

Tradition and Innovation: the Horizons of Culture in Educational Space of Universities

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Abstract—The article highlights the issues related to the revitalization of students of creative universities, their understanding of the diversity of the cultural and historical process in the art, education of future professionals with an active citizenship of the patriot. Students' awareness of the concept of cultural and historical process is the main thing in the introduction of students to the treasures of world culture, to the formation of future professionals, in the understanding that the theater is a kind of cultural creation and is "doing" themselves.

Keywords—creative activity of students; traditions and innovation in the work of the teacher; cultural and historical process in art; patriotism; citizenship

I. INTRODUCTION

In modern society there are complex socio-cultural processes that are completely different from anything that happened before. First of all, multiculturalism (as a feature of modern socio-cultural reality); the problem of intercultural and intercultural communications, the intertwining of national inter-and intercultural components. And it is very important that specific cultural norms, values, forms of identification are not just integrated, they become part of global processes. Educate now (as always) cultural rights is particularly difficult. As a multifaceted, highly complex the very notion of "culture" and education, the education of the modern civilized man displayed a plurality of thin edges, especially in the creative University. Studying a variety of disciplines (e.g., history of theatre, literature, history, drama), students need to be aware of such a thing as cultural-historical process. This process covers many countries, determines the development of arts in different periods of civilization. This is a process, a stream, where there are no separate Autonomous "Islands" or "Islands" of culture, where everything is interdependent, interconnected by thousands of threads. This process has a progressive orientation, is directed to the future. But the achievements of

the past, the great discoveries in the field of culture and art form a solid Foundation of this process. And here, of course, the great role of traditions, based on which, creating a new, artists through the present move in front of tomorrow. Let's touch, for example, on such a topic as the Russian seasons of the famous impresario of the early XX century S. P. Diaghilev. These seasons in Europe were called "the world of art, the Empire of beauty". Diaghilev opened Paris (and indeed Europe) stunning Russian ballet, Opera, decorative art theater artists. The names of T. Karsavina, A. Pavlovna, M. Fokin, V. Nijinsky, the great F. Chaliapin, A. Benois, K. Somov, L. Bakst determined the eternal flow of Russian art, which literally shocked the imagination of Europeans who discovered the greatness of Russian art, Russian style, which dominated Europe for several decades (including - and in fashion). Exquisite East in the Russian interpretation, with the brilliance of the "silver" century: music, vocals, choreography, literature, painting, decorative art — this is a single process, where everything is interconnected, intertwined, interdependent. The interweaving of biological, spiritual and social principles in a person determines the complexity of the formation of a creative personality, education taking into account individuality. The main thing here is to constantly improve the skills of the teacher. It is not just and not only transfers its knowledge, forms skills and abilities, and it solves both educational and educational tasks constantly. He, the teacher of the creative University is much harder than the teacher who teaches Humanities discipline in the normal school. He deals with the creative personality, in all manifestation of its individual qualities. In this case, the teacher and the person himself, and they should work on the "one creative wave" of mutual understanding.

Education expands the horizons of young people's culture in every possible way. What are these horizons? In General, we can say: family, environment, school (or university). And if you try to reveal this in more detail, then, obviously, knowledge of the roots of his family, the nature of leisure, work practice and life; interest in national culture and

intercultural forms of communication; the content of education and upbringing, communication in the learning process, etc. All these components are closely intertwined, are part of the global processes in society. But globalization is not opposed to the preservation of national identity, self-identification.

Multicultural education puts forward the priorities of the Humanities, i.e. language, literature, different types of art and on this basis education of young people primarily in the spirit of citizenship and patriotism, with a clear understanding of the place of their culture among others.

II. METHODOLOGY — ABOUT THE NATIONAL RUSSIAN MENTALITY

National Russian mentality was formed in specific historical conditions, and in the Russian soul ("mysterious", according to Western scientists, thinkers) coexist as if two souls. This is not new, because in the beginning of XX century Gorky in an article called "Two souls", wrote that in the two halves: one is the grandfather Vasily Kashirin, wiry, stubborn, tenacious, pragmatic, energetic and tough person, always knowing what he wants from life is "the West"; the other half is the grandmother Akulina Ivanovna: kind, soft, dreamy, a great lover of folk poetry, a wonderful storyteller herself, a dreamer is "the East". A. N. Berdyaev and A. Men also celebrated in the Russian soul as if the unconnected beginning: "the leisurely East and the dynamic West; wild of the steppe and the culture of the Roman Caesar; the gospel light of Christ and the worldview of the heathen. But always from all troubles Russia left with honor, saving itself, "left counties". It is true that the history of Russia is a story of formation of character of the Russian person, with his invariable desires: to be free, to be loved, to be beautiful, always to remember that force — in the truth. These are, in fact, philosophical, existential categories. These great concepts: will, freedom, spirit, and mind; love and goodness, beauty — personal, spiritual and moral formation of the Russian people, with its eternal thirst for justice, truth, self-improvement, self-determination.

Everything that we do, so to speak, in a mass, "conveyor" way — is unsuccessful, faceless, and only that we make "piece", which is good. Teachers who crave guidance or recommendations, having received them, immediately begin to act in their own way, changing many things to their liking. Very often teachers of additional education achieve such high results from their wards that this "additional" becomes the most important thing in life for students in the future. S. P. Korolev, I. A. Kurchatov, E. P. Velikhov, M. K. Keldysh — all came out of circles, creative and scientific associations; outstanding actors and Directors (R. Bykov, N. Gundareva, S. Yursky, T. Sinyavskaya, N. Bessmertnova) is also in school, first of all, actively manifested itself, while in the Houses and Palaces of pioneers.

"In the mentality of the Russian people dominates the personal-effective, emotionally-value, subject-to-subject communication, which allows, without haste and without an audience to dedicate themselves to something and to give something back to the surprise of the whole world. And from

such craftsmen-cunning people come out people who are the pride of our Fatherland." [3]^{p.25}

It is important for us that only active creative activity of a young person will help him to determine his place in a multicultural society, without losing the values associated with cultural national identity.

If for the artists of the "silver age" life turned into a theatrical stage, a game, a drama in which they themselves could participate really, at the beginning of the XXI century there was a "cultural interview" instead of the expected transfer of the baton of the game and theatricalization. If there, at the beginning of the XX century, theatrical thought was combined with cultural thought, and this was combined with the goals of art to educate a moral person, in the XXI century works of art often receive recognition from producers only when they have elements of the so-called counterculture. Unfortunately, this turns into the creation of a certain conglomerate, devoid of beauty, on the verge of, lack of spirituality.

Time is fast, and it erases the beauty of man, brings chaos, and destroys civilization. Human destinies, plunged into powerful vortex streams of time, disappear without a trace. What remains? And that is, that time is not subject to, that itself is a reflection of the Face of Eternity — art. The basis of his eternity is harmony. Art culture, created and created by thousands of years, countless generations of people, creates what modern philosophers, culturologists call the artosphere (by analogy with the Vernadsky noosphere). This artosphere, art bring a sense of harmony to human existence, the Universe and is a powerful means of achieving balance, harmonization of ratio and emotio, reasonable and sensual, conscious and spontaneous. The connection between Art and Eternity can be said to be sacred. Art "stops" moments, does not allow them to dissolve without a trace in space-time. People get the moments of finding harmony, the awareness of it, in contact with art in all its forms. Theater, a special genre of art and the power of direct emotional impact on a person, on his entertainment, and the fact that the theater — synthetic art.

"So what, really, the theater? Game or self-knowledge? What do you mean theater?" In this phrase "theatrical game" reflects the essence, the specifics of the theater as a special spectacle, art. The stage, hall, creates the phenomenon of a special space in which the virtual world of the play unfolds. Everything happens as if for real and as if pretend. The theatrical game is based on the existence of a special kind of distance between the stage and the audience, actors and spectators, i.e. there is a "doubling" of the world. Any game is conditional, i.e. it is based on the fact that its participants accept any conditions (or conventions) and create for a while, a different reality in which they act and play. In the theatrical game, these conventions increase, because the actors play with each other on the stage, the game is directly involved make-up artists, costume designers, props, decorators, lighting and sound engineers, artists and, of course, the Director and his assistants, who organize this game, "write" its rules. And they all "play" with the audience, which takes this set of conventions, and then assesses the acting and

directing skills. The criteria for assessing the theatrical game and life-life, of course, are different; otherwise the game itself can collapse. What is characteristic of "real", i.e. professional theatre, is manifested differently in Amateur, youth - school or student theatre. It has its own specifics, due primarily to the fact that the boundaries between the stage and the hall, actors and spectators are much more mobile than in professional theater. [4] ^{p.22}

Theater is a microcosm, a model of the universe. It is important as one of the components of the social formation of personality, and it contributes to the formation of stable, socially significant and morally valuable motives of behavior, emotional stability of the inner world, the development of intellectual and cognitive systems. Theater for a growing personality is an important basis for the formation of conceptual thinking, intellectualization, memory, attention, will. This art is collective, developing both personal communication, and communicative abilities. This is a school of interpersonal communication, forming and moral-volitional sphere of personality. Future actors should clearly understand that the theater is a kind of cultural creation and is "doing" themselves.

Theater, like the viewer, is different: journalistic, poetic, conventional, artistic, musical, dance theater. Theater is a genre of high art, it tends to abstract forms and therefore inevitably removed from reality in the sense that it is based to some extent — symbols.

Art theater is the most realistic, it shows "life in the forms of life itself" (this is generally the main sign of "strict" realism).

Theater always involves the viewer. A professional actor does not take with him, in his soul, those emotions that were overflowing with his hero. These emotions he addressed to the viewer, and the viewer takes them away.

III. THE ROLE OF THEATRICAL ART IN THE EDUCATION OF STUDENTS

The role of theatrical art in the education of children is undeniable. Humanity for many centuries selflessly "plays" this magic game, theater. Indeed, there is something magical about what always happens on stage. We clearly feel it, being in the auditorium. But, perhaps, even more amazing changes occur when we ourselves suddenly find ourselves on the stage! We are literally transformed — both externally and internally. And reincarnating, not only put on a strange outfit, but also "try on" the thoughts and feelings of another person.

We begin to understand him so much that we can think and act on his behalf. This means that we gradually learn to dominate our thoughts, feelings and actions.

How important all this is to a growing man! After all, the science to rule itself, to be the master of its words and actions is the most difficult, but also the most necessary on earth. To help the child find himself - the main task of the teacher. Including the head of the school theater group.

To solve this problem, a true teacher will not be fond of mentoring techniques, teachings and censures. The result of such a "frontal" solution of pedagogical problems is often zero. There is another way, much more fruitful, is theatrical creativity, which changes, transforms a person gradually, relying on artistic and imaginative means and methods of education. And this is the special power of theatrical art.

Game and art are inextricably linked, because all genres, whom owns theatrical art: drama, Comedy, tragedy and other — this is a small model life, but constructed, played. The art of theater is extremely close to the child's life, to infantile dialogue, because at the core of any game lies in the instinct of imitation, which has given the very nature of man. And the child develops in imitation of something or someone, is brought up on the given samples.

If we turn not to the future professional, but to the teenager who before entering the creative University shows extraordinary abilities and goes to the theater Studio, we note what will happen to the student in the classroom of theatrical creativity:

- Naturally, without coercion, they are immersed in the world of music, words, literature, painting, choreography, etc., because theater is a synthetic form of art;
- Co-creation is born, because the theater is a collective form of creativity in which you need to communicate, together to solve emerging creative problems;
- Every young person is required to use all his abilities inherent in nature, even those of which for the time being neither he nor his parents or teachers are unaware: theatrical creativity is multifaceted and requires a lot from the participant;
- Young people, teenagers learn by action to transform verbal images, because that is what the scene requires.

IV. CONCLUSION

In short, there is a fine finish of deep human qualities and skills...

In a modern school, and University teachers are increasingly turning to all sorts of theatricalization. Dramatization and play have long been included in most traditional subjects — in the form of role-playing games, creative exams, open defense of educational works. Such forms of work take root not only in the courses of Humanities or aesthetic disciplines, they are increasingly addressed and teachers of natural Sciences. Mastering the principle of the game, the ability to take on a particular role, learning how to communicate with the audience, the ability to concentrate and much more are increasingly becoming a necessary reality of the educational process. The fact is that the theater space arises from the simplest realities: the need to create a team, to teach careful communication with works of art, the ability to work and respect the common cause, from the need for personal disclosure of a young man, the formation of a sense of responsibility and self-esteem.

The existence of theatre in the system of secondary school or the University — it is very difficult. Theater lessons, once in the schedule grid, run the risk of becoming imposed and therefore unloved by many children. On the other hand, it is impossible not to take into account the curriculum. Taken out of the framework of the main schedule, the theater lesson falls into the category of "amateur circle", turning for teachers, children, parents and administration into something frivolous, not having a direct relationship to education.

Indeed, the theater, especially if it is led by a passionate person, may well capture the young man almost completely and, at first glance, leaves no room for "normal" education. However, even the most serious proponents of this approach recognize the importance and pedagogical expediency of the existence of theater in school and University as a place where students are formed in the broadest sense of the word.

The main educational phenomenon of the theater space is that, revealing the internal connections of various phenomena and areas of human activity, without dividing the world into objects and disciplines, the theater forms in the consciousness and emotional sphere of the young a holistic picture of the world. All of this is ten-fold increase in the education and upbringing of the future professional in the creative university.

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