

shown that learning music improves students' performance in other subjects, such as mathematics and the language arts. Furthermore, music activities help students develop creative thinking and problem-solving skills.

Primary and secondary school teachers play multiple roles in the music activities responsible for the school. They are not only educators, but also mentors, motivators, and encouragers. Their work is not only to impart music knowledge, but also to cultivate students' music interests and talents, and to promote students' all-round development [2, p. 150–153].

The music activities of primary and secondary school teachers are of great significance to the development of students. Music education helps students to develop musical skills, aesthetic emotions, and social skills, while also helping to improve their performance in other disciplines. The role of teachers in music education is not only as educators, but also as mentors, motivators and incentives. Their work provides students with rich music education opportunities and promotes their all-round development. Therefore, the music activities that primary and secondary school teachers are responsible for in schools are an indispensable part of the education system and should be fully valued and supported.

For now, China's music education for students' interest is not enough, doing questionnaire, many teachers mentioned more than once, the future for music interest is very important, in this respect, the auxiliary of science and technology is very important, can through the level of science and technology, create a better learning atmosphere. But for now, at the primary and secondary education levels, China does not use science and technology in music activities, since they are largely related to economic development.

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УДК 37.036.5

## **HISTORY OF THE DEVELOPMENT OF THEATER EDUCATION IN HIGHER EDUCATION INSTITUTIONS OF CHINA**

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Currently, China is becoming one of the largest centers for the development of theater and cinema, which occupy an important place in the social and cultural life of society and remain an important part of the nation's

cultural heritage. Researching the history of theater education and its current state is an urgent task of art studies. Existing studies of this topic belong mainly to Chinese authors, while questions related to the peculiarities of the development of theater education in China are considered important at the level of world theater culture.

This article offers an overview of the history of theater education within the framework of higher educational institutions in China, and also considers the main problems and ways to solve them at the current stage of the development of education in the field of theater art.

Chinese theater education has more than a hundred years of history since the opening of the first official schools for the training of theater talents. At the end of the Qing Dynasty and the beginning of the Republic of China, the first theater classes, provincial opera schools appeared, then the Nanjing National Academy of Theater, Shanghai Academy of Theater, Central Academy of Theater, theater colleges and theater schools created under modern general education institutions of the arts.

The appearance of the first higher education institutions specializing in the field of theater dates back to the 40s and 50s of the 20th century. At this time, the Shanghai Theater Academy and the Central Academy of Drama in Beijing were founded, which to this day remain the country's largest educational institutions in the field of theatrical talent development. The Shanghai Theater Academy was founded in 1945 on the basis of the Shanghai Municipal Experimental Theater School. Its founders include teacher Gu Yuxuan and playwrights Li Jianwu, Gu Junyi and Huang Zuolin. Playwright Xiong Foxy made a significant contribution to the development of the Shanghai Academy. The college received the official name of the Shanghai Theater Academy in 1956. At that time, the academy had four faculties - acting, stage art, dramatic literature, directing. In 2002, the Shanghai Theater Academy united the School of Performing Arts of the Pedagogical University, the Opera School and the Shanghai Dance School.

The Central Academy of Drama in Beijing traces its history back to 1950 and was created as a result of the merger of the Academy of Arts named after Lu Xin (Yan'an), the art school of North China University and the National College of Drama (Nanjing). Currently, the academy has the faculties of dramatic literature, stage art, directing, acting, cinema and television, as well as the department of art management, which was opened in 1996 and became the predecessor of the Department of Art Management.

Like the theater art of China as a whole, higher theater education experienced a certain decline during the cultural revolution of 1966–1976, a period of restoration and renewal in the 1980s, and actively reformed in the 1990s. Let's note the main trends in the development of theater education in higher educational institutions of China, which began in the 80–90s of the XX century and persisted in the first decades of the XXI century, identified by Chinese researchers.

In his article on modern Chinese theater education, Wu Ge notes its duality, which is manifested in the coexistence of traditional Chinese culture with imported Western culture. Difficulties in adapting the traditional Chinese theater to the conditions of the modern era led to the predominance of the Western model of theater education and the confrontation between Chinese and Western. Wu Ge notes that in modern theater schools and colleges it is already possible to observe the complementary coexistence of various systems of theater education: «So, for example, in the Central Academy of Drama, the Shanghai Theater Academy, the School of Drama of the Shandong Academy of Fine Arts, to one degree or another, educational divisions have been created for traditional Chinese theater, in which Western drama and traditional theater are considered separate and complementary, ultimately reflecting the merger, coexistence and prosperity of the East and the West and charting a trend towards historical development and cultural integration» [1, p. 9].

Preservation of national specificity along with assimilation of Western traditions remains one of the important tasks of theater education in China. Bao Hongwei, considering Chinese theater education as a part of the process of «cultural self-awareness», notes the existence of two undesirable tendencies in it – ethnocentrism and a complex of national inferiority. Ethnocentrism manifests itself in the understanding and measurement of other cultures through the concepts and standards of one's own culture, while with a sense of national inferiority, Chinese art seems backward and primitive when viewed from the standpoint of Western cultural norms.

Bao Hongwei emphasizes that «a closed form of art has no life force, but only in its own constant enrichment and development can it gain long-term viability» [2, p. 112]. At the same time, it is important to both borrow the experience of foreign countries and spend a lot of effort on studying the traditions of national theater art, since «an artist capable of changing the world for the better must be able to study both in the East and in the West, master all types of art» [2, p. 111].

In his reflections on the nationalization of art education, Wei Hanwei emphasizes the need to include national elements in the content of education, to take into account the differences in culture, customs and speech styles of different ethnic groups, to familiarize students with the elements of ethnic art [3, p. 125]. In this regard, universities should become the main research force for the scientific construction of Chinese national performances capable of truthfully reflecting the national character and national culture, Chinese style and color.

The development of the process of internationalization of education in China leads to the emergence of the phenomenon of exchange, promoting artistic integration with other countries of the world. For example, the Chinese Academy of Theater Arts offers 23 majors for foreign students, and has also created a center for international cultural exchange in collaboration with other art schools.

Among the significant problems of modern theater education in China, Wu Ge emphasizes the problem of teaching vocal and dance disciplines outside the context of an opera or dance performance. The author notes that there was an opera department in the Central Academy of Drama, which was replaced by training in opera and pop singing during further reorganization. The overcoming of this tendency is observed in the appearance of the discipline «Introduction to the art of creating dance drama» at the Beijing Academy of Dance, the creation of the class of experimental theater at the Wuhan School of Arts in 1990, the class of musical theater performance at the Central Academy of Drama in 1995.

An important step towards realizing the importance of theater education in China was the establishment of the Central Drama Academy of the Educational Committee of the Chinese Association for the Study of Musical Theater in 2007. At the same time, the lack of a comprehensive mechanism of art education remains a problem today. So, despite the existence of a special course on creating a dance theater at the Beijing Academy of Dance, very few educational institutions offer similar courses throughout the country.

Another trend in the development of modern theater education in China is connected with its rapid integration into the film and television industry. Wu Ge emphasizes that it is important to understand the difference between theatrical art and the culture of cinema and television, since combining the departments of cinema and television with drama is not always rational.

A promising area of development of theater education in China is the teaching of applied directions of the theater, such as social performance, the use of theatrical forms in politics, business, and team training. Research in this field began in 2005 as part of the postgraduate program of the Shanghai Theater Academy. Later, in 2008, the drama research group of the Yunnan Academy of Fine Arts began to engage in applied theater. In 2011, on the basis of research and development of curricula, the recruitment of students for the «Applied Theater» specialty, devoted to the practical use of theatrical tools and methods, began.

Among the directions for improving theater education in higher educational institutions of China, researchers note the development of interdisciplinary integration, the creation of interdisciplinary basic education, a unified system of curricula, mechanisms for exchanging resources between teachers, opportunities for student practice outside the educational institution. It also emphasizes the need to study the rapidly developing and commercially popular musical theater, which began in the 1990s with the founding of the Chinese Society for the Study of Musical Theater (CSMT). Finally, an important direction in the development of theater education should be the mobilization of the resources of educational institutions with the help of creative projects that unite teams from different schools and contribute to the manifestation of their comprehensive strength.

Thus, theater education within the framework of higher educational institutions in China, from the moment of its origin in the 40s and 50s of the

20th century to the present day, has followed a difficult and intensive path. One of the most important tasks on this path was the integration of national traditions with the achievements of the Western European school, leading to a deeper understanding of national culture, which, according to Bao Hongwei, «gives us a sense of pride and the opportunity to conduct an equal dialogue with the world of art» [2, p. 115]. Also, theater education in China is on the path of resource integration – both through the unification of educational institutions through joint creative projects, and through interaction with modern forms of art – cinema and television, applied theater. At the same time, one of the important functions of art education remains unchanged – the education of the need for art, through which the transmission, demonstration and strengthening of cultural ideas and views is carried out.

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УДК 373.51

## **SOCIAL AND PEDAGOGICAL PRE-REQUISITES FOR LEARNING AND TEACHING ARABIC IN ISRAELI SECONDARY SCHOOL**

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**Introduction.** Arabic is one of the most spoken languages in Israel. Although Arabic is not the country's primary official language, it is significant because approximately 20% of the population is Arab. Arabic, as the official language of the neighboring Arab countries in the Middle East and the native dialect of such a large proportion of the population, is vital to the region's cultural heritage.

As a result of the political situation and the conflicting nationalism of Arabs and non-Arabs, the Arabic language in Israel is subject to several unique circumstances. For example, the country's law recognizes it as an official language. However, the use of the Arabic language in official institutions and government sectors must be addressed. According to Lambert's classification, this contradicts the country's classification as a bilingual language [2].

**Aims and objectives.** Based on the issues mentioned above, this paper examines the social and pedagogical requirements for learning and teaching