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ACTING ART AS APPLIED AIMS IN LINGUISTICS

Abstract. There are many works proposing to see the theory of theatre and apply director's ideas on classes of different subjects in schools. The task of the linguist, engaged with foreign students of Kazakh and Russian languages at the initial stage of training, is to transform the platform at the board into a creative laboratory for revitalization and activation of work in the language group.

It is no secret that students always need genuine, live, inadvertently expressive reactions of the teacher leading the class, so the teacher is the creator of the lesson, his director and his main "positive" hero.

The teacher's professional behavior in non-native language classes for beginners should include behavioral recommendations offered by theatre theorists. The idea was put forward that many specific theatrical exercises may well be adapted to school conditions, to the conditions of practical university classes in languages. The search and development of forms of submission, carrying out and evaluation of various exercises used in professional acting school has begun. It remains to be understood that in the behavior of the teacher it is necessary to change so that in the eyes of students to become to whom they would sympathize, charged from him by faith in overcoming difficulties and in progress in learning the non-native language. In order to achieve this and use the behavioral secrets of charming, sympathetic, all around "charging" teachers, it is necessary to listen to the advice of famous scientists who deal with the problems of theatre pedagogy. In this case, the experienced teacher will empirically calculate the need to use a director's method corresponding to the current moment.

Key words: director's ideas, professional models of teacher behavior, behavioral recommendations.

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Лингвистиканың қолданбалы мақсаттарындағы актерлік өнер

Аңдатпа. Театр теориясын көруге және әртүрлі пәндер бойынша мектептерде режиссерлік идеяларды қолдануға арналған көптеген жұмыстар бар. Қазақ және орыс тілдерін оқытын шетелдік студенттерді алғашқы оқыту кезеңінде айналысатын қолданбалы лингвистің міндетіне тіл тобында жұмысты жандандыру және соның белсенділігін арттыру үшін тақтаның шағын алаңын шығармашылық сахна зертханасына айналдыру қажет болады.

Тіл үйренушілерді сабақ жүргізіп тұрған оқытушының белсенді келбеті мен оның болып жатқан жағдайға қатысты шынайы әрекеті ынталандырып отыратыны белгілі. Яғни сабақты жасап отырған – оқытушы, ол қоюшы режиссер, оның негізгі «жағымды» кейіпкері болып табылады.

Оқытушының кәсіби мінез-құлқы жаңадан бастаушыларға арналған тіл сабақтарында театр теоретиктері ұсынған мінез-құлық ұсынымдарын қамтуы тиіс. Көптеген ерекше театрлық жаттығулар мектеп жағдайына, тіл бойынша университеттік практикалық сабақтар жағдайына бейімделуі мүмкін деген идея ұсынылды. Кәсіби актерлік мектепте қолданылатын әртүрлі жаттығуларды беру, өткізу және бағалау үшін педагогтар үшін қолжетімді формаларды іздеу және өңдеу басталды. Оқытушының мінез-құлқында студенттердің көзінше қиындықтарды жеңуге және ана тілі емес болып табылатын тілді үйренуде прогреске деген сенімге ие болу үшін өзгерту керек екенін түсіну қалады. Бұған қол жеткізу мен педагогтардың мінез-құлықтық құпияларын пайдалану үшін театр педагогикасының проблемаларымен айналысатын танымал ғалымдардың кеңестеріне құлақ түру қажет. Бұл жағдайда тәжірибелі оқытушы эмпирикалық жолмен ағымдағы сәтке сәйкес келетін қандай да бір режиссерлік әдісті қолдану қажеттілігін есептейді.

Түйін сөздер: режиссер идеялары, кәсіби модельдер, театр педагогикасы, театр жаттығулары, мінез-құлықтық ұсыныстар.

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Актерское искусство в прикладных целях лингвистики

Аннотация. Существует много работ, предлагающих увидеть теорию театра и применить режиссерские идеи на занятиях в школах по разным предметам. В задачу лингвиста-прикладника, занимающегося со студентами-иностранцами казахским и русским языками на начальном этапе обучения, входит превращение площадки у доски в творческую лабораторию для оживления и активизации работы в языковой группе.

Не секрет, что студентам всегда необходимы подлинные, живые, непроизвольно выразительные реакции преподавателя, ведущего занятия, значит, преподаватель и есть творец урока, его режиссер и его главный «положительный» герой.

Профессиональное поведение преподавателя на занятиях по неродному языку для начинающих должно включать предлагаемые театральными теоретиками поведенческие рекомендации. Была выдвинута идея, что многие специфические театральные упражнения вполне могут быть приспособлены к условиям школы, к условиям практических университетских занятий по языкам. Начались поиски и отработка доступных для педагогов форм подачи, проведения и оценки различных упражнений, используемых в профессиональной актерской школе. Остается понять, что в поведении преподавателя следует изменить, чтобы в глазах студентов стать таким, кому они симпатизировали бы, заряжались от него верой в преодоление трудностей и в прогресс при изучении неродного языка. Чтобы добиться этого и использовать поведенческие секреты обаятельных, симпатичных, всех вокруг «заряжающих» педагогов, необходимо прислушаться к советам известных ученых, которые занимаются проблемами театральной педагогики. В этом случае опытный преподаватель эмпирическим путем вычислит необходимость использования того или иного режиссерского метода, соответствующего текущему моменту.

Ключевые слова: режиссерские идеи, профессиональные модели, театральная педагогика, театральные упражнения, поведенческие рекомендации.

Make life around you beautiful. And let every person feel that meeting you was a gift...

(Osho Bhagwan Sri Rajneesh) <https://socratify.net/quotes/osho/11500>

«... experienced artists, with well-developed emotional techniques, are afraid on stage not only of the slightest dislocation and falsity of feeling, but also of the external untruth of physical action. In order not to intimidate the feelings, they do not think about the inner experience, but shift their attention to “the life of their human body.” Through it, by itself, the “life of human spirit” is naturally created, both conscious and subconscious».

(Stanislavsky K.S., 1953: 649)

Introduction

Every time we talk about teaching languages as foreign, especially at the initial level of teaching, we often compare our work with acting. In this case, why don't we take advantage of the long-tried and developed works on the theory of acting? And from here, through the prism of directing and acting, try to realize their pedagogical ideas.

There are many works that offer to see the theory of the theater and apply directorial ideas in the classroom in schools on various subjects. We, while working with foreign students studying Kazakh and Russian, could successfully turn our platform at the

blackboard into a creative laboratory, revitalizing and activating work in the language group.

We are interested in the works of the famous theater theoretician P.M. Ershova: *The Art of Interpretation*, 1996-1997; *Technology of acting*, 2000; *Directing as practical psychology*, 2010 – which became the successor of the creative ideas of the brilliant artist and great theater connoisseur K.S. Stanislavsky. Designed by P.M. Ershov's theory of action was a new step in what M. Gorky called the science of art (Ershov, 2000: 3). This is a continuation of the theoretical study of acting, the beginning of which in his system was laid out by the outstanding figure of the Russian theater K.S. Stanislavsky.

Experiment

Apologists and supporters of scientific research P.M. Ershov is called two fundamental areas that he developed while studying the verbal aspects of communication between people (Ershova, Akkuratova, 2019).

The first direction, discovered by a scientist, P.M. Ershov called modeling phrases whose construction laws are simple and accessible not

only to actors. In the book “Technology of acting” precisely the features of pronouncing a simple phrase and a complex phrase are precisely named. According to Ershov, the important thing is whether the speaker considers his idea simple or complex. His sentence may have few words, but it will be pronounced as a complex phrase. Or there may be many words, but the phrase (thought) uttered will be – as simple. Thus, familiarity with the ideas of P.M. Ershova about modeling phrases enriches us, linguistic teachers, with a new understanding of the features of all verbal communication.

The second direction of the study of live speech led the author of “Technology ...” to the idea of selecting a certain number of intonations for verbal influence on the audience.

Speech as an impact, as an ongoing intention to achieve something, to change something in those to whom it is addressed, appears before those who know the system of simple verbal actions of P.M. Ershov, as a symphony of intentions (Ershov, Akkuratova, 2019: 25).

Moreover, these intentions have a completely tangible, visible and audible material form. He singled out eleven intentions that cause the same number of simple actions, accompanied by certain features of voice, facial expressions, and poses. Symphony of Intent! This is a harmony of simple actions, words, intonations, facial expressions, poses. Who said that the venue in front of the board in the audience is not intended for the performance of this symphony?

Technology of acting and theory of action P.M. Ershov won well-deserved recognition not only among directors and teachers, but also among lawyers, sociologists, doctors, politicians – all who need knowledge from the field of patterns of interpersonal relations.

To support and strengthen the interest of teachers in the theory of action, researchers A.P. Ershova and V.M. Bukatov in the book “Directing the lesson, communication and teacher’s behavior” offers a peculiar arrangement of the ideas of theatrical theory of Ershov into a language that is close and understandable in the teaching environment (Ershova, 1998: 10)

Even after a superficial acquaintance with the theatrical theory of action, many have a desire to use it in pedagogical theory and, especially – practice. I have no doubt that linguists, working with foreign students, will find here useful recommendations for them.

One of the first research teachers who drew attention to the theory of action of Ershov was the

doctor of pedagogical sciences V.A. Kan-Kalik (Kan-Kalik, 1990, 1995), who reflected some ideas of the technique of action in the author’s system of improving pedagogical mastery.

The idea was put forward that many specific theatrical exercises could well be adapted to the conditions of the school, in our case, to the conditions of practical university classes in languages (Nikitin, Kuznetsov, 2011: 20-22). The search and development of accessible forms for teachers began to present, conduct and evaluate various exercises for attention, memory, imagination, will, traditionally used in the first year of study at professional acting school.

A.P. Ershova, proposing to adopt the technique of action, believes that the teacher, like an actor, should follow the recommendations of the director and perform these actions so that students (spectators) recognize him as a “good hero”. It remains to understand that the teacher’s behavior should be changed in order to become in the eyes of students who they would like, recharge from him with faith in overcoming difficulties and in success. In order to achieve this and use the behavioral secrets of charming, pretty, all around “energizing” teachers, you need to listen to the 3 tips that A.P. shared with us. Ershova (candidate of pedagogical sciences, head of the laboratory of theater of Institute of Art Education in Russian Academy of Education) and V.M. Bukatov (doctor of pedagogical sciences, creator of a new field of art and general pedagogy – dramohermeneutics) (Ershova, Bukatov, 1998):

Tip one: bodily “mobilization”.

Tip two: an extension “from below.”

Tip three: «light» weight.

First tip. The teacher should always be and look interested. Students see this by the degree of his bodily mobilization. Therefore, before opening the door to audience, the authors of “Directing ...” advise that, it is necessary to check their mobilization.

We allowed ourselves to repeat the example cited by A.P. Ershova about this (Ershova, Bukatov, 2006: 40). In museum halls one can distinguish mobilized visitors from exhibits lounging for their interest. You can always remember yourself or your friends in a state of both very expressive concentration, and its complete absence.

Teacher in the classroom should look just as concentrated and collected – that is, mobilized – so that his very appearance makes it clear to students about the importance and seriousness of upcoming joint work.

In directing, it is known that great mobilization – both external (bodily) and internal (mental) – can

be primitively simple (doing one thing), but difficult (when a person simultaneously performs several different things).

Wed: Classes in practical Russian language, which are held in a mono national Afghan group of undergraduates at the elementary level of education, require one kind of mobilization of teacher. University has classes of international groups where the main language of instruction is either the Kazakh language, then the second language is Russian or Russian, then the second language is Kazakh. In such groups with students of different levels of knowledge Kazakh and Russian languages, more complex mobilization is required. Simply put, the teacher keeps himself in the audience in the first case, easily and freely, in the second, he feels himself to be a teacher in a rural school, where students of the first, third and fifth grades are brought together in one room.

Speaking about the teacher as the image of a “good hero” in the audience, we understand that he does not allow himself to walk on the platform in front of the board with a carefree relaxed walk or, lounging in front of the students, to sit, looking at them indifferently. If only the task of the teacher-actor does not specifically include the emphasized indifference to the student or students. In all other cases, our positive hero is immediately actively involved in what is happening. To interest from the first second of appearing on stage is the main goal of a teacher – a good character. A character, whose main task is reduced to indifference, calmness and unconditional disinterest in neither the subject of teaching, nor students, leaves an unpleasant impression and is never a hero.

There is another side to mobilization, which is based on strict discipline. This is the case when the teacher’s goals and objectives do not include preserving the intellectual and spiritual world of the individual in audience, but only army obedience. In such cases, the teacher does not care whether the students are interested in learning whether or not and whether they need each other in the learning process.

Second tip. The teacher needs to convince students that he is interested in them. And this is possible only if the teacher during the classes will demonstrate to students their features, their importance, their personality. This principle of action technology A.P. Ershova calls an extension from below.

Probably, everyone can accurately determine the central figure in a strange family by the additions of family members to each other. It is to this figure that everyone else is attached most carefully, carefully,

trying not to disturb and distract once again with nothing. This figure can be a mother, and a father, and a grandfather, and a child or one of the children. At the same time, the figure itself can be just as scrupulous and attentive in its extensions to the rest of the family. But it can, and vice versa, bathe in its own power, enjoy supremacy, attached to all from above.

A vivid example of the use of unconscious extension tactics is the conversation of one person with different people: with colleagues, with students, with the dean, with parents or children. Each of us is attached to the interlocutor differently. To those whom he values very much is from below, to those whom he neglects is from above, and to those with whom he is friends is on an equal footing. And all the changes in his behavior are carried out with lightning speed.

Often, teachers, which are beginners, want to look professional, try to be very reserved with students. Such non-individualization of extensions gives out indifference to the successes and failures of each individual student. There is the result.

We have the opportunity to give an example from the experience of one of the authors of the article. We decided to convey this story without first-person banknotes:

Immediately after graduate school, I worked at AIIT: I taught Russian in a national group. The group was large, somewhere from 20 students and above. In the audience, I acted like I lived. I liked my relationship with students. They could not be called cronyism, but, perhaps, friendly. There was always the complete group, always fun, noisy, with disputes and mutual pleasure. But one day my older colleague called me in for a conversation. She said that I behave in an inappropriate manner in the audience. Only by my frivolity do I earn cheap credibility in the student audience. She was offended by the fact that my students could walk around the classroom, go up to the board without permission, and argue. If I want to become a real teacher, I was told that I should ... Then came a list of my sins and responsibilities from how I dress, and I walk and talk, laugh and live, in the end.

I obeyed. I go into the audience: a deaf collar, a stern look, a sharp style of conversation: Stand up! Sit down! Who is absent? Why are you talking?! The eyes of students are getting wider and wider, they are silent, bored. To the question: What is the matter with you, teacher? Received in response: Stop talking! Barely have I completed the lesson. The next lesson came half the group. The lesson was held in the same style. One student came to the third lesson.

I stood at the door. The student tells me: Come in, sit down. I want to speak to you.

And he asks me what happened to me. He said that he came out of courtesy and respect for me, that of their former teacher. He said that everything will be as before, and the group will calm down if I return. He promised that the group would come to the next lesson, I promised to become myself. That is the end!

Never again would I let anyone influence my relationship with the group.

What happened then? There was an attempt to replace one tactic with another, to move from an extension on an equal footing to an extension from above to everyone and everyone, to an attempt to put you in the official uniform of dispassion. In this situation, from the interest in the group and each of the students individually, the beginning teacher turned to indifference to them and interest in herself, to the correctness or incorrectness of her behavior from the position of a teacher of the old formation. If the sincerity and concern of the teacher is accepted by students, and they respect and love you for that, what could be more expensive? Although at that far time we did not know anything about the direction of the lesson, nor about the role of the good character in the audience.

Results and discussion

Working in a small group with foreign students, we create a kind of family. Students often lovingly call their teacher their mother, which is connected with isolation from their native family and the fact that the student and the teacher take the first steps in the language they are studying. In a family group, if a teacher assumes the dominant role and requires students to adapt to him from below, relationships and learning are at risk. There were cases when students refused to study with such a teacher. And, on the contrary, in a family group, in which the teacher consciously directs relations, attaching himself to one student, then to another, depending on the situation and need, from above, then from below, without offending his dignity and, at the same time, without giving sit on his head – this means that the teacher owns the audience, in particular, one of the principles of the technique of action – extensions.

According to stage laws, a “positive hero” should not attach to a group of people from below, but to an individual person from above. Hence, there is one golden rule associated with the variety of extensions: to the entire group – from above, and to each student – either on a par or from below. “

The third advice from “Directing ...” (Ershova, Bukatov, 2006: 36-40) is associated with the joy that the teacher experiences from his attention to the student, any problems, mistakes, and even more successes. Those behavioral features, due to which such joy is immediately visible to everyone around, are called light weight in acting technique.

Each person, no matter how much he weighed, lightens with joy, but gets heavier with chagrin. Everyone is familiar with the ease and weight. Therefore, many of us are quite easy – by the mere sight of the incoming person – to accurately determine whether a day has passed successfully or unsuccessfully for him, an occupation, things are going well or not.

It is known that people are divided into joyful, optimistic perception of life, i.e. most of the time they are lightweight. Even if they are upset, harder, then they cannot stay in a state of mental or physical despondency for a long time. And another category of people is pessimistic, heavy, who, even if they ease, then very briefly. Among the first there can be full, and tall, and elderly, and among the second – and thin, and short, and young. But the psychosomatic state of joy gives lightness to both of them, and grief makes both of them difficult.

Usually lightness is inherent in children, and it is not peculiar to old people, and when we meet heavy children or light old people, the meeting with both of them is remembered for a long time.

From what has been said, it follows that if a teacher is in light weight most of the time in class, this indicates not only his universal optimism, but also indicates that he enjoys his work. Students in this case become infected with its positive energy, which in turn gives them the pleasure of learning. By the way, an example came to my mind, demonstrating the light weight of the teacher and noted by the students with inspiring words: “Teacher, you, like a candle, burn yourself and light us.”

And it’s no good case if the teacher comes to the audience in heavy weight, sighing, opens the magazine and says: Well, what is it with us today?

Another manifestation of the named principle of the theory of action is the correspondence / mismatch of weight and message. If the teacher says that the material being studied is interesting and does not change in weight (does not show pleasure in what was said), or if the teacher does not demonstrate heavy weight in any difficult situation, the student will never believe him. Weight will always either emphasize the sincerity of the teacher, or betray his indifference with his head.

Examples of weight mismatch and messages from everyday cuisine:

1. We teach foreign students how to conjugate verbs. At first, the process of obtaining knowledge is perceived by students calmly and passes without problems. But we both know what will happen next. These exceptions to the rules will drive anyone crazy!

Our tactics are shaped by intuition. You can approach the question like this:

- Students, and now 2 of my favorite verbs. There are verbs *болеть*, and *хотеть*. Let's try to conjugate them. Fine! The verb *болеть* turned out. You said: *Я болеЮ, ... они болеЮТ*. What type is it? It is right, first. But what about hand or eyes? Here is the most interesting ... The verb with body parts works in the second type! *Рука болИТ, глаза болЯТ...*

- Further even more fun. Verb *хотеть* in singular – this is type 1, and in many cases – type 2! Yes, and alternating letters. In the left column is *ч*, in the right column – *т*. Of course, all this is presented schematically on the blackboard, without using grammatical terms (do not forget, we are at the initial level of language learning). These 2 verbs are memorized together with their linking control quite simply.

In the future, when there are exception verbs, students slyly look at you and say: "Favorite verb, yes, teacher?"

That is, pedagogy is the switching of a person from inability to ability. Today, at the beginning of the lesson, I did not know something and wasn't able to do something, by the end of the lesson I know how and able to do. It is necessary that the student in the class did not just have a shock from how much his teacher knows and interestingly tells, but how the student uses this knowledge, accumulates his own skills. (Ershova <http://izumzum.ru/health/a-p-ershova-teatralenaya-pedagogika/pg-1.html>)

2. Or also an example taken from life, which annoys each of us almost daily. Broadcast news on TV. The announcer in an exultant voice at the limit of his lightest weight reports earthquakes, tsunamis, disasters, and the number of deaths. Somewhere in the press, I read a conversation between a son and

a father, whose child in a similar situation asked: "Dad, why is this person happy?"

Conclusion

So, theatrical pedagogy is like on stage, you immediately see "I believe – I do not believe" Stanislavsky. "Is it fake or does it really exist?" It is a very important moment for education. One teacher imitates learning; he does not have this personal discovery in the lesson. And the other truly explores, reflects, doubts, and therefore teaches ... (Klimova <https://newtonew.com/school/drama-education-in-russia>).

The professional behavior of the teacher in the classroom always includes both maximum mobilization and careful extensions, and takes into account the necessary range of weight changes. And more often than not, teachers empirically calculate the degree of necessary weight and its compliance with the current moment.

Following the advice of the authors of *Directing ...* (Ershova, 2006: 36-42), teachers need to train from time to time in their ability to consciously use the various extensions and degrees of mobilization and "weight" in their most diverse combinations. This is an option for daily diagnosis of your professional behavior.

Questions such as: What weight did you go to class today? In which are you going to leave him? Which of the students did you attach to from below today? And for what reason? And to whom is as always? At what point in the lesson were you most mobilized or demobilized, and why?

When diagnosing his behavior, the teacher should remember that both his sincerity and his artistry are most vividly and purely manifested in the interchangeability and variety of wordless actions. And no static, tightly fixed combinations of wordless indicators can be useful for a live lesson. It's no secret that students always need genuine, lively, involuntarily expressive reactions not only from their school neighbors, but also from the teacher who is leading the lesson. So, the teacher is the creator of the lesson, his director and his main positive character.

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