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THE MODERN TRENDS AND EXPERIMENTAL METHODS OF TRAINING FUTURE SPECIALISTS IN THE FIELD OF HISTRIONIC ART

This article reflects the specific ways of training specialists in the sphere of histrionic art, contemporary trends and special scientific experiments in the education of actors.

We consider the traditional aspects of histrionic art specialists' occupational fitness and modern requirements upon actor's psycho-physical training.

There also follows historical parallels in studying actor's energy in the researches of K. Stanislavsky, M. Chekhov, T. Reebo, W. James, A. Manegetty as well as in the modern researches of L. Gracheva.

And there was proved the reason for including some Yoga elements and Academician M. Norbecov's exercises system into the actors training practice.

In the article Yoga for actors considers as a system of emotional and physical preparation to the artistic creative work, as a method of self-control that let an actor be really deep in his creative condition.

There also was described an advantageous result of applying at our experimental laboratory of actors Yoga classes some exercises that reveal connection of person's carriage and his condition in the process of working on the outward demonstration of this or that emotion in order to create appropriate inner state.

Object: Studying the influence on the productivity of actors' professional education of the Yoga elements included into the actors' psycho-technique practice training.

Methods: theoretical, experimental and observational methods of research.

Results: After using these methods during the classes the rate of student's psycho-physical APPARATUS has extremely increased.

The area of application: the educational process at artistic creative high schools.

Keywords: psycho-physical actor training, training of actor psycho-technique, human energy, yoga, creativity, stage freedom, “dipping into the motion”, concentration, self-fulfillment, true stage feelings.

СОВРЕМЕННЫЕ ТЕНДЕНЦИИ И ЭКСПЕРИМЕНТАЛЬНЫЕ МЕТОДЫ В ПОДГОТОВКЕ БУДУЩИХ СПЕЦИАЛИСТОВ В ОБЛАСТИ ТЕАТРАЛЬНОГО ИСКУССТВА

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В статье отражены особенности подготовки специалистов в области театра, современные тенденции и особенности научных экспериментов в области обучения актеров. Рассматриваются традиционные аспекты профессиональной пригодности специалиста в области театра и современные требования к психо-физической подготовке артиста. Прослеживаются исторические параллели в изучении энергетике актера на примерах исследований К.Станиславского, М.Чехова, Т.Рибо, В. Джеймса., С. Джеймса, А. Менегетти а также современных исследований Л.Грачевой. Обосновывается целесообразность включения элементов йоги и упражнений системы академика М.С.Норбекова в практику актерского тренинга. Актерская йога рассматривается в статье как система эмоциональной и физической подготовки к процессу творчества, метод саморегуляции, позволяющий артисту легко погрузиться в творческое состояние. Описан благоприятный результат применения на занятиях экспериментальной лаборатории актерской йоги упражнений, раскрывающих закономерности между осанкой и состоянием человека в процессе работы с внешними проявлениями той или иной эмоции для создания соответствующего внутреннего состояния.

Цель: Изучение влияния на результативность профессионального обучения актеров включения в практику тренинга актерской психотехники элементов йоги.

Метод: Использовались теоретические, экспериментальные и наблюдательные методы.

Результаты: В процессе занятий по данной методике значительно повысились показатели развития психо-физического аппарата студентов.

Область применения результатов: учебно-воспитательный процесс вузов творческой направленности.

Ключевые слова: психо-физическая подготовка актера, тренинг актерской психотехники, энергетика человека, йога, творческий потенциал, сценическая свобода, «погружение в движение», концентрация, самореализация, верное сценическое самочувствие.

As a result of total globalization that have been derived in the world for the last decades our society faced a sharp problem of revision the professional standard of modern specialists. For many years scenic education was a kind of private system with its special methods and own pedagogical principles based on the so called “the theatre pedagogy” developing on its own. And precisely because of its special features this system responds any social changes especially quick. In the theatre and scenic performances the social life with its problems and achievements reflects in the best way possible. That is why the development of modern technology leads to the essential needs of new-level competitive professionals.

Nowadays, for professional success actors and stage directors must have a huge range of specific skills and abilities, from the traditional – clear scenic enunciation, plasticity, an ear for music, till exotic -- abilities of imitation and parody, etc. Today professionals in the field of theater must have a creative potential, a developed lively psycho-physical apparatus to be able to respond at any scenic task easily. That’s why,

especially high demands to psycho-physical preparation of theatrical figure are made at the twenty-first century.

At present, in connection with the previously mentioned, theater teacher-scientists are often seeking for new ways to student's psyche deeper layers to open the "somnolent" human abilities and training to possess his unconsciousness at the contemporary level. The psycho-technical trainings and operating with own inner world little by little become a part of modern theatrical education. There is a tendency of objectification efforts of scenic pedagogy in search of the new training methods for future stage directors and actors, specially directed efforts related to the development of psycho-physical apparatus and studying the nature and origin of creative power, as well as forming the personality of the future professionals in the field of histrionic art just from the ground of actual scientific conception of creative power physiology and psychology. The scientific researches of recent decades became a powerful stimulus for innovative experiments in the theatric pedagogy.

The discoveries in the area of psycho-physiology and bio-energy let us look at the training of psychotechniques from the actual science position. Not long ago, at the St. Petersburg State Academy of Histrionic Arts on the initiative of a studio teacher V.M.Filshtinsky, Doctor of Art-criticism Grachyova L.V., a group of scientists from the Institute of Human Brain running by N.P.Behtereva led a series of experiments on studying the dynamic changes of psycho-physiological characteristics of the future actors while having the training.. Besides that, at the study they used a device "Corona" created in St. Petersburg by a team of scientists leading by K.G. Korotkov, allowing to fix and record changes in ones psycho-physical statuses basing on the analysis of area, color and defects in the glow around the human body - the so-called "auras". The methods of computer processing let indicate a quantity of will changes in the students' psychophysical status and lay the foundation for certification altered states of consciousness [2].

Thus, a number of unique processes taking place in the human psyche even recently referred only to the area of mythical comprehension at present become

scientific-proved facts which can be the basis for actual research and development in the area of stage directing and acting.

In recent years human energy is the subject of intensive study for scientists all over the world. It has been proved that just the human energy cover is responsible for the physical health, emotional status, creativity; and the development of certain energy centers foregrounds the person's orientation. . From ancient times this phenomenon was known to people who had to perform in public.. The actors intuitively by nature possessed this practice became audiences' favourites, and the process belonged to the mystical sphere of histrionic genius.

From the first quarter of the 20th century while studying the mechanisms of actors' creativity this phenomenon could not escape the researchers' attention. . Italian psychologist A. Meneghetti called this phenomenon 'the semantic field', K.S. Stanislavsky considering the problems of the stage communication gave the process of energy exchange the name "emission and perception of rays", M Chekhov, Stanislavsky's brilliant student and opponent called this phenomenon 'Radiation'.

"Let the men of science explain us the nature of this invisible process - Stanislavsky wrote - I can only speak well of how I feel it myself and how I use these feelings to my art". [1]». In the organic nature laws cognition Stanislavsky chose the complicated way of contradictory search by selecting the ". Possibly due to the insufficient scientific basis the Master had to abandon the important period of his work, which is now called "sensible".

In the beginning of the XXth century any researches in the field of bio-energy and psychotronic had not yet started, so developing his own System Stanislavsky based himself on the writings of contemporary psychologists T. Ribot (1839-1916), V. James (1842-1940), S. James (1843 -1923) In his research Konstantin Stanislavsky gave an important role to Eastern spiritual psycho-techniques traditions where , in fact, the terms "psycho-techniques", "ray emission", "ray perception", "radiation" have been taken and in the current science these terms did not seem to be supernatural.

Due to the fact that all Master's feelings reminded some mystical processes and were not available for untrained people, and as well were described a little in his writings, this phenomenon did not get detailed study in the creative actors' work. The experts of Stanislavsky's works were either ignored the concepts of "ray emission" and "ray perception" or only pointed out that the terminology in this section is inaccurate, fails (that was noticed as well with regret by Stanislavsky himself), and exercises on "ray emission" and "ray perception", in a whole, were not typical to teaching practice of the author of System and referred to the early period of his creativity.

Even rarer and unwillingly the commentators mentioned the System creator's acquaintance with the Indian yoga, with the methods of "self-realization" and "self-liberation" developed by this health-philosophical school in the 2nd century BC. Stanislavsky himself did not disguise these facts. "The Hindu yogi who reaches the wonders of sub-and super-consciousness renders a lot of practical advices, "- he wrote. Yogi "approaches to the unconscious through the conscious preparatory techniques". [1]

Opening the "Iron Curtain" and extension of the cultural boundaries allowed us to study and use the elements of eastern systems (forbidden earlier) which, in fact, were the unique techniques that promote not only the recovering of the physical body but also giving a powerful impulse to self-improvement, self-control and self-development.

For example, the eight-stage yoga system includes a powerful layer of unique knowledge: it has its own culture, its own world view, outlook, philosophy, ethics laws. The full mastering of all its stages is hardly possible to most people nowadays. But some yoga techniques thanks to its amazing qualities, in our opinion, can be successfully used in the preparation of future actors and stage directors in the course of training psycho-techniques.

For several years in the Volgograd State Institute of Arts and Culture the Laboratory of the actors' yoga has worked. The experimental training classes with students of art directing and acting departments are held there.

In our work we consider Yoga as a system of self-improvement, revealing little by little the unique potential of each person through psycho-physical, bodily-oriented and meditative (relaxation) practices.

Thus, the Yoga for actors seems us a system of physical and emotional preparation for the creative process and immediately for working on the Stanislavsky's System.

Including Yoga practices into the psycho-technique trainings lets the student to get the basic skills of perception: relaxation, concentration, entry into the certain (working) condition, creative sensation, stopping the internal dialogue, acting "here and now", the delicate nuances in feeling the slightest of sounds and smells, tactile sensations.

One of the important aspects of actors' and stage directors' teaching is forming skills of creating a true stage-being that allows to discover actors' potential for performing the creative tasks. This process involves learning the maximum concentration of attention on the necessary objects of attention and above all on the sensations and processes take place in the human bodies. This process is nothing more than a dipping into the nearest attention circle that Stanislavsky advised neurotic type actors to use Concentration and focusing on your own body sensations then directing energy to the required channel becomes one of the basic yoga concepts.

Over the million years of practice this system accumulated a considerable number of training methods for the successful mastering the process so now it can be applied to the practice of teaching actors.. Having acquired the skill "dipping in motion" at the classes for a few months future actors learned to enter into this state automatically anywhere, in any cases, and apply it in actual situations.

Academician M.S.Norbekov's system representing a synthesis of physical exercises and imaginative psycho-emotional practices oriented to activation human life potential and considerably influenced the development of actors yoga methods. Creating necessary image with the help of imagination and fancy offered by M.S.Norbekov is based on the meditative appeals to the deep process and found a very good response among the creative people, initially able to intuitive world cognition, visualization, and having a lively mentality. The method bases on training the imagination with the help of will, the artificial creation of inspiration, inner desire for the ideal, the resonance condition when any person experiences a maximum creative impulse that can be directed to solve urgent problems at this very moment. The exercise "Octava" helps to form students' creative power, stimulate their skills and talents, raises their self-esteem, and also aims at confidence in the ability of the best solving of the scenic task.

The Norbekov's theory of effecting human emotions by correcting muscular corset is also interesting for actors' yoga trainings. During this training course of yoga for actors students can notice patterns and connections between persons' bearing and condition, all this teaches to apply external side of any emotion for creating appropriate inner state.

In general, putting such innovative methods into actors psycho-technique trainings lets students uncover their individuality, aim them at the self-cognition and teach to apply self-control methods and working at the emotions. Furthermore, yoga for actors favours the persons' moral development, increases true sense of own activity and cultivates positive attitude towards self-improvement.

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