrainian theatre, revealed in his performances the then-relevant social problems, which not only met the needs of the audience, but also demonstrated the life of his people and the problems they faced. Indonesian specialists Y. Yudiaryani *et al.* (2022), who investigated the use of deconstruction in contemporary theatre, also believe that it is possible to create a modern, interesting performance only by exploring the culture of the people, comparing established traditions with modern views and approaches. The researchers also concluded that contemporary theatre cannot be separated from the historical context, because contemporary theatre is intricately linked to traditional principles, methods and views, which proves the importance of using established principles, specifically the basics of Les Kurbas's directing craft, in the training of future specialists.

It was found that it is the director who is the organiser of the entire theatrical process, who is responsible for the final result and impression of the theatrical performance, who determines the quality of interaction between actors, the quality of stage effects and the degree of transmission of the main idea of the performance, which determines the importance of their qualitative preparation for professional activity. Furthermore, the director must be an authority for the team, have creative thinking, and must quickly make decisions that will be successful for the performance. The

English researchers P. Ibbotson and L. Darsø (2008), who in their study of directing and its creative aspects, agree with the assumptions made and note that a competent director should be, first and foremost, a leader who can generate new ideas, experiment, and implement the most daring intentions. Moreover, an important part of preparing future professionals for professional activities is the ability to communicate with others and work in a team, listening to the opinions and ideas of each team member. M. Gavin and J. Lewis (2022), who investigated the phenomenon of the empathetic director, note that a competent director constantly interacts with their team, understands them, and has empathy traits that help to feel their team and their needs, which coincides with the principle of Les Kurbas's collective creativity and should be actively used by future directors in their professional activities. At the same time, according to M. Gavin and J. Lewis (2022), the director should have the ability to "emotionally disconnect", which will help to preserve their own emotional resource and direct it to generate innovative ideas.

This study suggests that the use of Les Kurbas's directing craft in higher education institutions can help students prepare for their future professional activities. Understanding the tenets of their profession, based on the views and principles of artists who have achieved success in theatre and cinema, students increase their own motivation to study and practice. G.B. Roege and K.H. Kim (2013) investigated the need for art education to develop the state and each individual and agree that the opportunity to draw on the experience of other artists in creative activities increases students' motivation to learn, and also note that studying in artistic higher education institutions develops students' creativity, creative thinking and the ability to generate new ideas, but also improves their well-being, mental, and emotional state, especially in the case of communication with like-minded people and joint creativity. This proves the importance of introducing special courses, trainings, and extracurricular drama clubs into the educational process, where future specialists will be able to work more actively in a team, as well as improve their emotional state, which will influence the generation of new ideas and their application in practice. As for special courses, the experience of the Canadian scholar B. Chen (2023), who investigated artistic training in the Canadian educational system, shows that the creation of special courses, programmes and even the introduction of special artistic disciplines in non-artistic faculties will help to maximise the development of the state's culture in the international space. Furthermore, according to the Spanish researcher J.L. Aróstegui (2019), who reviewed arts education policies, higher education in the arts helps students to change their experience, to transform along with the theatre performances they prepare or the roles they play.

D. Setyawan and F. Dopo (2020), who studied the formation of national identity through art education and art in general, note that it is through art education and in its process that students can form an understanding of the

importance of culture, traditions, explain the need to preserve national identity, which in the future can affect their professional activities. This is in line with the assumptions of this study, that the importance of theatre and film for Ukrainian culture can only be passed on to the next generations by understanding the historical origins of Ukrainian art and by constantly working on our skills and knowledge, the successful application of which will have a positive impact on the future of theatre and film. In this aspect, it is important to use the basics of Les Kurbas's directing craft in the educational process, because his views can underlie the successful training of future specialists.

Scholars unanimously agree that the development of contemporary theatre and film is impossible without understanding the history of its development and without knowing and using the fundamental theatrical and directing principles, which is especially important in the training of future artists. It was confirmed that it is only possible to create a performance that is interesting for the audience by understanding their needs and using elements of culture and traditions, because when watching a performance, the audience must first identify themselves and their feelings with the characters and their emotions. Scholars approve of the principles of Les Kurbas's directing craft and agree with the expediency of using them in the educational process, but point out the importance of periodic "emotional disconnection" of the director from the work issues and problems of the theatre team, because only under such conditions is it possible to generate new ideas and effective professional activity. The research also confirms the idea of the need for trainings, special courses and extracurricular drama groups based on Les Kurbas's directing principles, as their use will not only positively affect students' motivation to learn and develop their skills, but also improve their emotional state. The assumption was also confirmed that the use of Les Kurbas's directing craft will help preserve Ukrainian theatre, cinema, and the national identity of the Ukrainian people, as contemporary art is inseparable from its historical context.

CONCLUSIONS

The study revealed the personality of Les Kurbas as a famous director and theatre teacher, described his approaches to directing. The features of preparing future directors for professional activity and the importance of this preparation were considered. It was found that a modern director should possess the following traits: leadership qualities,

creative thinking, ability to self-reflection, self-development, ability to generate ideas, ability to preserve the identity of Ukrainian art, ability to work in a team and take responsibility for the results. It was determined that such qualities are developed throughout the entire directing activity, and future students can acquire them during their training in higher education institutions. The training will be especially effective if the educational process is based on the principles of Les Kurbas's directing craft, because contemporary theatre and cinema are inseparable from the history of their development. A parallel was drawn between the main aspects of training future specialists and the fundamentals of Les Kurbas's directing craft. Based on the parallels drawn, recommendations were given for using the principles of Les Kurbas's directing craft in the educational process, including encouraging students to find independent solutions through individual projects, teamwork through brainstorming, discussions and conversations, combining traditional elements with innovative ideas by performing special tasks, interaction with the audience by holding discussion meetings, introducing special courses, trainings, and extracurricular drama groups into the educational process, which will affect not only the acquisition of knowledge, skills and motivation to study, but also the emotional state of future specialists. These recommendations can be adapted to online or blended learning.

Kurbas's legacy has had a comprehensive impact on the development of theatre and directing in contemporary Ukraine and, despite his innovative ideas, has helped preserve the identity of Ukrainian theatre and bring it to the present day. The task of a contemporary director is similar: to develop Ukrainian theatre and cinema, to use modern methods, but to preserve the national identity of the Ukrainian people, the originality of Ukrainian theatre, and the authenticity of cinema. Prospects for further research are an experimental test of the effectiveness of using the fundamentals of Les Kurbas's directing craft in the training of future specialists, as well as the development of a special course for training students based on Kurbas's principles and foundations.

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CONFLICT OF INTEREST

None.

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Використання основ режисерської майстерності Леся Курбаса під час підготовки майбутніх спеціалістів у вузах

Анотація. Підготовка спеціалістів у мистецьких вищих навчальних закладах має проходити з використанням сучасних методів, технологій та напрацювань і бути орієнтованою на сучасного глядача, проте водночас навчання має базуватися на усталених принципах та поглядах, які перевірені часом. Леся Курбас – особистість, чії погляди та принципи акторського мистецтва та режисури можуть бути орієнтиром для сучасних митців, а тому до них варто звертатися в професійній підготовці здобувачів театральної та кіноосвіти. Мета роботи – розкрити аспекти підготовки майбутніх спеціалістів у вищих навчальних закладах на засадах режисерської майстерності Леся Курбаса. Для досягнення мети використано такі методи досліджень: біографічний метод, методи аналізу та синтезу, метод порівняння, метод абстрагування, метод аналогії, методи дедукції та індукції. У роботі розкрито основи режисерської майстерності Леся Курбаса та її вплив на становлення сучасного театру та режисури, порівняно його принципи та погляди з принципами та поглядами сучасних митців. Розкрито роль Леся Курбаса та його творчості в збереженні самобутності українського театру та кінематографу та в розвитку української культури. Проведено паралель між сучасними підходами до підготовки майбутніх спеціалістів та основами режисерської майстерності Леся Курбаса. Зроблено висновок про доцільність використання основ режисерської майстерності Леся Курбаса у навчальному процесі вищих навчальних закладів. Описано особливості використання основ режисерської майстерності Леся Курбаса під час підготовки майбутніх спеціалістів до професійної діяльності і надано рекомендації щодо їх реалізації в освітньому процесі. Результати дослідження можуть використати педагоги мистецьких вищих навчальних закладів під час розробки лекційного матеріалу та спецкурсів, а також студенти для самовдосконалення та роботи над собою і своїми професійними навичками, що є підґрунтям успішного розвитку українського театру та кінематографу

Ключові слова: театральне мистецтво; акторські навички; культура; вища освіта; творчість, кіноосвіта