

## PART II DRAMA / CHOREOGRAPHY

### 1. CREATIVE POTENTIAL AS A BASIC PROFESSIONAL CHARACTERISTICS OF A FUTURE ACTOR AND DIAGNOSTICS OF THE LEVEL OF ITS FORMATION

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**Abstract:** *The aim of the article is to theoretically investigate the substantive characteristics of creative potential and to confirm that creative potential is a fundamental characteristic of the professional development of future actors. It is important for teachers to consider what students will begin studying and what they already have in their professional thesaurus. The analytical basis is a literary review of various studies in the fields of philosophy, psychology, and pedagogy. We have not found any scientific publications that present a definition of "actor's creative potential." Additionally, there is no experimental data on the level of creative potential for future actors. It is our scientific assumption that some students, even those who have studied for one, two, or more years, have insufficient creative potential for future professional activity. The relevance of this issue becomes more significant given the tendency of decreased motivation among students to learn and to acquire basic academic skills. We conducted a diagnosis of the formation of students' internal creative environment (ICE) to confirm this hypothesis. The article describes how the research helped to reveal that creative potential is a fundamental characteristic that includes: attention, imagination, artistic stage perception, reactivity, and more. This was proven by experimental research.*

**Key words:** *Creativity, Future Actor, Development, Creative Potential Formation, Professional Activity of an Actor*

#### 1. Introduction

In the modern world, the problem of developing the creative potential of the individual is important and relevant, especially for the future actor. Today's actor should be able to quickly respond to changes in theatrical circumstances and create non-standard decisions. The importance of developing creative potential, as well as the disclosure and maximum realization of each individual's creative abilities, is reflected in the state documents of Ukraine. According to the State National Program "Education (Ukraine – XXI Century)," the main purpose of education is to create conditions for "comprehensive development of the child's personality, abilities, and talents, thereby enriching the creative and intellectual potential of the people and forming a citizen of Ukraine capable of making conscious social choices" (Rudakova, 2006).

The Law of Ukraine "On Education" emphasizes that the purpose of education is the formation of human personality, the development of talents, mental and physical abilities, and the cultivation of high moral qualities; the formation of citizens capable of making conscious social choices, thereby enriching the intellectual, creative, and cultural potential of the people. Today, creativity is an integral part of any activity of the individual (Rudakova, 2006). The formation and

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development, as well as the diagnostics, of students' creative potential is an interdisciplinary problem, which is considered from various perspectives by disciplines such as philosophy, psychology, pedagogy, and art. These scientific approaches provide the platform from which our chosen issue was selected. *The purpose of the research* is to explore theoretical advancements regarding the creation of creative potential in future actors, to reveal its significance, and to present the results of diagnostics for the level of formation of the internal creative environment (ICE) of students. Research on this topic can prospectively improve the educational process of preparing students for future professions. The data obtained will allow us to reflect on certain aspects in determining the organizational and pedagogical conditions for the training of future professional actors.






## 2. Material and methods

Students participated in confirming the hypothesis at Zaporizhzhia National University and Kharkiv National I. Kotlyarevsky University of Arts. The number of participants was 54. Research methods used included: testing, research and synthesis, statistics, information gathering, systematization, and extrapolation. For the research, an appropriate diagnostic toolkit was selected. During the first stage, an analysis of the issue's development was conducted, and research methods were determined. During the second stage, a qualitative and quantitative analysis of experimental data was carried out using diagnostics according to V. Makartsev's method. During the third stage, conclusions were formulated and recommendations were developed.

The research utilized diagnostics offered by V. Makartsev within the framework of intellectual training "The Art of Creating Yourself and Your Life" (Makartsev, 2001). It is crucial for participants to be as honest and adequately reflective as possible when assessing the marks given by the students. This test comprises three sections aimed at evaluating the personal characteristics of the participants. The first section includes a test with 24 pairs of words and phrases that are opposite or nearly opposite in meaning. Students were required to select one of 5 numbers that best reflects their personal self-esteem:

- 50  - 40  - 30  - 20  - 10 

The second section aims to assess problem-solving behavior. A 20-question test evaluates how frequently individuals use the problem-solving tools described. To determine the test result, participants should use a scale to select the number that corresponds best to their answer and mark it. The numbers correspond to averaged points, which are then calculated.

-  - always - 50 points
-  - often - 40 points
-  - sometimes - 30 points
-  - rarely - 20 points
-  - never - 10 point

The third section aims to determine motivation. The test consists of 10 questions. Each number corresponds to a specific average score. The average level

of the Internal Creative Environment (ICE) is determined using the following formula:

$$\left( \begin{array}{l} \text{Sum of points} - 1 \\ \text{The result} \\ \text{of the} \\ \text{first test} \end{array} \div 24 \right) \times \left( \begin{array}{l} \text{Sum of points} - 2 \\ \text{The result} \\ \text{of the} \\ \text{second test} \end{array} \div 20 \right) \times \left( \begin{array}{l} \text{Sum of points} - 3 \\ \text{The result} \\ \text{of the} \\ \text{third test} \end{array} \div 10 \right) = ALICE$$

ALICE (average level of internal creative environment).

The obtained result is compared to the scale of potential outcomes:

- A score from 100,000 to 125,000 indicates a high level of readiness of the Internal Creative Environment (ICE) for fostering the growth and development of creative potential and cognitive abilities.
- A score from 75,000 to 99,000 signifies a sufficient level of readiness of the ICE for fostering the growth and development of creativity and human intelligence.
- A score from 50,000 to 74,000 represents an average level of readiness of the ICE for fostering the growth and development of creativity and human intelligence.
- A score from 25,000 to 49,000 indicates a low level of readiness of the ICE for fostering the growth and development of creativity and human intelligence.
- A score from 10,000 to 24,000 reflects a very low level of readiness of the ICE, indicating significant stagnation in personal development. This may lead to degradation processes affecting both physical and intellectual aspects.

Despite extensive research on this issue across various scientific fields, the problem of actualizing internal creative potential remains insufficiently studied.

### 3. Presenting main materials

The concept of creative potential has been examined in different historical periods in the works of foreign researchers (E. de Bono, C. Franck, S. Taylor, J. Guilford, W. Windelband, L. Rubinstein, B. Teplov) and domestic scholars (V. Romenets, V. Miasyshchev, O. Matiushkin, G. Kostyushko, M. Valentyn). Simultaneously, this issue is approached from various perspectives. For instance, S. Taylor, J. Guilford, and D. Bogoyavlenskaya view the concept of creative potential in terms of intellectual characteristics. In pedagogy, active study of this phenomenon began in the 1980s and 1990s (T. Brazhe, L. Darynskyi, I. Volkov, E. Hlukhivska, O. Kalinina, V. Korobkova, N. Mazhar, A. Sannykova, among others).

In psychology, the concept of "creative potential of the individual" is integral to various psychological approaches (L. Rubinstein, M. Kahan, I. Lerner, V. Andrijejev, V. Ryndak, Ju. Kuljutkyn, Ja. Ponomarjov, L. Darynskyj, E. Ghlukhivsjka, M. Nikolajenko, Gh. Aljtshuller, I. Volkov, I. Ivanov, V. Davydov, and others). Psychologists O. Matyushkin and V. Davydov consider creative potential as the foundation for mental development. Educators such as scholars O. Pometun, O. Savchenko, S. Podmazin, and Gh. Ball emphasize the importance of developing creative potential in educational activities.

There have been theoretical advancements in the works of directors, theater educators, and actors regarding the utilization and development of creative potential (K. Stanislavsky, Ye. Vakhtangov, M. Knebel, V. Nemirovich-Danchenko, V. Meyerhold, P. Yershov, M. Chekhov, Ye. Grotovsky, B. Zakhava, L. Gracheva, and others). The conceptual content, scope, and structure of creative potential in

philosophical, psychological, and pedagogical works have not yet been fully explored. Currently, there are no literary works that comprehensively analyze the creative potential of individuals. In theater studies, the concept of "creative potential" is rarely considered as a distinct category.

It is pertinent for our research to consider the conceptual chain: creativity, potential, and creative potential. The English dictionary "The New Penguin" provides several meanings of the term "creativity": "showing the ability or power to create; given to creating: creative people. Having the quality of something imaginatively created: creative writing. Containing misleading inventions designed to falsify or conceal the facts: creative accounting." Regarding "potential," it states: "existing in possibility; capable of coming into being or developing further: potential benefits. Something that can develop or become actual; possible capacity or value: a player with potential" (Robert Allen, 2001). A similar definition for "creative" is provided in "The Illustrated Heritage Dictionary and Information Book" (1977): "having the ability or power to create things; creating; productive. Characterized by originality and expressiveness; imaginative." Referring to the oldest English-language universal encyclopedia (1965), it only defines "creativity" in terms of the nature of mental creation, as a special aspect of how new forms emerge in nature. This category is examined in philosophical, pedagogical, and psychological contexts, yet these sciences lack a single definition of the concept.

Creativity, from the standpoint of social philosophy, is the process of self-activity of the individual aimed at self-realization. At its core, creativity is guided by the principle of work. Through practical transformation, individuals shape their personalities in relation to the world around them and become integral elements of society. The principle of activity and the unity of work and creativity reveal the philosophical essence of creativity analysis. Creative activity constitutes a fundamental component of culture. In ancient philosophy, creativity was understood as a process tied to the finite, transient, and ever-changing aspects of existence, contrasting with the eternal, infinite, and unchanging. Creativity in ancient times manifested in two main forms: divine creativity, seen in the act of creating the cosmos, and human creativity, expressed through art or craftsmanship.

During the Middle Ages, Christian philosophers transformed the concept of "creative," marked by two primary tendencies: theistic, rooted in ancient Jewish religion, and pantheistic, rooted in ancient philosophy. Moving into the Renaissance, the understanding of creativity and creative potential evolved, with human creativity increasingly viewed as independent from divine limitations and oriented towards human agency. During this period, concepts of "creativity" and "creative potential" were compared, where creativity encompassed both process and result, while creative potential formed the basis and opportunity.

In the eighteenth century, Kant developed a comprehensive concept of creativity known as the "productive capacity of imagination." Through deliberate analysis of human creative potential and activity, Kant explored the creative process as a fundamental aspect of human consciousness (Vindelband, 1898). There is no universally accepted definition of the creative potential of individuals in modern psychological science. Depending on the methodological approach within which the concept of creative potential is studied, the definition's meaningful content changes.

The most significant methodological approaches in national science include the personal-activity approach, systemic approach, integral approach, and developmental approach. Many of these approaches share common components that constitute an individual's creative potential.

Proponents of the personal-activity approach link an individual's creative potential to characteristics such as subjectivity, identity, and the ability to generate unique ideas and engage in creative activities (Andreev, 1996). Advocates of the systemic approach define creativity as a system comprising abilities, knowledge, skills, and relationships. Central to this approach is the concept of systemic integrity, where the components of an individual's creative potential are interconnected and interdependent. Supporters of the integrative approach view creativity as the integration of personal characteristics. Key aspects of an individual's creative potential include personality orientation, creative mindset, and the actualization of creative abilities in practical contexts (Veretennikova, 1997). Representatives of the developmental approach explore creative potential through the identification, assessment, and cultivation of creative abilities, as well as through engagement in various productive creative activities (Boronenko, 2013).

The active study of this phenomenon in pedagogy began in the 1980s and 1990s. The concept of a person's creative potential emerged as a key pedagogical concept for understanding the personality as a systemic integrity in connection with its development and the fullest realization of internal essential forces. Being a rather complex entity, the creative potential of the individual does not have a universally accepted definition. In pedagogy, the concept of "creative potential" is considered from various approaches such as axiological, ontological, developmental, activity-organizational, energy, resource, and integrative (Jackova, 2012). The psychology of the actor, particularly the ability to transcend one's personality, has been a focus of many years of work by theater educators, directors, and figures of art (K. Stanislavsky, E. Vakhtangov, M. Knebel, V. Nemirovich-Danchenko, V. Meyerhold, P. Yershov, M. Chekhov, E. Grotovsky, and others). According to L. Vygotsky, "there seems to be no significant theater teacher or critic, no theater person at all, who has not addressed this issue" (Maksimova, 2006).

Their research has focused on numerous questions, one of the most important being: "What conditions are necessary for maximum disclosure of the actor's creative potential and the development of unconscious creative activity?" The issue of creating the stage and fostering creative well-being was actively studied by K. Stanislavsky in the early 20th century. Within the framework of Stanislavsky's system, stage sense is understood as the unity of the emotional sphere and the intelligence of the artist, focused on achieving a creative task. Stanislavsky was concerned with managing inspiration and developed methods to artificially evoke this state in actors, creating an atmosphere that maximizes their creative potential. His research in actor psychophysics formed the basis of classical training under the Stanislavsky system and has been actively used in the professional training of stage masters for almost a century.

Creative well-being is characterized by the stability of the actor's internal state, the absence of excessive excitement, and the ability to act naturally in the given circumstances according to the role's pattern. Stanislavsky referred to an

actor's state under the "influence of the crowd" as disrupting self-control and concentration. The concept of "stage sense" heavily depends on creativity (Zakhava, 1973). V. Makartsev (2001) emphasizes in his creative exercises that develop human consciousness's creative potential, techniques of creative contemplation, where focusing attention serves as the key to unlocking altered states of consciousness, thereby aiding spiritual self-improvement. The artist's personality encompasses a complex array of psychophysiological features that distinguish them as an artist. Today, due to predictable patterns in psychophysiological changes among student actors during purposeful training, specialized exercises and training methods are employed to actualize creative potential and develop associated qualities such as imagination, muscular flexibility, shedding of character "armor," and focusing attention (Makartsev, 2001).

Scientific studies on the actualization of creative potential and the development of specific qualities primarily exist at the theoretical level. Experimental efforts to study the dynamics of these changes in the professional formation process have only emerged in recent years. Notably, this area has become a focal point in joint research conducted by the St. Petersburg State Academy of Theater Arts and the Institute of Human Brain of the Russian Academy of Sciences (Gracheva, 2005). All techniques in acting education, stemming from K. Stanislavsky's system, are directed towards achieving this goal. Mastery of system elements and the development of creative potential aim to cultivate a genuine creative mindset.

#### 4. Results

To assess our capabilities and specifically our creative potential, we conducted tests. The results of these tests are presented in Table 1:

Amount of students	ICE two year students of Kharkiv university	ICE three year students Of Kharkiv university	ICE two year students of Zaporizhzhia university	ICE four year students of Zaporizhzhia university
1	74520,0	89890,0	84170,0	54900,0
2	69022,8	74500,0	64344,0	52416,0
3	63640,0	63769,0	63640,0	51187,5
4	62465,0	51100,0	59280,0	43367,5
5	58590,0	49612,5	55685,0	31265,0
6	57421,8	48050,0	52022,0	
7	56100,0	45045,0	51585,0	
8	53437,5	40920,0	51357,0	
9	50714,3	40631,5	50068,8	
10	48632,4	39627,0	49701,6	
11	44913,75	35870,25	47295,0	
12	42011,2		47047,5	
13	38613,6		45923,87	
14	36036,0		44400,0	
15	35907,0		42976,0	

16			40150,5	
17			37800,0	
18			33630,0	
19			33306,0	
20			33000,0	
21			31248,0	
22			18200,2	
23			27584,0	

Tab. no. 1 Quantitative indicators of ICE testing

We have analyzed the test results of 2nd, 3rd, and 4th-year students in percentage terms. The data obtained were compared with the prospect scale. The results are presented below:

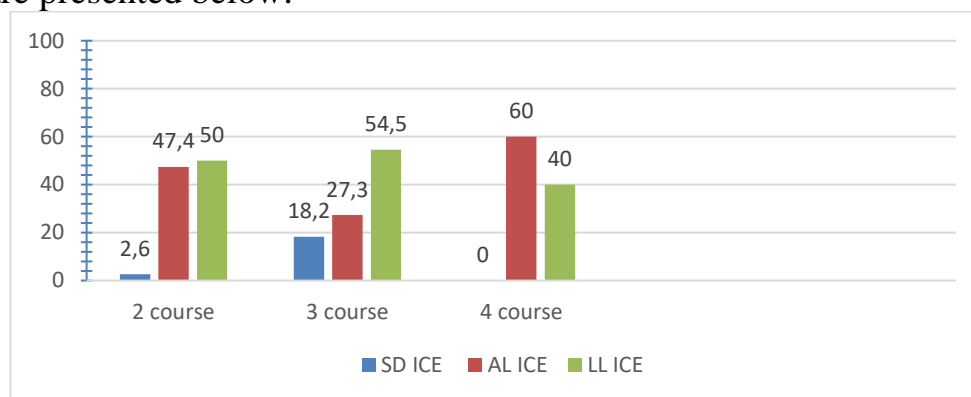


Fig. no. 1 Results of diagnostics of internal creative environment of future actors

SD ICE = sufficient level of internal creative readiness.

AL ICE = average level of internal creative readiness.

LL ICE = low level of internal creative readiness.

Data are presented in percentage and absolute ratio. In total, 38 students of drama and cinema actors took part in the 2nd year testing. 2.6% (1) are students with a sufficient degree of readiness of the ICE, 47.4% (18) are students with an average level of readiness of the ICE, and 50% (19) have a low level of readiness of the ICE. In total, 11 students of drama and cinema actors took part in the 3rd year testing. 18.2% (2) are students with a sufficient level of readiness, 27.3% (3) are students with an average level of ICE readiness, and 54.5% (6) have a low level of ICE readiness. In total, 5 students of drama and cinema actors participated in the 4th year testing. The results of the study showed that 60% (3) are students with an average level of readiness of the ICE, and 40% (2) have a low level of readiness of the ICE. Diagnosis shows that it is important for future professionals and educators to understand the possibility of growth and development of students' personal potential.

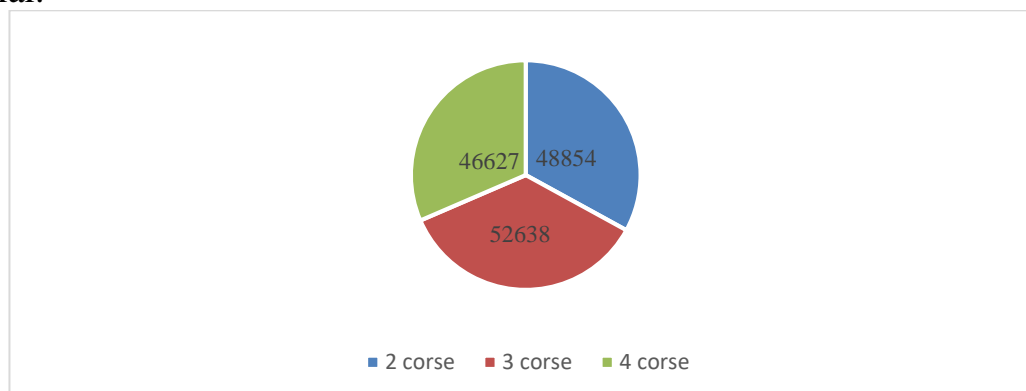


Fig. no. 2 Average indices of the internal creative environment

The average creative potential of the 2nd year future actors of theater and cinema was 48,864. Comparing this result with the scale of prospective opportunities, the average level of ICE is at a low level of readiness. The average creative potential of the 3rd year future actors of theater and cinema was 52,638. Comparing this result with the scale of prospective opportunities, the average level of ICE is at an average level of readiness. The average creative potential of the 4th year future actors of theater and cinema was 46,627. Comparing this result with the scale of prospective opportunities, the average level of ICE is at a low level of readiness. The obtained average ICE indicators allow the teacher to see the degree of readiness of the group for the development of creative abilities. Theater is first and foremost a collective activity where everyone influences and depends on each other. The recommendation to improve the ICE level of a course can be to increase the hours for group training by using exercises to enhance creativity. Methodological guidance can exert a targeted influence on the specific qualities that form the internal creative environment. Teachers should select exercises aimed at developing the components of students' creative potential.

## **5. Conclusions**

Generalizing the views of researchers on the definition of the category of «creative potential», we have made a working definition of this concept to use in our further research: the creative potential of the student is an internal readiness of the individual, which contains attention, artistic stage perception, and imagination, for self-realization in future creative activity. Qualitative basic features of the creative potential of the individual are the skills that determine the level of its development, the intensity of realization of the potential in the activity, and its creative character. Considering the possibilities of internal creative potential of students of different years of education, it is necessary to pay attention to personal and psychological data, which were emphasized in testing, namely fantasy, attention, speed of response, confidence, perception, emotionality, creativity, analysis, and synthesis in solving various problems.

The leading role is played by intellectual abilities (dynamic and associative thinking, mental activity, ability to pose and solve problems, transfer and combine knowledge) and emotional-volitional manifestations (inspiration, intuition, wealth of imagination, perseverance, and purposefulness). The presence of such personal characteristics determines the creative beginning, creative search, and creative productivity in human activities. Regardless of the length of study, whether the second year or the fourth year, the study showed that the educational process obviously does not sufficiently work on the internal creative potential. Before forming and developing elements of the psychophysical apparatus of the actor, it is necessary to form such a basic characteristic as creative potential.

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