

DOI: 10.7596/taksad.v8i3.2146

Citation: Oleksiuk, O., Rebrova, O., & Mikulinska, O. (2019). Dramatic Hermeneutics as a Perspective Technology in the Artistic Education. *Journal of History Culture and Art Research*, 8(3), 100-112. doi:<http://dx.doi.org/10.7596/taksad.v8i3.2146>

Dramatic Hermeneutics as a Perspective Technology in the Artistic Education

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Abstract

Modern artistic education uses widely innovative technologies. The technology of dramatic hermeneutics synthesizes the achievements of practical hermeneutics with the compositional and dramatic properties of art. In the vector of artistic education, it enriches artistic and creative activity with the elements of theatrical pedagogy. In the organizational and methodological aspects, it allows to combine individual and creative, team and group work based on the search and disclosure of artistic, interpretive, figurative and semantic contexts of the works of art. The artistic and semantic basis of the technology of dramatic hermeneutics is the theory of conflict, life contradictions, the removal of which leads to change and transformation of the existence. Dramatic hermeneutics as an innovative technology forms understanding of deep life collisions reflected in works of art through personalities. For the educational process, such personalities are artists, teachers, listeners, characters of the work, anybody who are directly or indirectly involved in the artistic and communicative process. Dramatic hermeneutics as an integration of drama, practical hermeneutics and artistic creativity is used in three varieties, namely: *understanding the experience of the creative personality; integral processes of artistic thinking; collective presentation of the artistic idea interpretation*. This predetermines the formation of the dramatic and hermeneutic competence of future art teachers – their ability to apply the pedagogical potential of linking art of different styles and genres with the realities of life in artistic and educational processes.

Keywords: Drama, Hermeneutics, Dramatic hermeneutics, Innovative technologies, Dramatic and hermeneutic technology, Dramatic hermeneutic competence, Future art teachers.

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Introduction

The need for elaborating some promising educational technologies that can provide a “breakthrough” in educational development is being actively discussed in the modern pedagogical community. New technologies should help solve the problems faced by a modern high school. The following problems could be listed here: the development of student's personality, their creative thinking, the formation of communicative competence in communication and cooperation with peers, senior students, fellow workers in various activities. In this regard, there is a need for promising technologies, aimed not only at the perception and memorization of information but also at the ability to independently find a pedagogical problem and solve it creatively. This is also explained by the contradiction between the pace of change in the social conditions of modern life and the lack of new educational technologies that contribute to the adaptation and formation of the necessary professional qualities of the future teacher in general, and the teacher of musical art, in particular.

Contemporary higher artistic education is increasingly involved in the process of implementing the conceptions of lifelong learning, which has long been recognized in the European community and has effective practical experience in Ukraine. It radically changes the vector of the contemporary period of modernizing the educational system in higher artistic educational institutions. In particular, the theme of the sense of educational activity is actualized, that is some traditional metaphysical questions that require and imply understanding are raised.

Proceeding from the foregoing, in this article we propose to consider the technology of dramatic hermeneutics that integrates the methods of organizing team-group work, dramatic fundamentals of the musical art, which synthesizes or accompanies any artistic and creative activity, elements of theatre pedagogy and practical hermeneutics.

It should be reminded that the drama is a genre, which necessarily presumes a conflict, a confrontation between different images, key themes, which symbolizes in art typical but diverse characters, views, and values. Consequently, the drama always reflects life, and in contrast to the comedy, it reflects its most complex and realistic aspects.

Thus, dramatic hermeneutics as a promising pedagogical technology, on the one hand, is characterized by the activity of creative performing actions that reflect various conflicts, and on the other hand, it forms the vision of deep life collisions, based on conflict, contradiction, which ultimately leads to movement, changes, and transformation of the existence.

Literature Review

It is generally accepted to consider dramatic hermeneutics not as a technique, but as the direction in pedagogy. Thus, for example, the Polish scientists B. Valkevych, E. Kendratska, A. Klymovych, and K. Koshevska by developing a methodological guide for teachers improving their qualifications, offer three types of game techniques borrowed from the theatrical art. This is first and foremost: staging, role-play, and drama (2007, pp.92-93). Drama, in the pedagogical context, according to teachers' interpretation, is a deliberately prepared improvisation based on a specific conflict

situation. Such a situation exacerbates tension, creates a mood and allows feeling certain emotions. As scientists maintain, "drama is neither staging nor theatre, it is actions in a fiction situation, it is gaining experience in an artificially created segment of reality" (Ibid.).

Such situations require understanding and consent. At the same time, the application of these forms makes it possible to synthesize teacher's theatrical, pedagogical and hermeneutic talent when his explanation is experienced, closely intertwined with life experiences and personal perceptions of the subject. Deciphering the term itself, we can find out that translated from the Greek word 'drama' means "action" and hermeneutikos – "interpretation, clarification". That is, it turns out that dramatic hermeneutics is "an interpretation through action" (Shutova, 2016).

V. Bukatov in his works characterizes dramatic hermeneutics as the interconnection of social game technologies of teaching with teacher's pedagogical skills and with practical hermeneutics. He sees the educational process as the one where the teacher working on methodological developments and preparing notes, seeks to explain the content of a topic doing his best. And as a result, the specifics of the teacher's work are lost; the features of the interaction between the teacher and the student go to the second place. However, some teachers use the same notes but preserve the individuality and originality of the teaching style. They apply a dramatic and hermeneutic approach oriented to the elusive "something else", which allows didactics to function as the real practical art and helps achieve the *natural diversity* of living pedagogical results (Bukatov, 2015, p.130). The dramatic hermeneutic approach to teaching is a variant of the collective experiencing the lesson by all its participants, including the teacher (Ibid., p.131).

The same can be said about the technology of dramatic hermeneutics by V. Bukatov, which integrates the methods of organizing group work, elements of child's theatre pedagogy and practical hermeneutics. At lessons, students create their image of educational material, expressing it in the form of improvisation.

Of great interest to our problem is the Ph.D. thesis by R. Chermokina, where the process of forming the communicative and creative orientation of the students, future teachers, is studied based on the dramatic and hermeneutic approach. The way of implementing the dramatic and hermeneutic approach to the training of future teachers is presented as a variant of the joint experiencing a lesson by students and teachers based on understanding its purpose, each other and the collective aspiration for creative self-realization.

Using the elements of theatre pedagogy as a basis, an algorithm for the development of the lesson composition is proposed – the "scenario of the lesson of communicative and creative focus", which includes four stages: preparatory, facilitative, forming, final (Chermokina, 2006, pp.8-9).

The analysis of scientific and pedagogical literature suggests that the transition from the traditional to the innovative approach means the transition from strictly regulated methods of organizing the management of the educational process to developing, activating, intensive, problem and game-based ones, to the system of support and stimulation of students' cognitive "amateur

activity", to providing conditions for creativity, to "learning by creativity", shifting the emphasis from the educational activity of the teacher to the student's cognitive activity (Ibid., p.12).

In the context of the subject field of our study, special attention should be paid to the phenomenon of "musical drama writing". Some scientists (Asafiev, 1971; Bobrovskiy, 1978; Skrebkov, 1973; Keldysh, 1974; Medushevskiy, 1979; Kholopova, 2000; Zuckerman, 1980; Chernova, 2010 et al.) investigated to a certain extent the development of musical drama in the context of different genres and forms of musical art. In music studies, we find various definitions and interpretations of the concept of "musical drama". Thus, S. Skrebkov emphasizes that musical drama is "the process of forming musical thought, thematic deployment by means of musical language and forms construction" (1973, p.20). V. Medushevskiy interprets musical drama as "the process of comparing, interacting and developing thematic, harmonic, textual, genre and other means that depict the dynamics of life and the inner world of man" (1976, p.166). We share the point of view of B. Bobrovskiy, who calls musical drama "a plan for distributing dramatic functions involved in the creation of a musical work" (1978, p.64). T. Chernova argues that it is "holistic, complete, remarkable because of its tension and intensity of the process of development and interaction of actual musical images on the scale of the entire work or its large, relatively independent part, the driving force of which is a conflict" (2009, p.59).

An overview of scientific and theoretical literature allowed us to distinguish the main hermeneutic principles: understanding is plural; understanding begins with mutual understanding between people; communication is the basis of understanding. Pluralism of understanding, which leads to understanding, and, consequently, the removal of conflict; understanding as a consequence of the desire and ability to compassion, the feeling of the other; empathy and the feeling of the other emerges due to the penetration in his spiritual world; communication on the basis of creating mental portraits becomes a technological resource in dramatic hermeneutics as a pedagogical technology.

The hermeneutic technique is a penetration, 'implantation', in which special attention is given to empathy, orientation to empathy and sympathy. Philosophical hermeneutics as a meta-principle of the educational process implies the following: understanding as a goal of education, based on philosophical hermeneutics, necessitates teaching disciplines that reveal the point of the object of understanding and arms with the skills of performing comprehension procedures, methods of studying objects; the implementation of the hermeneutic principle involves preparing the student for life, mastering their language, realizing their needs, opportunities, and abilities (Chermokina, 2006, pp.10-11).

In the research of R. Chermokina, dramatic hermeneutics is presented as an effective understanding, which is formed in the process of an active approach to the life of participants of the educational process. According to the author, dramatic hermeneutics contributes to the formation of such personal qualities of the teacher as: high motivation for success; dialogical orientation of the person; artistry and the desire to constantly search for the new (2006, p.14).

Extrapolating the pedagogical context of dramatic hermeneutics the author's thoughts, from our point of view, could be complemented with the provisions on understanding the text of an artistic

work on the principles of the hermeneutic approach, based on the experience of the one who interprets the artistic text and the one who perceives it. L. Vygotsky pointed out to the influence of life experience in creative processes, in particular, imagination. The creative activity of the imagination, he wrote, is directly dependent on the wealth and diversity of previous experience. Consequently, the richer human experience, the greater the material used by their imagination is (1999, p.134).

The continuation of this idea is the conception of the "vitageneous" experience of A. Belkin (1997). Belkin regards vitageneous education as the pedagogical process based on the actualization of human life experience, their intellectual and psychological potential for educational purposes. In his conception, the academician uses two concepts: the experience of life and life experience (Belkin, 1997). Both concepts are involved in the artistic education. Based on the first, the interpretation of works is carried out, and based on the second one new images, new works, stories for them, including dramatic ones, are created. Without such an experience, for example, a directing choreographer will be depleted in the selection of characteristic images, bright portraiture choreographic sketches. The vitageneous approach focuses on the accumulation of such experiences. It focuses choreographers on forming a "base of image prototypes" with clear choreographic ideas concerning the use of dance vocabulary for their depicting.

Acquiring personal experience in the educational process is not just the development of individual elements (knowledge, skills, abilities, etc.), but also the expansion of the system qualities of integrity. This happens within the framework of the hermeneutic circle, which has neither beginning nor end, "the end determines the beginning and the beginning determines the end" (Hadamer, 2001). The teaching process should be aimed at the expansion of "concentric circles" of the unity of clear meaning. The comprehension of sense is achieved as a result of interpretation or existential inclusion in the world due to the language and the text. It is important to note that comprehension of sense requires spiritual unity, the merger of subjects' "lifeworlds".

Discussion

Following the above-mentioned, it can be argued that each person has their own unique individual sense context, which defines the comprehension of the artistic work. The difference between contexts in subjects of the pedagogical process does not destroy their communication while working on texts. On the contrary, an appeal to the teacher's spiritual experience, to their individual sense context, predetermines student's better understanding of the text of the artistic work. The most important factors in the interaction of the sense contexts of the student and the teacher are:

Inclusion of the "third element" in the process of understanding the artwork.

- Empathic penetration into the logic of the text, "listening to the text".
- Understanding the text in the form of identification.
- Overcoming the hermeneutic circle.
- Expanding the context in which the artistic work is perceived by the "enhancement" of sense (creative thinking).

- Imagination as an element of a student's hermeneutic experience.
- Correlation of artistic and figurative structures with types of students' spiritual experience (Oleksiuk, Tkach, & Lisun, 2013, pp.31-34).

The above-stated provisions on the hermeneutic understanding of the artistic work bring us to the consideration of the phenomenon of musical drama as a means of teaching art, the performance of musical works, in particular. The musical drama is laid down in the composition of a musical work, and, according to the conception of B. Asafiiev, defines three stages of musical development, namely: the beginning, the movement, and the end. This conception finds its reflection in the functional theory of musical form, which, according to the definition of Bobrovskiy (1976), consists of general functions of development, general logical functions, general compositional functions and special compositional functions.

It is the idea of scientists about the ways of musical development within musical drama which is important for our study. Given that musical development is based on the principle of similarity and contrast, its important component is the repetition, which can be in the form of sequences, variations, and imitation. In addition, V. Zuckerman distinguishes contrasts, which can exist according to the level of interaction and the way of origin (1980, p.12). The role of contrasts in a musical drama was also emphasized by B. Asafiiev, who considered the method of contrast and comparison as the most important method in interpreting musical work.

Various kinds of musical drama are substantiated in contemporary music studies, namely: epic, lyrical, dramatic, contrasting, multi-element, conflict, timbre, tonal, intonational, genre, classical, romantic, symphonic, opera, etc. According to its types, musical drama can be conflict (dramatic), contrasting or non-conflict, monodrama and parallel. According to the genre, instrumental, vocal, choral drama, etc. are distinguished. According to a certain musical form, it may be a musical drama of the sonata form, symphonic cycle, free and mixed forms, etc. According to the stages of the development of musical action, any musical work has exposition, setting, development, culmination, and denouement.

Modern Chinese scholar Liu Keshuan points out that the creation of musical drama of musical works depends on the historical context of the process of teaching pianists and is characterized by certain peculiarities that depend on piano schools, methodological achievements of prominent piano pedagogues, and their personal influence. The stylistic approach to the perception and reproduction of music by pianists is of great importance in the creation of their musical project of works (2017, p.7).

The researcher aims at the formation of dramatic thinking and achieves it based on mastering a sonata form. Indeed, this form in its phenomenology is dramatic, since it appeared due to the ideas to convey conflict, opposition, and struggle. It can be argued that the sonata form has a powerful pedagogical potential in the implementation of dramatic hermeneutics. Its mastering requires the ability to match "theses and antitheses", to penetrate deeply into the text through possible contextual clicks.

Despite the stylistic aspects of the development of the sonata form, sometimes its fantasy structuring, adding additional structural elements (fugue, code, speeches). It is always the most expressive dramatic means which reflects the phenomenon of conflict.

Dramatic hermeneutics is expedient for the interpretation of polyphonic works, which directly reflect the drama of communication by similarity (the same topic that is voiced by different voices, and by contrast (the presence of two themes, opposition, intermedia).

Summing up the above-mentioned, in particular, the analysis of literary sources, we should note that there are several artistic and pedagogical perspectives of dramatic hermeneutics which predetermine the existence of relevant competency in future teachers of musical art, choreography, and other creative and performing artistic specialties. The first direction of the implementation of dramatic hermeneutics, its functioning in the educational process is marked as *experiential and personal*, which is conditioned by the orientation in the genre, musical and linguistic aspects of the performance and interpretation of works based on the experience to see in them the context of life realities and conflicts.

What is interesting, from our point of view, is an aspect of the interpretation of a work's musical drama with the language of another kind of art, for example, the language of dance. This direction of the pedagogical application of dramatic hermeneutics correlates with the integral and thinking processes of the creative person, for example, the directing choreographer and performer. It is known that music belongs to temporal, and choreography to spatial arts, but their common means of expressiveness – the rhythm – amplifies the drama of the deployment of a choreographic image. Sometimes choreography uses contrasts with music elements, thus enhancing the effect of the conflict, sometimes coincides, which doubles the viewer's impressions. Meanwhile, in contrast to the drama stages in the music: the beginning, the movement, and the end, which were described by B. Asafiev, choreographic work and composition have several constructs-stages of drama: exposure, setting, degree of development of action, culmination and denouement. The composition of dance is a deliberate structure of the artistic work, consisting of music and choreographic vocabulary, has a certain construction of constructs-stages, united by one theme and the plot. For the effectiveness of such activities, it is the fundamentals of dramatic hermeneutics at the interdisciplinary level, within which the integrative artistic thinking becomes more active, that is appropriate. It is objectified and allows to listen simultaneously to certain to musical structures, sound fabric, reproduce by vocabulary associative images from perceiving melody and themes; to create plastic motifs of the image-forming, expressive, figurative nature; to perform dramatic compositional form constructing on the basis of artistic ideas; to implement literary sources with the language of dance and find the appropriate musical accompaniment; to feel the dynamics of dance drama, its tempo- rhythm; to understand the main components of drama and their interconnection: story, plot, action, act, event, collision, conflict, theme, idea, metatask, transactional effect, setting, development action, culmination, denouement, form, style, genre, etc.

Consequently, dramatic hermeneutics is useful not only for interpreting, understanding, explaining the complex dramatic collisions of the work but also for creating new artistic and compositional projects, performances, including the creation of choreographic compositions.

Sometimes, searching for the enclosing of the choreographic image through the musical one enriches the music itself by destroying stereotypes about it. For example, the artistic context of the work of "Baba Yaga" by M. Musorhskyi can be revealed through other chosen resource-image: a teacher of choreography, which due to her negative qualities or exorbitant requirements destroys the desire to take up choreography; she forms a negative portrait in a child's imagination.

Stereotypes generally exist in musical perception, but they are blurred by other forms of art. Another kind of art allows you to hear a musical piece in a new way, even to hear a modern topic, relevant for the present. It provides the connection of cultures in time-spatial projection.

An important component of dramatic hermeneutics in this context is the use of dance, in the process of which, according to K. Rudestam, feelings are released in free movement and improvisation for hermeneutical goals spontaneously (stylization does not matter) (1990, p.24). In dance, there is a cathartic release through the movement of unconscious inclinations and needs, removing barriers to the spiritual development of personality.

Taking into account K. Rudestam's ideas, we identified a number of tasks that should be solved in the process of dance therapy in a group form: increasing self-esteem by forming a positive image of one's own body; establishing a connection of feeling with movement; creating group unity - identifying your "I" with a group. The formation of empathic ability through gesture, rhythmic action, posture, and nonverbal communication took place using works of romantic composers (F. Shopen, F. Mendelson, A. Dvozhak).

Based on the above-said, the next vector of the pedagogical application of dramatic hermeneutics is denoted as *integral and thinking*. However, not only the connection between music and choreography is the basis for dramatic hermeneutics in the artistic education. The most synthesized form of art is the theatre, and it is typical of the theatre to have dramatic artistic means of reflecting life realities, literary works, mono presentations or theatrical show-presentations. Theatrical art due to the dramatic phenomenon in it also has a therapeutic effect, a powerful vital and experimental effect, and pedagogical creative and developing potential.

Today, theatre pedagogy has developed a system of exercises and training that develop attention, imagination, associative thinking, memory, ability to act and other elements of creativity (K. Stanislavskyi, 2016; Meyerhold, 2001; Tovstonohov, 1972 et al.). Assimilating them, the teacher acquires knowledge of the mechanisms of perception, interaction, nature of the creative process. Turning to theatrical dramatic means, one cannot but mention the phenomenon of the role that is predominantly characteristic of the oriental theatre, in particular, the Beijing opera, the Kabuki theatre. Expressing this or that image-role, the artist tries not only to penetrate into the image of the hero (according to (Stanislavskyi, 2016) but tends to play in such a way that the viewer sees himself as a hero of the work. It predetermines a certain symbolicality of a performer's acting, their emotions do

not overflow on the stage, but they carry a certain appeal for the viewer, as if they had already experienced these emotions, and do not appreciate the actor's acting, in terms of his penetrating the image.

Another important personal, emotional component of pedagogical artistry is the mobilization of a creative state of health, the ability to self-regulate, and to control one's mood. An artistic teacher demonstrates high communicative competence, can organize the forms of interaction that will meet the spiritual needs of children in joint work, interviewing, empathy, and in such higher forms of interoperability as co-ownership and compassion. To do this, the teacher himself must have developed empathy and identification. *Empathy* is the ability to empathize, the ability to emotionally, and not just rationally perceive the student, penetrate his inner world and express his understanding of these feelings in response.

An important component of the pedagogical activity, as well as in the acting profession, is reflection – the teacher's ability to see "from aside" how his students perceive and appreciate awareness of their mental state. This is necessary in order to bring planning and real-life education into line. The teacher must have skills of professional self-awareness, which will help him feel his own "I" in the process of interaction with the class. Pedagogical artistry manifests itself in the variety and frequency of reflexive actions (Bulatova, 2001, p.56).

The longest period in teaching an actor is not the history of art or stage language and dance, but the ability to communicate with a partner on stage. Not presence, but complicity; not just giving a replica, but organic coexistence in the scenic space, the ability to say and hear. Many students are indifferent to occupations in most cases, precisely because the erudite manager, concentrating on the problem of knowledge, almost completely ignores the form and method of their presentation, thereby not allowing students to express their thoughts, meet the level of the teacher, or even surpass it. Without such a "surplus", development is hardly possible. Only to be a teacher and a psychologist is not enough for a pedagogue. He must be able, if necessary, to be an actor, a creator, and the director of his own lesson (Bulatova, 2001, p.65).

Contemporary art pedagogy is looking for effective means of the didactic combination of play and theatrical art. The specificity of theatrical education is thoroughly covered in the works of P. Yershov (2010). A number of domestic studies (V. Abrahamian (1996), I. Zaitseva (2000), I. Ziaziun (1997), et al.) are dedicated to using the means of theatre pedagogy in the preparation of the teacher. Consequently, the pedagogical science accumulated considerable experience that has not only theoretical but also applied value.

Theatrical acting that synthesizes the developing potential of the play and artistic activity plays a paramount role in the development of children's cognitive and creative abilities. After all, the theatre is a unique sphere, expressing the substantive essence of the phenomena of the world, meaningful through the artistic form. In the play activity, through the intensification of emotions and cognitive interests, the person has the opportunity of multifacet self-improvement.

As stressed by psychologists, the ability to empathize is not transmitted informatively, purely by didactic means, it is mastered reflexively in real or game communication, under the influence of art. Theatrical art, called the "school of feelings", promotes the emergence of empathy and its manifestation in three main forms: empathy – the ability to identify and name the feelings experienced by other person; compassion (co-joy and co-grief) - the ability to accept someone else's point of view; complicity (mutual help, moral resonance) - the ability to emotional response.

In accordance with the dramatic context of dramatic hermeneutics, we distinguish the third way of its application and development in the pedagogy of art: collective and presentative. In the methodological aspect, it differs from the two previous collective organizational forms. These are various projects, role-plays, show presentations, etc.

As an example, let us present the scenario of the business game "Press conference" on the topic "Performing and pedagogical principles of the outstanding Ukrainian musicians of the twentieth century" for the students of the 1-5 years of the specialty "Musical art" at the Institute of Arts of Kyiv Boris Hrinchenko University. The purpose of the game is to develop students' ability to re-imagine their characters' images; to learn to summarize and creatively interpret information obtained from various sources. In the course of the game, 5 students performed the role of prominent musicians of the twentieth century, who give a press conference. They taught "their" views on performance and pedagogical principles and responded to the questions of "correspondents" of leading domestic and foreign mass media, regardless of the way and based on knowledge of their "hero".

Let us consider an example of the design technology based on the principles of dramatic hermeneutics: familiarizing with the carnival culture through personified images of musical works. For children, this can be "Carnival of Animals" by Ya. Sibelius, for teenagers – works where the heroes are well-known characters of the Venice Carnival: Harlequin, Colombine, Piero, Pulcinella, etc., as well as more dramatic, little known heroes: Bauto, Volto, Doctor Plague, Venice Lady, and others. When choosing one or another image, everyone prepares himself to present it in the most complete way, creating a variety of mise-en-scenes-dialogues taking into account the technique of mental maps.

To draw attention to the deep disclosure of the phenomenon of drama, we can offer to turn to dramatic examples: J. Verdi's "Ball Masquerade", which reflects the deep psychology of heroes and the conflict leading to a tragic ending. It is in this drama that the links with contemporary collisions can be observed, which in a complex world of tension and conflict intensification require vivid examples reflecting their consequences in artistic works. Or the alternative way of dramatic hermeneutics for creating sarcastic plots ridiculing the flaws of spiritual, moral character. An example and content musical material may be the work of K. Orf "Karmina Burana".

It is the mask that, in our opinion, is an attribute of manifesting the conflict or typical problems that arise in the socio-cultural environment between people, and, therefore, may become an element of the use of the dramatic hermeneutic technology.

Summing up the analysis of the directions of the dramatic hermeneutics usage in the artistic educational process we shall emphasize the necessity of introducing the dramatic hermeneutic

competency to the formation of professional competencies; the dramatic hermeneutic competency is characterized by the ability of future teachers of various artistic disciplines to apply the pedagogical potential of the drama phenomenon in its combination with practical hermeneutics during the performing, staging and compositional, artistic and presentative activities. For this purpose, future teacher of artistic disciplines, in particular, music and choreography, needs knowledge of the patterns of artistic works interpretation, the ability to feel and reproduce the drama as a conflict of life realities in artistic presentations, the ability of artistic communication on the basis of tolerance, empathy, compassion, as well as the ability to shift existing stereotypes in perception and presentation of artistic works for their alternative interpretation and understanding in the context of modern times.

Research Results

On the basis of integration of drama, practical hermeneutics and artistic creativity (performing, compositional, etc.), a phenomenon of dramatic hermeneutics emerges, which in pedagogical projection can be used as innovative technology. Modern artistic education uses innovative technologies which are based on the pedagogical potential of art itself. The pedagogical potential of art is directed to the formation of a holistic outlook, the development of imaginative thinking, aesthetic attitude to the environment. Art reflects the realities of life that are transmitted through such means as: arts synthesis, artistic text and context, image and symbol. The most synthesized form of art is theater, in particular drama. Based on the integration of drama, practical hermeneutics and artistic creativity (performing, compositional, etc.), the phenomenon of dramatic hermeneutics emerges, which can be used in pedagogy of art as an innovative technology.

Dramatic hermeneutics as a modern innovative technology is based on the combination of the pedagogical potential of art and didactic techniques inherent in the pedagogy of art. It is creative interaction, creative self-expression and self-realization, problem situations that reflect certain conflict situations (case-method) through the images of works' characters.

Understanding the image of the character, living his life forms a new life experience for students, broadens their outlook. Effective tools in this process are methods of cross-curricular communication, integration, stimulating associations and imaginative thinking, creating analogies between art and life realities.

Conclusion

Based on the method of theoretical research, a generalization of pedagogical experience and conduct of interdisciplinary projecting, it has been determined that the dramatic hermeneutic technology in the educational process manifests itself in three varieties: experiential and personal, integral and thinking, collective and presentative. The actualization of the application of the dramatic hermeneutic technology in the artistic educational process requires the development of the dramatic hermeneutic competence of future teachers of artistic disciplines. In the study, it is considered as the ability to apply the pedagogical potential of the drama phenomenon in its combination with practical hermeneutics during the performing, staging and compositional, artistic and presentative activity, and

to create on this basis effective technological resources of the influence of various time-space spheres art on the modern personality.

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