

## THE FORMATION OF ETHNO-CULTURAL COMPETENCE OF FUTURE ACTORS

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**Abstract:** The article reveals the essence of ethnic and cultural education of future actors as a basis for the formation of ethnic self-identity, defined ethnic and cultural competency training provided in terms of the university culture and arts. The interest in folk culture, which emerged in the second half of the twentieth century and was continued by post-perestroika trends related to the revival and preservation of national cultures, gave unique examples of folklore stylisation in art, new research in culturology, author's programs. Involving young people in ancient traditions, works of folk art with its various symbols, and demonstrating the use of elements of folk culture in contemporary art can be realized one of the most important tasks of pedagogy – to bring to the attention of students the identity of the culture of each nationality, its differences and analogies. The process of mastering folk culture is nothing but educational training. Systematic inclusion of materials of ethno-cultural development of Galicia, Ukraine as a whole in the educational process not only educates young people but also opens moral and aesthetic potentials. Hence the consistent and purposeful assimilation of student youth knowledge, skills and abilities, their transformation in competence contributes to the personal cultural development of young professionals, the ability to respond vigorously to the demands of time.

**Keywords:** Actor, Ethno-cultural competence, Ethno-cultural education, Ethnic identity.

### 1 Introduction

The Law of Ukraine “On Higher Education” set educational institutions the task of educating a culturally creative person who would be able to find their place in life in the context of globalisation processes. Undoubtedly, this is impossible without the study and development of spiritual values, without interest in its history, a caring attitude to folk traditions. Creating new art is impossible without knowledge of the origins of folk creativity and folk art. For centuries, the theatrical traditions of the national theatre, starting from the 17<sup>th</sup> century, have been developed and passed down from generation to generation as part of the culture of the Ukrainian people.

The problem of the formation of ethno-cultural competencies in the process of personality training is not new. The concept of competencies and competencies was scientifically substantiated by scientists of the European Union in the mid-80s of the last century (D. Mertens, A. Shelton, R. Bader, etc.). European experiments consider the concept of competence as general, key or basic skills, key qualifications. They also define the concept of “competence” as the ability to successfully meet individual and social needs, act and perform tasks.

In the 80's the concept of “competence” significantly expanded and became a set of intellectual, physical, political, social, moral and aesthetic knowledge acquired by man in the education system and from other sources in areas such as education, labor, culture, politics, ecology, environment. All these areas form the competence of the individual, creating conditions for the comprehensive development of the individual [18, 20].

Scientists from European countries believe that the acquisition of knowledge, skills and abilities by young people is aimed at improving their competence, contributes to the intellectual and cultural development of the individual, the formation of their ability to respond quickly to the demands of time. That is why it is important to understand the very concept of competence, understanding what exactly are the competencies and how it is necessary to form what should be the result of learning [19, p. 7].

The theory of competence approach in education is presented in the works of domestic scientists N. Bibik, L. Vashchenko, O. Lokshina, O. Ovcharuk, O. Pometun. Peculiarities of ethno-culture and ethno-cultural education of youth are studied by V. Ageev, E. Bohdanov, V. Zasluzhenyuk, V. Prysakar, G.

Filipchuk, O. Gurenko, ethno-cultural competence of personality – N. Arzamastseva, S. Fedorova, O. Gurenko, theoretical approaches to formation ethno-cultural competence (N. Arzamastseva, O. Kuznetsova, N. Romanishina, S. Fedorova, and others).

The problem of forming professional artistic competencies of student youth is reflected in the works of T. Baklanova, V. Bogatyrev, G. Burtseva, Y. Gerasimova, V. Kuznetsova, P. Krul, L. Zharkova, V. Podviysky, V. Sadovskaya, Yu. Streltsova and others. The factor of strengthening the scientific interests of domestic scientists in the education of students' competencies was a radical change in the education system and the system of generation and transfer of knowledge, the amount of information which has increased many times. The system of training specialists in universities of culture and arts must meet the highest educational standards, be universal in nature, ensure the formation of key competencies of the specialist as the basis of his professional skills and personal growth.

### 2 Materials and Methods

The strategy of formation of civic identity and ethno-cultural competence in educational programmes of speciality 026 “Performing Arts” (“Theatrical Art”) of the Institute of Arts of Vasyl Stefanyk Precarpathian National University act as priority installations technologies of education and training for the development of the future actor's personality not only as a subject of ethnicity but also national and world culture. The synthetic nature of theatrical art is an effective and unique means of ethno-cultural education of students, through which their professional competencies are formed.

*The purpose of the article* is to determine the main factors in the formation of ethno-cultural competencies of future figures of theatrical art – actors and directors in the complex educational process of higher art education.

### 3 Results and Discussion

The realities of modern Ukrainian society require priority in the development of education and culture, a certain level of development, systemic norms and values underlying social communication between people, the unity of a common system of values (traditions, customs, norms, laws, rules, etc.). Ethno-cultural values are translated through the educational process, the principle of sociocultural continuity is realized, which allows new generations to absorb and develop all the best that was created by the previous history of mankind, to enrich the diversity of ethno-cultural values of society in new conditions.

The National Theatre School owes much of its formation to the luminaries M. Zankovetska, P. Saksagansky, M. Kropyvnytsky, and I. Karpenko-Karyi. Outstanding representatives of theatre pedagogy in Ukraine I. Maryanenko, M. Starytska, G. Matkovsky, D. Antonovych, B. Nord, S. Tkachenko, V. Kharchenko, V. Nelly, O. Bezgin, P. Nyatko, V. Tsvetkov, V. Zymnya, V. Sudin, Y. Stanishevsky and others, using the experience of luminaries, managed not only to transfer the achievements of foreign professional theatre schools to the national soil but also to find opportunities to develop them and improve their practical activities in the Ukrainian school of educating an actor.

In the current environment, the organizers and teachers of national theatre education are tasked to prepare not just a highly professional actor, but to cultivate professional competencies for the practical realization of difficult social and cultural-artistic processes taking place in society, to understand the problems of real life, intersecting modern man and man of the future [2-4].

According to scientists, competence is a specific tendency to effectively perform certain actions in a particular field of activity, which involves the use and utilization of narrow subject

knowledge, specific to this activity skills, ways and categories of thinking, awareness of responsibility for choosing a strategy. In today's globalized and dynamic world, the specific role of art education necessitates the purposeful formation, primarily of ethno-cultural competencies of students, starting with ethno-theatrical education [8, p. 34–36].

Ethno-theatrical education, in our opinion, is interpreted as a continuous process of education, training and personal development to foster respect for a national theatre, the formation of personal ethno-theatrical culture, ethno-theatrical competence that allows a person to perceive, broadcast and create ethno-theatrical values traditions.

Of great importance in the understanding of ethno-theatrical education is the interpretation of the concept of “personal ethno-theatrical culture”. Ethno-theatrical culture of the individual is an integrated quality that allows individuals to perceive, produce and create ethno-theatrical values based on the theatrical traditions of their people, capable of learning the theatrical art of other nations. It includes [5, 11]:

- The ethno-spiritual constant, representing the learned moral, ethical norms of the ethnos, ethnic identity;
- The ethno-theatrical experience, which includes emotional and value experience of experiences, a set of typical emotions that reflect the spiritual and mental life of the ethnos in theatrical folklore;
- A set of knowledge, skills and experience of ethno-oriented creative activities that determine a person's readiness and ability to perform and create theatrical activities within a certain theatrical tradition, together constitute ethno-theatrical competence.

Analysis of the experience of educational systems in many countries shows that one of the ways to update the content of education, to harmonise it with the needs of integration into the world educational space is to focus curricula on the competence approach. Problems related to competence-oriented education are studied by well-known international organisations: UNESCO, UNICEF, UNDP, the Council of Europe, the Organisation for European Cooperation and Development. International Department of Standards, etc. In many European countries, changes have been made to curricula aimed at creating a foundation for students to achieve the necessary competencies. The Council of Europe Symposium on Key Competencies for Europe identified the following indicative list of key competencies: study, seek, think, collaborate, tackle, adapt [9].

Thus, competency-based education aims to meet the personal, social, professional and cultural needs of modern society. In this direction, there is a transition from the traditional approach, which focuses on teaching, to learning-oriented education, where the centre of the educational process is students, “An artist who embodies and interprets the most sophisticated works of literature must first and foremost be a refined man, with a fine understanding and feelings. Is it worth mentioning that this is achieved through training, – wrote K.S. Stanislavsky, – about artists, who, in our opinion, is quite right about teachers. Recognising the artist's public mission of cooperation with the author and their preaching role, is it necessary to say that he should be an educated, intelligent and developed person?” [17, p. 187].

In the hierarchy of educational competencies – general cultural, value-semantic, informational, educational-cognitive, communicative, social-labor and personal self-improvement competencies, education of ethno-cultural competencies in students of art specialties should occupy a key place. The search for new methods of ethno-education of the actor – stage artist, the introduction of new technologies in the educational process – is an objective requirement of the time, because theatrical art for its development requires forecasting the main trends of social and cultural progress [13, 15–17]. The theatre school is already preparing an artist who will be needed by the theatre in 4–5 years. Such an actor and director must be modern not only now,

but also in the future to be able to respond to the needs of society and the art of theatre.

Future actors, professionals in the field of national theatrical art already on the student bench need to learn about the achievements of the world and national artistic heritage, to form their own position on contemporary art practices in the field of ethno-culture. That is, it is not just about the elementary enrichment of the student with an array of information about folk culture, but about the formation of a person who has their own cultural image, is capable of self-development, ability to respond adequately to different life situations, realize himself in a competitive world. Ukrainian ethno-culture, which corresponds to the current trend of higher professional education.

Formation of ethno-cultural competencies of students of theatre specialties, their ability to act successfully based on practical experience, skills and knowledge in solving professional tasks, successful creative activities in the professional sphere, opportunities to successfully communicate with representatives of other cultures, educational programs 026 “Performing Arts” – Scientific Institute of Arts SHEI “Vasyl Stefanyk Precarpathian National University” provides for the study of a series of disciplines, the content of which includes issues of ethno-culture. In particular, “History of Ukraine”, “History of Ukrainian Culture”, “History of Ukrainian Theatre”, “History of Ukrainian Life and Costume”, “Ethnology”, etc.

The effectiveness of the formation of ethno-cultural competencies of students is possible, in our opinion, with ethno-cultural competence of all participants in the ethno-cultural educational process, the implementation of educational opportunities of the ethno-cultural environment as a space for students to establish traits and qualities of the ethnic group education of students, their importance in the transmission of ethno-culture from generation to generation [7, 12, 14].

The priority tasks of the Department of Performing Arts and Choreography of the Educational and Scientific Institute of Arts in the formation of professional competencies of future actors are determined primarily by the ethno-national content of educational programs. The process of formation of future actors of ethno-cultural competencies at the same time contributes to the expansion of their general and artistic worldview, general and professional culture, enrichment of aesthetic feelings and the development of artistic taste.

As practice shows, one of the main factors in the formation of ethno-cultural competencies of future actors is the educational repertoire, ranging from the subject of sketches, ending with the course and diploma performances. For example, the author of the article for the course work on acting used the works of writers of the “Pokut Trinity” Lesya Martovych, Vasyl Stefanyk and Mark Cheremshina, combined into a stage composition “Strybozhyi darunok” (Jumping Gift).

In the process of working on the play, students studied material and spiritual culture, ethnographic and iconographic sources, life, territorial dialects of one of the ethnographic regions of Prykarpattia – Pokuttia, which allowed them to learn the spiritual experience of folk culture, trace the traditions of heritage and folk and professional art. Students were able to use the acquired competencies in creating images of their heroes, performances in general.

Considerable attention in the formation of professional competencies of future actors is given to language as a means of communication, and stage language – as one of the main means of the theatrical embodiment of a play: having the skill of stage language, the actor reveals the inner world, social, psychological, national, domestic character. Stage language is one of the main professional means of expression of an actor, it is part of the main course of acting training. Comprehensive training involves the transition from everyday, simplified language, typical of most entrants, to a distinct bright stage sound of the actor's voice [10, p. 4–7]. Teaching stage language is inextricably linked with the formation of students'

competencies of plastic freedom, respiratory and vocal apparatus, speech hearing, voice production. In addition, the formation of speech competence in stage language classes includes the following components of competence: linguistic, communicative, socio-cultural, discursive, and others.

The School of Formation of Professional Competences of Future Actors in the Sphere of Stage Speech at the Department of Performing Arts and Choreography of the Vasyl Stefanyk Precarpathian National University Educational and Scientific Institute of Arts is the Poetic Theatre (headed by Associate Professor N.V. Hrytsan). Students-actors of the theatre in the process of preparing performances to improve vocal, diction, orthoepic skills. The head of the theatre using repertoire expands the worldview of future actors, cultivates a love for the native language, and most importantly – teaches independent analysis of works, prepare artistic and staging part of performances, based on literary works to create stage compositions. Today, the theatre's billboard includes almost twenty performances based on the works of Taras Shevchenko, Lesia Ukrainka, Ivan Franko, Olena Teliga, Yuri Lypa, Lina Kostenko, Roman Ivanychuk, Stepen Pushyk, Neonila Stefurak and others.

The implementation of the tasks of the Department of Performing Arts and Choreography should result in the formation of future actors of the following ethno-cultural competencies: mastering the basic methods, ways and means of obtaining, storing, processing ethno-cultural knowledge in theory and practice of performing (theatrical) art; ability to take into account ethno-cultural and confessional differences of participants in the creative process when creating stage works; mastering ethno-cultural norms and basics of professional ethics; mastering the native literary language, stage speaking skills.

#### 4 Conclusion

The development and renewal of traditional methods of educating the ethno-competences of future actors at the Educational and Scientific Institute of Arts is constant and daily. Not only well-known teachers with academic and honorary titles, with extensive experience in creative and pedagogical work, but also young actors and directors, teachers of acting and directing, stage language and other special disciplines in their practice creatively use the ideas of ethnic education in professional education.

Thus, the specifics of the training of future actors is that during the classes all students join the process of cognition. They have the opportunity to understand and reflect on their thoughts, knowledge and skills. Joint activity of students in the process of cognition, practical implementation of acting psychotechnics means that there is an exchange of knowledge, ideas, methods of activity. Important factors influencing the success of the education of ethno-cultural competencies of future actors are properly selected teaching methods, differentiation and individualization of learning, features of curricula and programs.

Hence the composition of students' educational competencies is determined by the following set of competencies: cognitive (ability to acquire, acquire knowledge, skills of research, exploration), communicative (dialogue, language culture, ability to suggest), creative (creative approach, heuristic thinking, creative orientation actions), aesthetic (the ability to achieve harmony, a culture of self-expression, the pursuit of perfection).

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