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NON-TRADITIONAL METHODS OF TEACHING BASED ON EMOTIONAL AND EVOCATIVE DRAMATIC ART IN THE CREATIVE DEVELOPMENT OF THE PERSONALITY

Abstract. *Non-traditional methods of teaching are ways of improvement to the activity of the individual in the process of learning and creative work. It is the result from the destruction of usual stereotypes in knowledge and skills that starts off mechanisms of spontaneous activities, an integration of logical and evocative components. Current study examines the method of emotional and evocative drama art as a way of improvement to effectiveness in the learning and creative activities of the personality.*

Key words: *methods of teaching, non-traditional methods of teaching, creative development of the personality.*

Methods of teaching are not invariable: those, which are given once and for all. They are renewed along with the development of the goals and tasks of teaching. These laws have often been ignored throughout the history of schooling and pedagogy, and this fact does not contribute to improvement in the effectiveness of educational and creative activities.

Note that from the traditional point of view, the method is a way by which the achievements of the intended purpose of training are ensured. It provides a means of action that is aimed at achieving a certain goal.

It is the "non-traditional methods" is a way to increase the activity of the individual in educational and creative activities on the basis of the destruction of the usual stereotypes of knowledge and skills and the inclusion of mechanisms of spontaneous unprepared activity, the integration of logical and figurative components. A variety of features of non-traditional methods requires definiteness in their classification.

We offer one of the groups of non-traditional teaching methods that may be carried out, in our opinion, on the basis of emotional drama. Signs of methods and emotion- imaginative dramaturgy are based on the integrity of the influence of works of art, which involves the accumulation of various feelings.

Under the method of emotional dramaturgy we understand the way of such an organization of educational and creative activity, which is based on generalized regularities of art and at the same time enables the synthesis of artistic and scientific methods of cognition.

Wherein, under artistic methods we understand the way of activity on the basis of knowledge of a holistic system of main principles of artistic generalization of means of art. Creation of personality is considered in the context of the synthesis of intuition as an element of the unconscious and conscious. The last affects the formation of aesthetic assessments and the transformation of specifically substantive (vital) material into a completed artistic system of works of art.

At the same time, methods are a way of learning based on the development of intellectual activity. They constitute the essence of knowledge, techniques, forum of researching and determine the availability of a clear recommendation on the application of these forms, methods, techniques.

Scientific methods consist of knowing the subject, the dynamics of their development, the general connection of phenomena, as the unity and struggle of opposites, the transition from quantitative changes to qualitative.

Contemporaneously, scientific methods of cognition, like artistic, are based on the intuition of communication conscious with unconscious, rational and irrational components. The difference between scientific and artistic methods of teaching is content of the language that based on the logical and artistic means of expressiveness, in which the most important feature of the method is the balance between logic and emotional-figurative content. In artistic methods of knowledge, this balance changes in favor of emotional-figurative content, combined with the presence of logical components.

Thus, the method of emotionally-imaginative drama is a mode of activity that involves the presence of binary signs, contradictions that are reflected in the form of an image (the internal subjective picture of the world).

The last is formed under the influence of the excitement of personality and means of artistic embodiment of struggle, the correlation of various features that constitute a holistic system of actions.

The unconventionality of the method of emotionally-shaped drama consists in the peculiarities of finding the incentives of educational and creative activity on the basis of the presence of an element of intriguing tie that involves not only the importance of intuition, unprepared, programmed, indicating certain algorithms of action, but also connecting mechanisms of reflection. The last allow developing the ability to self-assess their own actions, to correlate their own point of view with others, to form new ideas in the context of the use of dialogue.

Simultaneously, there is an element of the bond in the methods of emotional drama contributes to the uncertainty of the connections of concepts, feelings, images. In this case, we find in the paradigm of research by the American scientist-philosopher M.Viner who believes that the vagueness of concepts is an integral part of the mental activity of the individual (11).

In our opinion, the fuzziness of shapes of personality patterns affects the nature of its motivation, increasing the uncertainty of the images, activates the creative element of the student's musical classes, promotes the synthesis of scientific and

artistic methods, the combination of which occupies a significant place in the methods of emotional drama.

Tie is integrating mechanism, which requires its further branching. The consequence of it is the culmination.

In our opinion, the bottom is a way of displaying a finite transformation in a concretely substantive form of a particular idea-image. Awareness of this image involves the method of emotionally-shaped drama. It can be perceived by the person as illumination, inspiration.

Unconventionality of the method of emotionally-shaped drama is reflected in specific techniques. the basis of these techniques is speech language. It is this one that is the internal dynamic model of the outside world. It provides reflection of the results of educational and creative activity.

The language of dynamic model-images allows you to find new elements in the environment and establish new relationships, form creative situations. The latter has a profound reflection in the language of art. Therefore, we attach special importance to the methods of emotionally-shaped dramaturgy-metaphor. We believe that without image-metaphors it is impossible to assimilate the creative level of knowledge, the solution of creative tasks and the formation of educational activities in the musical classes of new images.

Remark that the idea of using the methods of emotional-imaginative dramaturgy belongs to V.S. Shubinskyi, D.B. Kovalevskyi, L.M. Predtechenskaya.

We here assume possession of a complex of knowledge related to the complex of artistic means of expression. It provides an increase in the effectiveness of the educational and creative activities of the individual through the actualization of initial representations. The final require the transformation of sensory experience and should interact with professional knowledge, influence the creative development of the individual.

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