Research on the Effectiveness of Training Technologies' Implementation in Student Theater

Investigación de la efectividad de la implantación de tecnologías de formación en el teatro estudiantil

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Abstract

The purpose of the research is to determine the effectiveness of implementation and the feasibility of using training technologies in *student theater*. Research methodology consisted of aesthetic, artistic and theatrical, psychological and pedagogical ideas, theories about the role of art of *student theater*. The expediency of training technologies' implementation of teaching as an effective practical tool of *theatrical pedagogy* in order to develop *the stage-pedagogical action* and to increase the artistic-pedagogical level of future teachers has been proved. The author's system of use and interaction of training technologies of teaching in *the student theater* is presented. It is stated that the successful educational process of *student theater* is ensured by the active use of theatrical-training technologies that develop the student's personality, his *stage-pedagogical action*. It is established that the implementation of training technologies in the activities of the *student theater* significantly complements the traditional educational and professional training of specialists and affects the psychological content parameters of their motivational sphere (p≤.05; p≤.01). It is substantiated that the use of training technologies allows to develop the psychophysical apparatus of the teacher, his communicative, kinesthetic and spatial-organizational actions and to increase the level of *artistic and pedagogical activity*.

Resumen

El objetivo del estudio es determinar la efectividad de la implantación y la viabilidad de uso de tecnologías de formación en el *teatro estudiantil*. La metodología de le investigación consta de ideas estéticas, artísticas, teatrales, psicológicas y pedagógicas, teorías sobre el papel del arte del *teatro estudiantil*. Se ha demostrado la viabilidad de la implantación de tecnologías de formación de la enseñanza como *una herramienta* práctica efectiva *de la pedagogía* teatral con el fin de desarrollar *la acción escénica pedagógica* elevando el nivel artístico pedagógico de futuros maestros. Se ha presentado el sistema de autor de uso e interacción de dichas tecnologías de formación en el *teatro estudiantil*. Se ha señalado que el exitoso proceso educativo del *teatro estudiantil* está asegurado por el uso activo de tecnologías teatrales de formación que desarrollan la personalidad del estudiante, su *acción pedagógica escénica*. Se ha demostrado que la implantación de tecnologías de formación complementa significativamente la preparación profesional tradicional de especialistas y afecta los parámetros psicológicos de su esfera motivacional (p≤.05; p≤.01). Está comprobado que el uso de tecnologías de formación permite desarrollar el aparato psicofísico de pedagogo, sus acciones comunicativas, kinestésicas, espacios organizacionales así que aumentar el nivel de *actividad artística pedagógica*.

Key words

Training – Professional Teacher Training – Stage and Pedagogical Action

Palabras clave

Formación – Preparación profesional de pedagogos – Acción escénica pedagógica

Introduction

Modernization of European multilevel system of education, including Ukraine, has the specific purpose of preparing a new generation of teaching staff with the generated set of skills and competitiveness of potential creativity. Thus, there is need to promote maximum disclosure of artistic qualities of the individual student.

One of the optimal conditions for the actualization of a student's creative potential in a higher education institution is *the student theater*, its methods and advanced technologies. This is evidenced by the analysis of theoretical literature and the practical implementation of the improvement of educational space in European pedagogical systems of professional training of future specialists of Germany, France, Great Britain[1], Italy[2], Czech Republic and Slovakia[3].

The functioning of the student theater in European higher pedagogical education proves its influence not only on the development of the personality and professional qualities of the specialist, but also on his creative self-realization in the educational space of the educational institution. We state that the appeal to the art of theater in higher education institutions is logically justified. This is due to the fact that such art touches a person more deeply and more strongly than any branch of knowledge. *Student theater* is, in its essence, a metaphor for active learning and professional training of artistic and pedagogical staff. It is able to cover a range of effective learning methods, training technologies that have enormous potential for developmental influence on a *student's life*. It should be taken into account that the world experience of using student theater and its advanced technologies are in the process of developing and improving the modern system of training of future teachers.

Literature review

Various aspects of the use of theater training technologies in the professional training of future teachers in Ukraine are covered in the researches of I. Zyazun[4], O. Kuldyrkaieva[5], O. Lavrinenko[6], V. Mozgovyi[7], S. Solomakha[8] and others.

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[1] Lymarenko, L. I. "Student theater in the system of future teachers' vocational training". (Kherson: KSU, 2015).
[2] Margiotta Umberto. "Formazione e insegnamento. Professione docente, a cura di Umberto Margiotta", num. 1-2, (2006).
[3] Kapounová, J., Kostolányová, K., Pavlíček, J. y Kapounová, J. "Theoretical Concepts, Sources and Technical Background of E-learning". The New Educational Review, 25, (1989): 97-106.
[4] Zyazyun, I. A. "The philosophy of pedagogical action". (Cherkasy: CHNU imeni Bohdana Khmelnytskoho, 2008).

I. Zyazyun performs the analysis of variants of understanding of technology as a separate element of the holistic system of teaching in the scientific work *"Philosophy of Pedagogical Action"*. The academic focuses on the importance of introducing the training of theater pedagogy in the preparation of students who choose the teaching profession. The scientist justifies the methodological foundations of the training technologies usage and proves that the ability of the future teacher, the development of his practical skills at a subconscious level are formed by systematic hard work, in particular special theatrical trainings [9]. This scientific position is confirmed in the works of European researchers and practitioners who are engaged in the professional training of specialists in the arts and pedagogical sphere and recently successfully have introduced varieties of training technologies and their elements in the educational process of higher education.

The researcher O. Kuldyrkaieva, dealing with the problems of preparation of future music teachers, proves that the solution of these issues is possible on the basis of the interaction of theatrical and musical pedagogy with the involvement of trainings that contribute to *the playing development of the music teacher*. The author is convinced that *theater-training* technologies help to unleash a student's creative potential, enrich his spiritual world, form internal and external technique, *pedagogical artistry* of a music teacher through the use of exercises based on *the patterns of dramatic action*[10].

The author O. Lavrinenko examines the theoretical and practical progress of the development of *pedagogical skills* in the educational systems of pedagogical institutions of Ukraine. The researcher analyzes the creative search of leading domestic scientists, cultural and educational figures, *teachers-innovators*, teaching staff of educational institutions modern teacher of forms and technologies of *theatrical pedagogy* [11]. V. Mozgovyi, exploring the theoretical and methodological aspects of preparing future teachers of any course to direct pedagogical action[12]; introduces into the educational process of higher pedagogical institutions author's program of the special course *"Directing pedagogical action"*, through which students master the elements and mechanism of theatrical training technologies. S. Solomakha justifies the necessity of mastering future teachers of music art with a complex of *theatrical*

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[5] Kuldyrkaieva, O. V. "Theater technologies in improving the professional training of future music teachers". Visnyk LNU imeni Tarasa Shevchenka, Vol. 15(226), (2011): 59-64.

[6] Lavrinenko, O. A. "Pedagogical skill in the historical and pedagogical measurement: theory, practice, progress". (Kyiv: Bohdanova A. M., 2009).

[7] Mozgovyi, V. L. (2015). "Development of pedagogical skills of teachers of musical art and world art culture". (Mykolayiv: Ilion, 2015).

[8] Kapounová, J., Kostolányová, K., Pavlíček, J. y Kapounová, J. "Theoretical Concepts …

[9] Zyazyun, I. A. "The philosophy …

[10] Kuldyrkaieva, O. V. "Theater technologies …

[11] Lavrinenko, O. A. "Pedagogical skill in the historical and pedagogical measurement: theory, practice, progress". (Kyiv: Bohdanova A. M., 2009).

[12] Mozgovyi, V. L. (2015). "Development of pedagogical …

trainings of the psychophysical apparatus of the actor for the development of pedagogical skill[13].

Thus, the analysis of modern researches and publications of scientists allows us to trace the use of the arsenal of technologies, forms and methods of *theatrical pedagogy* in institutions of higher education with the purpose of students' mastering educational material through definite actions. However, the study of *student theater* activity in domestic educational institutions as an additional component of the professional training of arts and pedagogical staff to introduce a comprehensive system of *theatrical training technologies* remains poorly researched.

We assume that the implementation of training technologies in the activities of *student theater* significantly complements the traditional educational and professional training of specialists and affects the psychological content parameters of their motivational sphere; the use of training technologies allows to develop the psychophysical apparatus of the teacher, his communicative, kinesthetic and spatial-organizational actions and to increase the level of *artistic and pedagogical activity.*

The purpose of the research is to establish the effectiveness of the implementation and expediency of using training technologies in the *student theater* through the development and self-development of the stage-pedagogical action of future teachers.

1. Methodology

Student theater, in our conceptual view, is a productive form of work and a structural element of the future teacher's vocational training system. This is due to the specific nature of its essence associated with artistic creativity. This type of activity most fully provides the young people with the desire for self-fulfillment and maximizes their creative potential. Functionally, the *student theater* aims to provide a teacher with the motives and skills of professional self-development, in the process of which a complex of personality-professional skills are formed that determine the effectiveness and high level of artistic and pedagogical work. For this reason, it is logical to use training technologies, which are at the same time a creative process aimed at reaching personal peaks in the student's chosen field of activity.

Verification of this idea is found in the scientific work of philosophical and pedagogical heritage of I. Zyazun. The scientist notes[14]:

> The activities of *innovative teachers* confirm the tendency to integrate the tools, methods and art of teaching with the use of technology. The tasks of separating the *teacher-technologist*

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[13] Solomakha, S. O. "Development of pedagogical skills of teachers of musical art and world art culture". (Kirovohrad: Imeks-LTD, 2013).

[14] Zyazyun, I. A. "The philosophy …

from the product of his creativity (*technology of learning*) and transferring the creative process to a higher level of organization, obviously, can be determined by the next stage of the evolution of education.

The important methodological significance in the context of our experimental study of *student theater*, is the appropriate combination of technological and creative in the educational process of higher education institutions. Through this combination, the student becomes an active participant in the learning process. Teaching technology always encompasses the art of perfect process ownership and a clear sequence of operations using specific methods. For our study, the training method is how the learning is organized, how the content of the training is assimilated. The method is the way to achieve the pedagogical goal. In order to organize effectively the educational process of the *student theater*, it is necessary to use training technology, which is today an indispensable element of the system of teaching and development of students of any pedagogical specialty. Training is a test of the person's capabilities, the use of accumulated and at the same time gaining new experience through an intrinsic personal and interpersonal process of communication. Training participants gain new knowledge and put it into practice, developing and developing professional skills. In terms of training, there is a real opportunity to learn together by performing practical actions; where their own knowledge and abilities that underpin the creation of something new are appreciated; encouraging effective communication and *cognitive motivation* that ensures the establishment of trusting and creative relationships among participants; therefore responsibility for one's own learning is increased.

The starting point of our research is the assertion that training technologies contribute to the maximum motivation of specialists to self-improvement, realization of a higher level of needs, the evolution of personal and professional qualities. The methodological basis for the development of psychotechnics for both the actor and the teacher is in K. Stanislavsky's system[15]. Thus, by forming the student's personality by means of theater, we first develop his psychophysical apparatus. It is natural that the result of active interaction of external and internal, physical and mental factors of human activity is the birth of creativity and imaginative, symbolic thinking. The internal elements of psychotechnics (action, attention, imagination, communication, emotional memory, feelings of truth and faith, feelings of tempo and rhythm) and external physical form of embodiment (facial expressions, voice, language, intonation, movement, plastic) are considered in steady interaction. Possession of psychophysics as a tool that allows the actor and the teacher to work professionally for the audience, regardless of inspiration, to enter the desired creative state exactly when it is needed.

1.1. Participants

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[15] Stanislavskii, K. S. "Collection of works". (Moscow: Iskusstvo, 1999).

The study involved students of the first and fourth years of study at two higher educational institutions of Ukraine: Kherson State University [KSU], 78 persons, Faculty of Culture and Arts (69.64%) and Ivan Franko National University of Lviv [IFNUL], 34 persons, Faculty of Culture and Arts (30.36%). The total sample aggregate was 112 persons. Students received the specialty "Musical Art", "Choreography". The mean sample of age was 21.7 years (SD = 1.9, range 18–29 years). There were 80.36% female and 19.64% male in the sample.

Based on Hollingshead four factor index 16, the participants' families corresponded to the following categories: 9.5% low Familiar Socioeconomic-Status (FSS), 20.8% FSS low-medium, 22.4% FSS medium, 24.3% FSS medium-high, 21.0% FSS high, and the 2.0% did not provide information.

1.2. Instruments

During the academic semester, psychodiagnostic tools were used to measure the parameters studied. The name of questionnaire *"Investigation of the Effectiveness of Training Theater Technologies in the Professional Training of Future Educators"*[17] (Lymarenko, 2016). The essence of the questionnaire was to choose the respondents' positions, which belonged to each of the three proposed to the experimental testing of theatrical training technologies: *technology of development of acting skills* (TDAS); a *workshop and training in technique of speech* (WTTS); *directing technology* (DT). The *"Level of Aspirations of Personality" ("LAP")* questionnaire (Gerbachevskyi, 1990) [18] : *internal motif* (IM), *cognitive motif* (CM), *avoidance motif* (AM), *the motif of competition* (MC), *the motif of changing activity* (MCA), *the motif of self-respect* (MS), *the significance of results* (SR), *task complexity* (TC), *volitional effort* (VE), *estimation of the level of the achieved results* (ELAR), *estimation of personal potential* (EPP), *the projected level of mobilizing efforts* (PLME), *the expected level of results* (ELR), *regularity of results* (RR), *initiative* (I). The responses were evaluated by means of the *bipolar semantic differential scale*. The indexes of reliability, obtained by means of Cronbach's alpha: α= .807.

1.3. Procedure

The research is consisted of three stages: ascertainment, formative and control. At the ascertaining stage the psychological substantive parameters of the investigated phenomenon were determined by the questionnaire *"Investigation of the effectiveness of training theatrical technologies in the vocational training of future teachers"* and with the help of the questionnaire *"LPS"*. Each student completed a questionnaire, a questionnaire form, and an

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16 Hollingshead, A. "Four factor index of social status. Unpublished manuscript". (New Haven; Yale University, CT, 1975).

17 Lymarenko, L. I. "General pedagogical principles of student theater activity in the system of future teachers' professional training". Extended abstract of Doctor's thesis. (Kherson: Kherson State University. 2016).

18 Gerbachevskyi, V. K. "Methodology for assessing the level of personality pretensions". (Leningrad: LGU. 1990).

information sheet with socio-demographic characteristics. Participation in the research was voluntary and confidential. Students were told that there were no good or bad answers and that the answers should be truthful and reflect their own experiences. Particular attention was paid to ensuring the confidentiality of the data received and avoiding random responses. At the stage of the forming experiment, a training cycle program was created and implemented. Experimental (n=17) and control groups (n=19) were groups of students-choreographers of the third year of study. The training was implemented at KSU, during the academic semester (2018-2019 academic years). At the end of the semester, a psychodiagnostic control phase was conducted and the results of the two groups of the experiment were compared.

The research is conducted according to ethical standards of committee on the rights of experiments of Helsinki declaration[19].

1.4. Data analysis

Statistical processing of the results and graphical presentation was done with the help of programs *"Statistical Package for the Social Sciences" v. 23.0* or another name of a program *PASW (Predictive Analytics SoftWare) Statistics* and *"MS Excel".* Spearman correlation coefficients were used to find and establish correlations between the ascertainment and control stages data (r_s). Normal distribution parameters were verified using the Kolmogorov-Smirnov one-sample test λ. Arithmetic mean value of parameters (M), standard error (S_x) and mean-square deviation (SD) were calculated. Evaluation of differences reliability of distinctions of average values of independent sample was carried out by parametrical methods with the help of Student's t-test on the basis of normal Gaussian distribution of the studied quantitative characteristic. Differences between values of parameters at level $p \le .05$ considered statistically significant.

2. Results

2.1. Ascertainment stage of the research

The purpose of the ascertainment stage was to psychodiagnosis the psychological content parameters according to the profile and questionnaire, to isolate the factors of the effectiveness of training theater technologies in the professional training of future teachers. The levels of the studied parameters were measured: implementation of technology in development of acting skills; using of workshops for broadcasting training; using of technology from directing and *"LPS"* with the following structural blocks: *"core of the motivational structure of personality"*, *"achievement of difficult goals"*, *"predicted valuation of subject's activity"* and *"responsible activity"*, based on arithmetic mean scales (M), standard errors (S_x) and root mean-square deviation (SD) presented in Table. 1.

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[19] "WMA Declaration of Helsinki – Ethical Principles for Medical Research Involving Human Subjects". (2013).

Scale	Arithmetic mean, M	Standard Error, S_x	Mean-square deviation, SD
"Research on the Effectiveness of Training Theater Technologies in the Professional Training of Future Educators"			
TDAS	15.41	.31	2.29
WTTS	14.59	.27	2.85
DT	12.37	.18	2.77
"LAP", block "core of the motivational structure of personality"			
IM	13.72	.21	3.02
CM	14.68	.19	2.77
AM	12.59	.25	3.59
MC	12.01	.21	3.48
MCA	12.88	.22	3.59
MS	14.18	.21	3.32
"LAP", block "achievement of difficult goals"			
SR	9.01	.16	2.66
TC	6.68	.13	2.42
VE	12.77	.17	3.01
ELAR	11.18	.16	2.32
EPP	14.02	.23	3.02
"LAP", block "predicted valuation of subject's activity"			
PLME	14.04	.16	2.68
ELR	9.56	.13	2.23
"LAP", block "responsible activity"			
RR	13.27	.13	2.68
I	13.07	.12	2.67

Note: M – arithmetic mean; S_x – standard error; SD – mean-square deviation.

Table 1
Mean values and standard deviations of the scales of the parameters (n=112)

The use of the *"Research on the Effectiveness of Training Theater Technology in the Professional Training of Future Educators"* questionnaire and the *"LPS"*[20] questionnaire are relevant and qualitatively reflecting the object and subject of our research into the effectiveness of the implementation of training technologies in *student theater*. The psychological content parameters proposed in the profile and the questionnaire are basic in determining the phenomenon of students. According to the results of the research, the structures of implementation of training technologies and the motivational structure in the student theater were determined. Correlation between the

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[20] Gerbachevskyi, V. K. "Methodology for assessing …

studied parameters on the profile and motivational parameters on the questionnaire was established (see Table 2).

Scale	TPAM	BTTM	TP
"LAP", **block "core of the motivational structure of personality"**			
IM	.136*	.202**	.159*
CM	.270**	.216**	.219**
AM	.045	.059	.068
MC	-.057	-.017	-.058
MCA	-.233**	-.137*	-.262**
MS	.066	.067	.075
"LAP", **block "achievement of difficult goals"**			
SR	.206**	.127*	.188**
TC	.030	.043	.082
VE	.063	.037	.050
ELAR	.170*	.116*	.119*
EPP	.045	.159*	.068
"LAP", **block "predicted valuation of subject's activity"**			
PLME	.136*	.129*	.123*
ELR	.137*	.215**	.189**
"LAP", **block "responsible activity"**			
RR	.136*	.129*	.123*
I	.136*	.132*	.159*

Note: * – statistical significance of p≤.05; ** – statistical significance of p≤.01.

Table 2
Correlation between the parameters of the implementation of training technologies with the motives of students (n=112)

The most significant correlation (p≤.05; p≤.01) has the parameters of studying the effectiveness of training theater technologies with the following motivational meaningful parameters: IM (.136; .202; .159; at p≤.05; p≤.01); CM (.270; .216; .219; at p≤.01); MCA (-.233; -.137; -.262; at p≤.05; p≤.01); SR (.206; .127; .188; at p≤.05; p≤.01); ELAR (.170; .116; .119; at p≤.05; p≤.01); PLME (.136; .129; .123; at p≤.05); ELR (.137; .215; .189; at p≤.05; p≤.01); RR (.136; .129; .123; at p≤.05); I (.136; .132; .159; at p≤.05). Analyzing the established correlation relationships has helped in creating and testing a program of introducing training theater technologies for students-choreographers of student theater. In Fig. 1 we show results of the ascertaining stage of the research – the levels of effectiveness of the *training theater technologies of students*.

Levels of effectiveness of training theater technologies
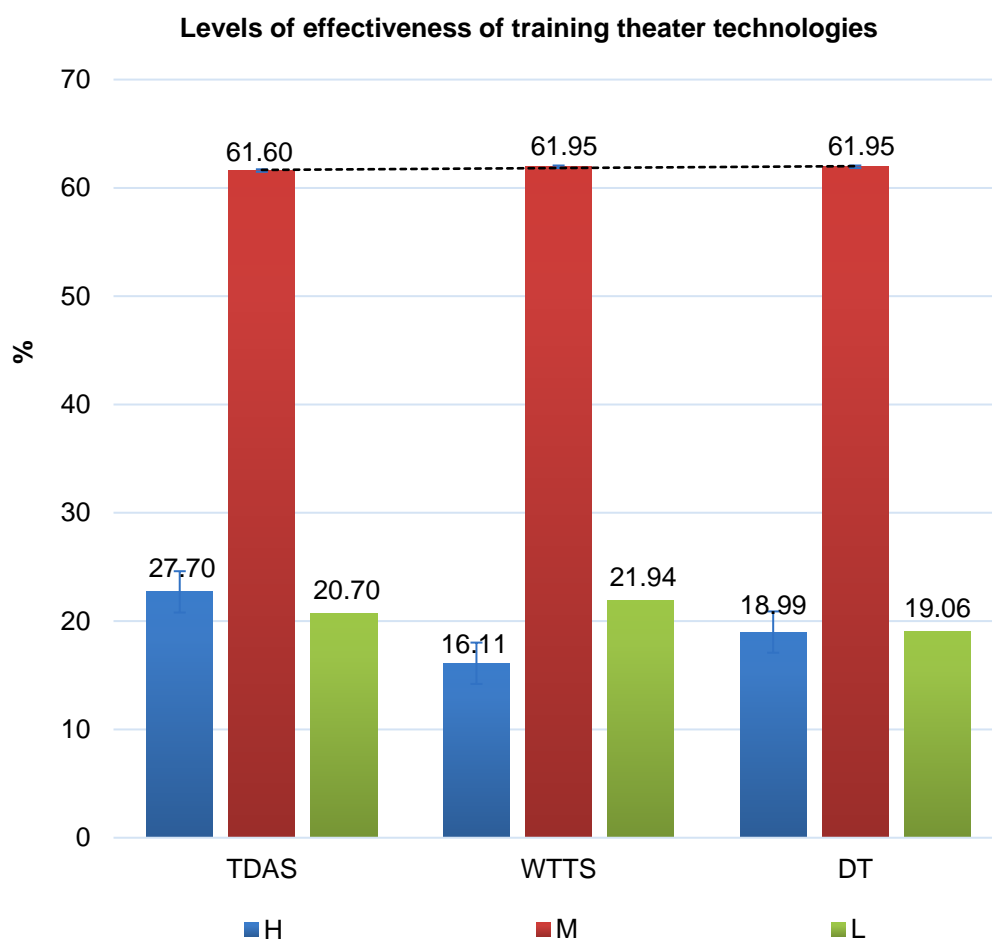
Note: ----- – the change of the mean value (trend); I – the limit of error; level: H – high; M – medium; L – low

Figure 1
Characteristic of the research levels into the effectiveness of the training theater technologies of students

The characteristics of the research levels into the effectiveness of students' *theatrical training technologies* are a uniformly distributed curve whose empirical data are similar to the Gaussian curve. High results of average levels are in the range from 61.60% to 61.95% of the studied, low levels – 19.06% to 21.94% and correspondingly high level are from 16.11% to 27.70% of the studied. Correlation is established; levels of research into the effectiveness of *training theater technologies* are basic in creating a program of training technologies that were applied in an experimental group of choreographer students.

2.2. Formative stage of the research

The essence of the formative experiment was to create a program of *training theatrical technologies*, which was aimed at the development of the

psychophysical apparatus of the teacher, his communicative, kinesthetic and spatial-organizational actions and raising the level of *artistic and pedagogical activity*. The program was implemented in an experimental educational group of choreographer students (n=17), the third-year students of KSU. Students' participation was voluntary. The training program was compared to a control group made up of another training group of choreographer students (n=19), also in the third year of study.

The fruitful assimilation of training exercises in the *student theater* is based on the principle from simple to complex, with periodic return to the passed material, but at the highest level. To achieve quality results, it is necessary to take into account the psychophysiological features of the team members. Therefore, when composing a set of exercises for them, we select training exercises depending on the age, gender, psychological and physical characteristics of students. Today there are several types of trainings (their classification is conditional) aimed at developing acting and pedagogical skills. The main task of the training sessions is to develop positive thinking, deep psychic programming of the teacher's mental and sensual images in order to achieve the goal and success in professional activity. In general, we offer the use of training technologies in the educational process of student theater in the following sequence: *from acting, stage speech, stage movement and plastics, directing*. However, simultaneous implementation of these trainings is possible and useful. Theatrical technologies used from the standpoint of theory of action have a set of opportunities in the development and self-development of the student's personality, his stage-pedagogical action, as they influence the feelings and thinking of future educators. Figure 2 presents the logic of the use and interaction of training technologies of teaching in the *student theater*.
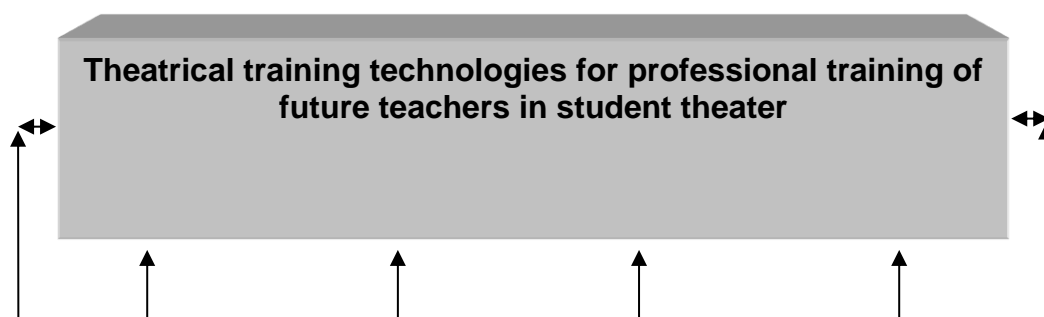
Theatrical training technologies for professional training of future teachers in student theater

Figure 2
The programme of theatrical training technologies of future professional training teachers in the *student theatre*

Actor training should be based on elements that create a sense of life and that are manifested in action. With the help of training technologies, we solve the following tasks: 1) development of the sense organs and mechanisms

of perception; 2) improving figurative memory, learning the mechanisms of thinking and speech; 3) mastering the mechanism of life interaction. All that works on the main task of training on the skill of the actor: to create yourself and to implement in a creative result. Therefore, the content of the trainings is built in order to know the nature of creativity, its driving mechanisms, and the desire to learn to be creative in relation to the outward world. It should be noted that theatrical pedagogues for training technologies in acting develop complex exercises of the following categories: individual warm-up trainings and collective; sensitivity training (non-verbal communication of performers); training improvisation. It is appropriate to remind that during the trainings it is necessary to create a positive moral and psychological climate for the students' creativity. A friendly artistic and educational environment ensures the efficiency of the work of the entire student team. Practice proves that acting trainings develop memory, attention, imagination, stage freedom, faith, associative thinking, and ability to act in a logical and coherent way. The assimilation of these creative elements by the teacher gives them the knowledge of the mechanisms of perception, interaction, the nature of the process of creativity, the development of pedagogical talent, which also has acting abilities. Assessing the importance of training, we confirm that such a direction of work in institutions of higher education has a positive impact on future professionals of any pedagogical direction, the disclosure of their artistic abilities and creative potential, and the result is a formed, flexible psychotechnic student, prepared for professional work.

Stage speech training involves not only the development of correct pronunciation of teachers, but also the logic and speech competence in general. Performing training exercises on stage speech demonstrates to the student the real and possible mistakes in communication, psychological inefficiency in solving certain pedagogical situations. Our training technology solves the problem of development of verbal action and opens the way for creativity for future teachers. However, it is necessary to define clearly the stages of work and to set specific tasks for students. The content of our training covers the relevant stages of working with students: 1) preparation of the student's psychophysical apparatus for speech activity; 2) training and heating of the active organs of the speech apparatus; 3) development and staging of professional breathing, 4) preparation of voice for sound; 5) speech production of voice; 6) work on working out a clear diction; 7) relaxation of the student's psychophysical apparatus. Thus, stage speech training forms a well-placed voice for future educators; developed intonation with special shades of emotional-expressive expression of verbal and non-verbal actions, which determines the character of each moment of pedagogical communication; the logic of the utterance that attracts the attention of the listeners and maintains it at the required level; develops communication skills of working in a team. Successful mastering of the training material becomes an indicator of the level of formation of skills of the student's verbal action, mastering the technique of activity orientation in pedagogical communication, transition of the specialist to the new level of his own communicative competence.

Complementing the verbal action, movements help to convey correctly and exhaustively, to adequately perceive thoughts. This process takes place largely unknowingly, involuntarily, although with a certain self-organization of the personality it can be controlled, which is aimed at on a *stage movement and plastic training*. These trainings are based on action that always has a specific purpose. Action combines the thoughts, feelings and complex of appropriate physical movements. When a student acts purposefully, from the physical action is born the mental, and from the mental to the physical. Performing training exercises on the stage movement and plastic is based on the laws of human nature: the student must act in a real way, through organic action to build their relationship to a certain object, phenomenon, and person. This is the essence of the technique of rational experience, especially important for the teacher, whose activity involves a variety of contacts. By performing the exercises, students also master the mimic action, which plays a significant role in pedagogical communication. It is appropriate to note that non-verbal, bodily language significantly influences relationships, defines emotional atmosphere, well-being of the interlocutors. It is well known that actors express their opinions with their hands, and teacher movements are a full technical means. The use and understanding of a non-verbal language teacher can significantly improve the effectiveness of communication and information sharing. In pedagogical activity, knowledge of the features of external detection of emotional state, reflected in facial expressions and pantomimic, is very important for both students and teachers. For the students, they provide some information, for the teacher – self-presentation. The quality of the lesson depends to some extent on the teacher's behavior, his ability to have a sense of self, which is manifested in the movements of the teacher and is always unconsciously perceived by the students. Therefore, exercises for physical and psychological action, taking into account the individual psychophysical qualities of students, need to teach them to manage their face, facial expressions, to feel the body in space and to influence their worldview and experiences of others. Students, who walk the path of self-knowledge of their psychophysics, develop the ability to perform conscious, volitional, public pedagogical action.

The next type of theatrical training technology is the most difficult – *training in directing*, that is aimed at fostering professional directorial skills, which is a prerequisite for successful creative activity of both the director and the teacher. The purpose of any directorial exercise is to nurture the expert's main ability: to be able to represent reality truthfully, brightly and at the same time to embody thought, evaluation, attitude to the reproduced phenomenon. Developing a system of directorial exercises, you need to focus on this goal. The research author takes this into account and offers students different types of directorial exercises: observational; the development of the director's fantasy and imagination; production of a *"live picture"* on a given theme; use of the item; creation of small sketches with situations of justified silence for different genres. Performing exercises of this type compensate for the lack of experience of students as future directors and educators, contribute to the development of their talent and skill. Each leader of the creative team has the right to use the exercises of his choice and in a certain sequence. The result of mastering

directing trainings is: 1) mastering the laws of *mise-en-scène*, the organization of stage space; 2) development of professional skills, skills of production of various forms of *theatrical art*; 3) mastering the content, method of directing and educating the theater team; 4) the ability to build the direction of the lesson and use the methods and techniques of *theatrical pedagogy* in the educational process. We believe that directing training is a push for *independent stage and pedagogical creative action*, which in the further professional activity is realized in creating a holistic lesson.

The final link was the generalization of the achievements of the forming experiment, the consolidation of the forming, developmental and psycho-corrective influences. The forming experiment logically proceeded to the next control phase of the research.

2.3. Control phase of the research

Let us highlight the results of the studied parameters of the use of training technologies for students-choreographers – future teachers. The control phase included an assessment of the effectiveness of the *theatrical training program* which was implemented. Comparison of the experimental and control groups prior to the start of the trainings showed the randomness of the selected two groups and the absence of significant differences in the key indicators of the research. The results of the research showed that purposeful organized learning creates a favorable educational space that influences the level of the studied parameters of the participants of the trainings. Let us give a comparison of the studied parameters: *technology development of acting skills (TDAS); a workshop and training in technique of speech (WTTS); directing technology (DT)* in the experimental group (EG) and the control group (CG) before and after the forming experiment (see Table 3).

Scale	Average values					
	EG (17)			CG (19)		
	Before	After	Student's t-test value	First testing	Final testing	Student's t-test value
TDAS	15.31	18.00	.001**	15.32	15.99	.132
WTTS	14.69	17.03	.004**	14.41	15.06	.141
DT	12.29	15.67	.008**	12.22	12.82	.211

Note: Difference is relevant (p≤.01**; p≤.05*); significant performance is highlighted

Table 3
Comparison of the studied parameters in the experimental group (EG) and the control group (CG) before and after the forming experiment

We will clearly show the comparison of the results of the studied parameters of the experimental group with the control group before and after the forming experiment (see Fig. 3).

Levels of effectbveness of training theatrical technologies
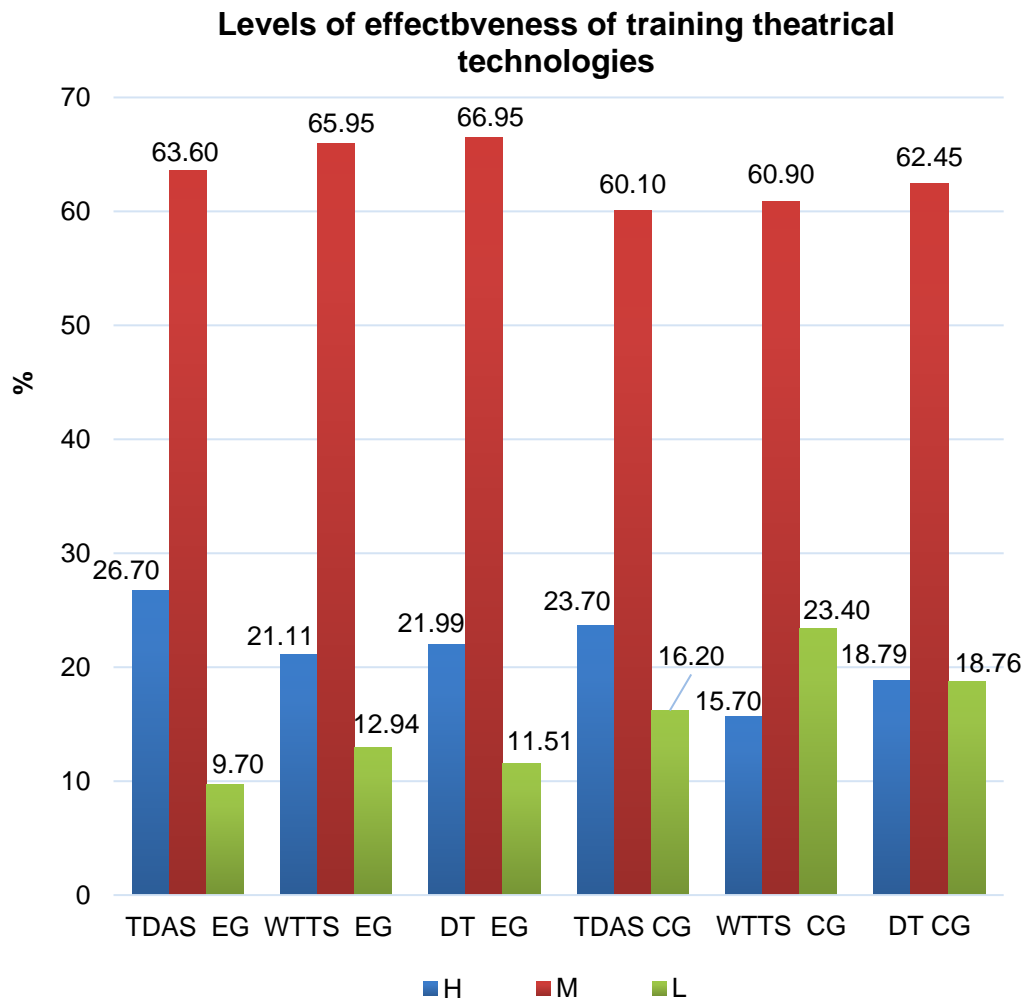
Note: ----- – the change of the mean value (trend); I – the limit of error; level: H – high; M – medium; L – low

Figure 3

Comparison of the studied parameters of the experimental group EG with the control group CG

The effectiveness of the program of *theatrical training technologies* has been confirmed. The experimental group of students-choreographers (EG) recorded significant positive changes in all parameters: TDAS (.001**; p≤ .01), WTBT (.004**; p≤ .01), DT (.008**; p ≤ .01). In the control group of students-choreographers there were no significant positive changes. This is explained by the fact that the implementation of *training theater technology* in the KSU educational process during the academic semester had a significant impact and significant changes only in the experimental group of students.

2. Discussion and conclusions

It should be noted that we did not encounter the interconnection's researches between the use of training technologies in *student theater* and the

motivational content parameters of future teachers' professional training. In the scientific context, it is of scientific and methodological interest to study cognitive states in the process of students' intellectual activity[21]. The methodology of research of mental states in different spheres of human life[22,23,24] including the educational and professional activity of students has been developed[25,26].

The results of the use of training theater technologies in the experimental group (EG) showed a significant level of correlation with the motivational content parameters of students ($p \leq .05$; $p \leq .01$). To a large extent, the obtained results are in line with other empirical studies which have established the regulatory role of expected mental states in the structure of the motivational and cognitive resources of the individual, using training technologies[27,28,29].

The study of the effectiveness of the implementation of training technologies in the *student theater* required us to create an actual situation of development, psycho-correction and the need for its realization. It is established that the implementation of training technologies in the activities of student theater significantly complements the traditional educational and professional training of specialists and affects the psychological content parameters of their motivational sphere ($p \leq .05$; $p \leq .01$). It is substantiated that the use of training technologies allows to develop the psychophysical apparatus of the teacher, his communicative, kinesthetic and spatial-organizational actions and to increase the level of artistic and *pedagogical activity*. Our hypotheses have found experimental confirmation and theoretical justification.

The results of the research were presented at the methodological seminar of the KSU Faculty of Culture and Arts. Experimental confirmation of the effectiveness of the program of *theatrical training technologies* indicates the

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expediency of its implementation into the educational process of higher education institutions at the faculties of culture and arts.

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