

Konovalova V. B.,
PhD in Philology,
Associate Professor at Business Foreign Languages and Translation Department
of the National Technical University "Kharkiv Polytechnic Institute"

Akopiants N. M.,
PhD in Philology,
Associate Professor at Business Foreign Languages and Translation Department
of the National Technical University "Kharkiv Polytechnic Institute"

Golikova O. M.,
PhD in Philology,
Associate Professor at Business Foreign Languages and Translation Department
of the National Technical University "Kharkiv Polytechnic Institute"

THEATRICALIZATION OF THE EDUCATIONAL PROCESS AS AN ELEMENT OF FORMING KEY COMPETENCES AMONG ESL STUDENTS

Summary. The article distinguishes the theatricalization of the educational process as an effective and to a certain degree innovative way of forming ESL students' key competences. The authors of the article give the overview of the history of development of the concept "theatricalization", its stages of implementing in teaching foreign languages and fundamental principles which it is based on and its niche in modern teaching methodology. The article mainly focuses on the experience of work at Business Foreign Languages and Translation Department of NTU "KhPI" (Ukraine) where dramatized performance is used both during extra-curriculum activities and class work. In the article there are also given and analyzed special examples of tasks which are assigned to ESL students within class work hours. On the whole, the authors regard as the most effective such kinds of class work dramatized performance as group work presented in the form of simulation of the business negotiations or discussion, acting in pairs within given imaginary situation, mono acting from the point of view of one of the characters, dramatized reciting of poems in the form of the video recording, staging pieces of classic literature and games for acting.

Key words: theatricalization, dramatized performance, extra-curriculum activity, class work, role-play, drama, key competences, psychological immersion.

Introduction. The higher education system of reformation involves qualitative changes in the strategic principles of education, the steps of the whole education system towards new priority goals and objectives as well as strengthening of innovation processes in higher education establishments. However, whichever modernization events take place in the modern high schools, all of them are related to the teacher's personality peculiarities as a scientist, a researcher and a person who possesses an adequate philosophical idea of the crucial current issues.

As stated in the communiqué at the meeting of European ministers responsible for European higher education development (May 14–15, 2015), special attention should be paid to the progress in ensuring the quality of education and knowledge provided. It is also noted that the most important at this stage is

the promotion of European cooperation to guarantee the quality of knowledge of both teachers and students, as this is a prerequisite for the credibility, relevance, mobility and attractiveness of the European Higher Education Area. The ministers admitted (especially for teachers) the urgent necessity to organize teachers' post-graduate education. Within the framework of the Bologna process, among the main areas of students' preparation in the conditions of the credit-modular system, the problem of the teacher is especially highlighted, his role is becoming more and more significant. It is the teacher's primary function and ultimate goal to design the educational and learning environment with the use of modern pedagogical technologies. The teacher's scientific creative potential as well as his intellect and intelligence should be fully employed to perform social needs.

One of the conditions teachers shall need to develop student's creative and intellectual personality and individuality is, first of all, the high level of the teacher's own creative potential. However, unfortunately, some teachers are poorly oriented how to create the learning environment appropriate for a student's personality self-improvement together with their own self-improvement. The modern high school is and has always been in a contradictory position: on the one hand, it predetermines scientific and technological progress, and, on the other hand, there is the tendency of stability, immutability, and internal resistance to innovative phenomena within the educational process [1].

In our opinion, currently teachers' professional and pedagogical training, in accordance with the traditional educational paradigm, is not effective and insufficient any more for the future professionals' self-development. In this regard, the issue of the higher education teachers' development in Ukraine is particularly relevant, as far as the implementation of new pedagogical technologies is closely connected with culture, art and dramatized performance.

One of the possible directions of cultural and humanistic functions of education realization in Ukraine is the teacher's pedagogical skills enrichment by using the latest pedagogical achievements related to the culture and art.

Employing the pedagogical historical experience one can see that the study of education as a phenomenon of culture has deep roots. During the last two centuries, researchers have repeatedly emphasized on the connection of pedagogy with culture, art and performance primarily via pedagogy and art comparisons. The issues of pedagogy as an art and performance are reflected in numerous publications by the scientists of the past: A. Obodovsky, K. Ushinsky and by a number of modern scholars: N. Levitov, F. Honobolin, etc. Practically all pedagogical reference books regard pedagogy as a symbiosis of science, culture, art, stage direction and dramatized performance.

Analysis of recent research and publications. The analysis of psychological and pedagogical literature demonstrates that the pedagogical art and stage direction study has been given insufficient attention yet. Mostly, researchers have been considering the problem of teachers' theatrical art training. Among them one should distinguish the following scholars: V. Abramyan, O. Rudnitska, M. Leshchenko, N. Myropolska, L. Limarenko and others.

However, the importance of pedagogical stage direction development has been emphasized in works of I. Zyazyun, O. Otich, L. Dubina, O.A. Komarovska, L. Limarenko and others. They focused on the urgent importance of pedagogical art and stage direction implementation at different phases of the teachers' professional activity within the educational process.

Setting the objectives. Given this, the purpose of the article is to research and analyze ways of implementing theatricalization in the educational process to develop communicative competences among ESL students in terms of the cultural aspect, which allows to make educational process at the tertiary level more effective, based on the teaching experience at Business Foreign Languages and Translation Department, National Technical University "Kharkiv Polytechnic Institute" (Ukraine).

Results and discussion of the research. Although the very concept of "culture" is extremely diverse, it gives grounds for studying and developing the skills of pedagogical art, stage direction and dramatized performance.

In addition, within the period of reformation in the system of education in Ukraine, pedagogical science is intensively looking for new opportunities, methodologies and strategies.

Therefore, the theoretical and methodological basis of our research is a person-cultural approach, which defines the initial positions, principles and basic provisions of the pedagogical art, stage direction and dramatized performance skills formation.

Culture performs an integral function, forming a member of a society, involving a personality into a social public life, helping him to manifest himself more clearly, including him into dialogue with the society. It also performs a meaningful function that manifests itself in the:

- goal setting (what to do and what we want to achieve);
- building a strategic hierarchy of values and means of achieving them;
- personal capacity for reflection;
- instrument of new knowledge obtaining;
- spiritual and social improvement provision;
- emancipation of spiritual and intellectual abilities.

Therefore, the person-cultural approach to the professional pedagogical activity is the study of the content, means, forms and stages of the individual features formation (both students and teachers) [2, p. 155].

The personality-cultural approach implementation into the educational process as well as its normative aspect involve the employing the principles that operate in the context of our study as methodological ones. The most important of these are:

1. The principle of anthropocentricity.

The principle of anthropocentricity determines the democratically organized and intensive educational process in the unrestricted socio-cultural space, in the center of which is the student's personality.

This principle implementation within the pedagogical stage-directing formation is based on the fact that the teacher as an author and a director of the educational process, using some pre-prepared work of art, uses it to build a dialogue for students' communication, thereby affecting all aspects of their personalities.

2. The principle of personal orientation.

This principle acts as one of the main principles of the restructuring of the whole educational system. It is the personal orientation that determines the quality of a modern system of training. Only individuality can form an individuality, therefore the formation of the teacher's personality is the leading task of the pedagogical process.

The teacher in the process of educational work management has to deal with several aspects of a personality:

- intellectual, related to cognition, the development of thinking, the formation of cognitive needs;
- emotional, reflecting reactions to external stimuli, the attitude of the individual towards various social and natural phenomena;
- volitional, which include the formation of the decision-making, stating goals, making efforts in their implementation and overcoming the emerging contradictions;
- actions connected with the intellectual, substantive and practical activities of the individual.

3. The principle of the priority of creativity in the personality formation.

The admission of the priority of a person's creativity is based on the concept of self-actualization. A. Maslow was the first to point out that creativity is the most versatile characteristic of a self-actualizing personality. He considered creativity to be a feature that all people potentially possess since birthtime. However, he believed that most people normally lose this quality mostly due to the "formal education" mode. Creativity is a universal function of a person, which leads to all forms of self-expression. This must be understood and employed as much as possible by every teacher.

Based on the mentioned above principles, the following pedagogical conditions have been defined:

- The formation of stage direction and drama-performance students' competence skills to provide the creative, productive, rehearsal and theatrical activities;
- The detection and removal of emotional barriers in learning activities;
- The creative process design and development (individual and collective).

Long before joining the Bologna Process, an idea of partnership between the lecturer and the student was in the point of the Department's ideology. Creation of the English Short Story Theatre, where, during the semester, the students together with the lecturers implement the idea of drama stage presentation in the foreign language, improving the English and German skills in variety of rehearsals, climaxed with a performance on the major stage of the Pal-

ace of Students of NTU “KhPI”, has become a successful step for implementation of that position. Theatrical activity of the students for “Translation” specialty is an inseparable component of the academic process, as reflected in the Department’s curriculum.

It should be emphasized that the educational work at the Department of Business Foreign Language and Translation is highlighted by partnership with the students, creation of co-projects with the lecturers and dealing with recordings reproduced by the native speakers, thereby forming an English-speaking ambience in the class. Generally, the multimedia technologies have made it possible for the Department of Business Foreign Language and Translation to create a sort of the foreign-language ambience within the bounds of the University and to win a positive publicity in the occupational pool of the Ukrainian lecturers.

The English Short Story Theatre on the basis of the Department of Business Foreign Language and Translation exists already for 16 years, being the annual contest of the students’ theatre performances in English. The students for the specialty “Translation” and others, whose specialty is not English, but as fluency in English is an essential objective of the higher education in terms of globalization, take part in that event. Creation of such an ambience has been given rise to by the communicative approach as introduced into the academic process, whereby the command of a language is considered to be the ability of taking part in the real communication. The communicative approach in the foreign-language studying is to integrate the achievements of the structural, conceptual and functional programs and to be drawn up subject to the authentic materials and modeling the real communicative situations, that encourage mastering lexemes in typical communicative contexts and build up acute conditions for written and oral communication. We consider the English Short Story Theatre as one of the possible strategies to overcome communicative problems while studying English [8, p. 113].

We can state that mostly theatricalization of the educational process takes place within classroom hours. Therefore at the Business Foreign Languages and Translation Department of NTU “KhPI” (Ukraine) we pay special attention to implementing elements of dramatized performance into everyday classroom activities as well as into extra-curricular academic activities for teaching ESL students. Hereafter we will comment on every dramatized activity within classwork more thoroughly in correlation with certain subjects and effects which theatricalization has on educational process efficiency improvement for each discipline.

One of the major formats of tasks in language learning which includes the elements of dramatized performance is role play. In terms of acquiring the knowledge about formality, register, function, attitude, paralinguistic and extra-linguistic features, and acceptability and appropriateness [9, p. 1] role playing is irreplaceable and crucial for ESL students in preparing them for real communicative situations.

During the role play students are immersed into simulation of real life conditions acting out roles from the different spheres of real social life: doctors and patients, traffic wardens and passengers, waiters and customers, shop assistants and clients, teachers and students, customs officers and travelers, employers and employees, parents and their children, show hosts and the audience, representatives of service business and their clients and so on. Students have an opportunity to try on roles of people having different social status, cultural background, age, gender and levels of hierarchy in the society. Under artificially created circumstances they experience

exactly what they may feel and need to say in real-life situations. Therefore, a lot of factors contribute to efficiency of this activity among which there is the immediacy of reaction and interaction, being able to keep straight to the topic, using correct grammatical structures, exploiting relevant vocabulary, intonation, gestures, miming, extra-linguistic knowledge about social and cultural background in which the situation occurs.

As for the place where the activities take place, Paul Mason names a classroom an “artificial” environment and notes that “language learning is presumed to entail the acquisition of language suited to all environments that the students might reasonably encounter: not just classrooms <...> Role-plays use the imagination to overcome the constraints of the artificial classroom. In a sense, they embrace the artificiality, and make it work for the learner” [10, p. 95]. Role-play is particularly important for such subjects as Theory and practice of English, Oral practice, Business English and Country studies.

Hereafter we will dwell on the concrete examples of dramatized tasks. For instance, during the course “Practice of English” the students are asked to split into pairs and perform the following imaginary situations [5, p. 105]:

- a) A friend tells you she’s going to have her hair dyed orange;
- b) Your partner is late for your date – as usual, but promises to be on time next time.
- c) A friend tells you she’s going to have an enormous tattoo of her boyfriend done on her back;
- d) A taxi driver tells you that you have to pay double fare as it’s after 12;
- e) Someone tells that their dog can sing pop songs and so on.

The students are to act out the dialogues including the vocabulary which is being practiced: “You’re kidding!”, “Do you seriously expect me to believe that?”, “I’m not surprised”, “I’ll believe that when I see it”, “That’s totally ridiculous”, “No wonder”, “I’ll take your word for it” and others. Since the participants of these small performances are aware that except for grammatical accuracy and fluency the points are also counted for such dramatic acting skills as miming, exploiting gestures, intonation, diction, being congenial to the character they play, they try to gain the immersion into images as profoundly as possible which motivates them to master the language at a more pragmatic level.

There can also be group work, for instance, in simulating the business negotiations in the company. Students are to change the register from spoken into business English and demonstrate to what extent they are able to take part in negotiations as if they were discussing issues concerning, for example, finances. For instance, in the textbook “Cutting Edge Intermediate” by Sarah Cunningham and Peter Moor the students are asked to imagine that they are representatives of global companies which struggle to win the state lottery in St Ambrosia that will allow them to spend money on certain projects [6, p. 98–99]. The task is to present your project which will compete with the others and to be eloquent and convincing enough to persuade the Lottery Committee to choose yours. The students must be prepared for this performance wearing suits and ties and showing their presentations which are transmitted to a plasma TVset or shown with a projection machine. During the discussion they must follow the guidelines for holding a discussion which had been handed out by the teacher beforehand.

Along with mentioned above pair and group work, we also often resort to mono acting, that is played only by one person. There

can be the task to retell the story from the point of view of one of the characters exploiting dramatic skills. For example, there is the story in the textbook "Cutting Edge Upper-Intermediate" by Sarah Cunningham and Peter Moor which is set in Paris, 1889, the year of the "Great Expedition" [7, p. 100]. According to this story, two women come to London from India escaping the latest outbreak of the Plague, they book rooms in the hotel to stay but mother unexpectedly falls ill. The doctor tells the daughter to go with him to take a medicine. It takes a lot of time to get to the doctor's office and when the girl returns she sees no mother in the room and the receptionist denies the fact of her coming with her mother. As she insists on her words, the girl is taken to the mental asylum. So, the students are asked to act out a monologue from the point of view of a girl, a doctor, a receptionist. Here they are taught empathy and prudence as well as an ability to change the register from professional jargon, if it is a doctor, to more spoken, emotional, verbose and long-winded, if it is a girl in despair.

Or there is another audio story in which an old lady gets up at night and sees through her window the men trying to rob the cars. She immediately calls the police. But the young men later confess that they were not trying to burgle into the cars but they were holding on them since it was very slippery and they kept falling down. So, this performance can be organized in two ways. Either students retell this story from the point of view of each character or there can be a group work and characters will face each other in the courtroom and will prove either guilt or innocence. Except for main characters, there will be a judge, a solicitor and a prosecutor. The vivid and hot discussion is encouraged.

In addition to real life situations, students can stage pieces of classic literature at the classes of The modern literature of English-speaking countries or Foreign literature within class work. At the Business Foreign Languages and Translation Department of NTU "KhPI" (Ukraine) we actively encourage students to stage the works by William Shakespeare, Charles Dickens, William Thackeray, Francis Scott Key Fitzgerald, Ernest Hemingway and other outstanding authors. If the works which they show are spectacular enough, then they perform on the big stage taking part in the annual Theatre of English Miniatures which is mentioned above.

The students also take part in the contest of dramatized reciting of poems, for example, sonnets by W. Shakespeare: the participants record themselves declaiming the verses and then show these small clips on the plasma TVset. In that way they have an opportunity to add special effects and sounds, arrange the background, settings and stage requisites.

Stage requisites as one of the important elements of theatricalization of the educational process can also be brought into the classroom. For example, when the students are asked to make presentations on the topic "The city of my dreams", they bring some stage requisites from which the other students can guess what he/she is going to speak about. For instance, if a student brings a small toy replica of Eiffel Tower, students will easily guess that he is going to tell them about Paris. In that way they will become more involved into educational process, as "the intense and systematic development of language abilities is closely connected to the problems of motivation and interest" [11, p. 5].

The last idea to be presented in this article relates to games including theatricalization. Among a plethora of games which are used at the classes of Oral practice we can point out the following: the student appears in front of the public telling the story from

the point of view of his favourite character from the book, some celebrity from TV show or a historical figure. He must imitate their intonation, posture, facial expression, the way they dress and look so that students would be able to guess who it is. This kind of dramatized activity ensures all students' involvement into listening and psychological immersion of the acting person into the subject. As far as we can see, dramatic presentation actually has far more possibilities available than might at first be thought; it is a powerful and to a certain extent innovative mechanism of influence on efficiency of the educational process.

Let's analyze the standard on the specialty "Theatre Drama Director" from the standpoint of educational teacher's skills and abilities [2].

1. The creative activity.

The theatre drama director:

- is able to find creative solutions in the professional tasks implementation;
- is ready to cooperate with colleagues in the creative team work;
- is able to analyze specific works of art;
- is able to express and substantiate his position on issues relating to the historical past, philosophy, culture, art;
- knows the expressive means of art;
- possesses the skills of making productions of various genres, forms, drama;
- has a developed ability for sensual and artistic perception of the world, for figurative thinking;
- has a creative imagination, a developed sense of rhythm and sense of composition and artistic form, pedagogical and organizational skills;
- knows the basics of acting and direction;
- has skills in working with performers;
- possesses the skills of leadership in creative and productive activities;
- has experience in the implementation of artistic design in a professional creative team;
- masters the forms of synthesis of different types of arts.

2. The staging activity.

The staging activity presupposes:

- working with the author, performer, other involved specialists;
- ability to organize and plan the work of the creative team;

The major didactic units of the specialty standards "Theatre Drama Director", show how complex and multi-faceted the director's skills are. However, in our research we are talking, first of all, about the use of elements of theatrical pedagogy in the educational process, staying inside the pedagogy itself. Therefore, both the formation of the skills of pedagogical drama performance conditions, and the skills themselves, we consider from the perspective of the pedagogical process components, and not the theatrical. Due to the major aspects of our research, we distinguish the following components of the pedagogical process:

1. The initial analysis and evaluation of educational activity.

Based on this analysis, the teacher clarifies the goals, determines the available opportunities for their implementation. So, the goals are transferred to the level of pedagogical tasks. A director normally uses a dramatic work (choice) and accurately estimates the conditions for its implementation. The teacher at this stage should determine whether there is a need to use the opportunities of pedagogical art and stage direction in the context of the situation, and if so, how to use it.

2. The design of educational activity.

At this stage of educational activity, the teacher generates ideas, forms a plan for solving the pedagogical problems, and determines the means for the certain idea implementation. The teacher also processes the content, the script of the content according to the goals outlined. To shift the content of the educational material into a stage language means to answer questions: What happened, Why did it happen, How did it happen? The answer to this establishes the logic of what is happening.

On the basis of this, a pedagogical stage direction acts as an actual organization of pedagogical influence, a part of the pedagogical process. Stage direction has accumulated a large number of techniques for scenario processing and most of them work with pedagogical objectives and create pedagogical projects within the educational reality.

3. The realization of educational activity

The essence of the teacher's staging activity is to harmonize the components of the pedagogical process to activate the impact on students. The synthesis of the means and participants in the pedagogical process is stipulated by the pedagogical task to be solved, by the connection with the reality. The peculiarity of pedagogical stage direction is the action as a means of solving the contradictions occurring during the scenario processing. In order to achieve these goals the teacher organizes the students' involvement into various types of educational activities, creates an ensemble of activities that, depending on the pedagogical tasks, form an ensemble of means influencing on students. There is a moment of instability, a conflict among the components of the performance that can be easily removed by real actions [4].

There are certain relations in the pedagogical process: the teacher – the content; the teacher – the student. And typical for pedagogical stage direction relations: the teacher, the content – the student; the teacher – the student – the content; the student – the teacher; the student – the content. Actually, we have obtained a scheme of relations used in art, drama performance and pedagogical stage direction: to create a conflict in the student's mind, a contradiction between the habitual and unusual, understandable and incomprehensible, inciting consent and causing objections. The contradictions between all actors are resolved in action. At the same time there is an explicit difference between all components (in all processes, beginning with the perception) at the psychological level; at the social level, there is the distinct difference in roles that the teacher and pupil perform in the mutual activity, at the level of pedagogical stage direction all are equal, it is a kind of partnership – rivalry.

A characteristic feature of the art, drama performance and pedagogical stage direction at this stage is the presence of specific ways of activation and intensification of student's imagery and emotional sphere. This is due to the fact that imagery and emotions manifest themselves at a certain level of emotional intensity, concentration, drawing students' attention, respectively. It is necessary to create this emotional glow.

4. The detailed analysis and assessment of the learning situation

From the position of art, drama performance and pedagogical stage direction, the final analysis, evaluation of the results practically does not differ from the traditional understanding. The structure of educational activity management does not change, but the forms and content of activities vary depending on the phase and stage of the skills formation.

In our opinion, the "barriers" that impede the full implementation of the pedagogical process as a whole or the implementation of its components can be the sufficiently strong basis for distinguishing one of the pedagogical conditions for the pedagogical stage direction formation.

Barriers can be physiological, psychological, social, and pedagogical. Barriers are identified relating to individual processes or aspects of an activity, to certain properties and qualities. A "barrier" according to functional loading acts as an antithesis to the concept of "conditions", as something that hampers the process of upbringing and learning. "Experience demonstrates that a talented person of a subtle psychophysical organization is not always able to adapt to a complex atmosphere of publicly revealing the intrinsic qualities of a person's potential" [4].

Backtracing the students' state at the time of their performance a public creative task, we noticed the following signs of a "barrier" expressed in the form of a psychological clamp:

- unjustified gestures;
- stiffness of the body, uncertainty of the gait;

Thus, the warm-up, the playfulness of the dramatization of the content and the stage-rehearsal activities aimed at overcoming barriers hampering the formation of skills are the important conditions for the pedagogical stage direction skills formation.

Conclusions. A pedagogical stage direction acts as an actual organization of pedagogical influence, a part of the pedagogical process. Stage direction has accumulated a large number of techniques for scenario processing and most of them work with pedagogical objectives and create pedagogical projects within the educational reality. In our opinion, the "barriers" that impede the full implementation of the pedagogical process as a whole or the implementation of its components can be the sufficiently strong basis for distinguishing one of the pedagogical conditions for the pedagogical stage direction formation. Thus, the warm-up, the playfulness of the dramatization of the content and the stage-rehearsal activities aimed at overcoming barriers hampering the formation of skills are the important conditions for the pedagogical stage direction skills formation. We can state that mostly theatricalization of the educational process takes place within classroom hours. Therefore at the Business Foreign Languages and Translation Department of NTU "KhPI" (Ukraine) we pay special attention to implementing elements of dramatized performance into everyday classroom activities as well as into extra-curricular academic activities for teaching ESL students. Dramatic presentation is a powerful and to a certain extent innovative mechanism of influence on efficiency of the educational process.

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Коновалова В. Б., Акоп'янц Н. М., Голикова О. М. Театралізація навчального процесу як елемент формування ключових компетенцій міжкультурної комунікації серед студентів, для яких англійська є іноземною

Анотація. У статті виділено театралізацію навчального процесу як ефективний і до певної міри інноваційний спосіб формування ключових компетенцій міжкультурної комунікації серед студентів, для яких англійська є іноземною. Автори статті дають огляд історії розвитку поняття «театралізація», етапи його впровадження у викладання іноземних мов та основоположні принципи, на яких вона базується, та її нішу в сучасній методиці викладання мов. Основна увага приділяється досвіду роботи на кафедрі ділової іноземної мови та перекладу НТУ «ХПІ», де театралізована вистава використовується під час аудиторних

занять. У статті також наведені та проаналізовані приклади завдань для розвитку міжкультурної комунікації через театралізацію елементів освітнього процесу.

Ключові слова: театралізація, театралізована вистава, позааудиторна діяльність, аудиторна робота, ролева гра, драма, ключові компетенції, психологічне занурення.

Коновалова В. Б., Акоп'янц Н. М., Голикова О. М. Театрализация учебного процесса как элемент формирования ключевых компетенций межкультурной коммуникации среди студентов, для которых английский является иностранным

Аннотация. В статье выделено театрализацию учебного процесса как эффективный и в некоторой степени инновационный способ формирования ключевых компетенций межкультурной коммуникации среди студентов, для которых английский является иностранным. Авторы статьи дают обзор истории развития понятия «театрализация», этапам его внедрения в преподавание иностранных языков и основополагающие принципы, на которых она базируется, её нишу в современной методике преподавания языков. Основное внимание уделяется опыту работы на кафедре делового иностранного языка и НТУ «ХПИ», где театрализованное представление используется во время аудиторных занятий. В статье также приведены и проанализированы примеры заданий для развития межкультурной коммуникации через театрализацию элементов образовательного процесса.

Ключевые слова: театрализация, театрализованное представление, внеаудиторная деятельность, аудиторная работа, ролевая игра, драма, ключевые компетенции, психологическое погружение.