

INTERNATIONALIZATION OF TRAINING METHODS OF PHYSICAL THEATER STUDENTS' BY MEANS OF PLASTIC ART

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Abstract. The relevance of the study is the interdisciplinary aspects of theater students' psychophysiological training. The problem of the research is the differences in the approaches to education and students' psychophysiological training of physical and stage schools.

The object of the research is educational aspects in the educational process, based on interdisciplinary research in the areas of psychophysiology, ethnopedagogy, traditional Kazakh values, synthesis of physical and stage schools, education, and art internationalization. The subject of the research is physical theater students' psychophysiological sports training using performing arts. The purpose of the study is to determine the educational aspects of physical theater students' psychophysiological training by means of performing arts. The task of the study is to reveal the theoretical and methodological basis to create a methodic for the students' psychophysiological training by means of performing arts. The research hypothesis is that when defining the goals and objectives of students' psychophysiological training of physical and stage schools, it is possible to identify educational aspects for teaching profile disciplines methodic by means of performing arts. The methodological basis is based on the interdisciplinary study of researchers' works in psychophysiology, students' physical training, ethnopedagogy, traditional Kazakh values, performing arts, education, and art internationalization. Research methods: review-theoretical, psychophysiological, historical-culturological, art criticism, methodical-pedagogical analysis. The theoretical significance of the study lies in the scientific and theoretical justification of educational aspects of students' psychophysiological training through the synthesis of physical and stage schools. The practical significance of the study is guided by using performing arts, tools of ethnopedagogy, and traditional Kazakh values, broadcast by performing arts. The results of the study made it possible to reveal the educational aspects of students' psychophysiological training methodology by means of performing arts.

Keywords: educational aspects, psychophysiology, students' physical training, Ethno pedagogy, traditional Kazakh values, synthesis of physical and stage schools, physical theater, means of performing arts.

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Introduction

Physical training and art have existed and developed in parallel throughout the history of humanity. They share similar values such as discipline, aesthetics, and endurance, striving for excellence and achieving goals. In addition, physical training and the arts can be a powerful tools to bring people of different cultures and nationalities together, overcome language and cultural barriers, and increase intercultural understanding. Physical training and art are concerned with the expression of human emotions, hobbies, aspirations, and desires through various forms of expression in a person's harmonious development (Kaupužs & Ušča 443).

For example, physical training has played an important role in people's physical development and training throughout mankind history. Sports competitions were one of the ways to exchange culture and strengthen ties between peoples (21st-century competencies 70).

Internationalization in education, culture, and art as a phenomenon has played an important role for many centuries. Internationalization (from the Latin "inter" – "between" - and "nation" – "people") means modern development, consisting of the interconnection and cooperation of various countries and

organizations leading to the creation of international communities in various fields (public, educational, cultural and others" (Zhanguzhinova & Magauova 6975), (UNESCO moving forward the 2030 Agenda for Sustainable Development 2), (Baumert & Kunter 200).

Nowadays, art and physical training are an international mass phenomenon, having a significant impact on health, lifestyle, and development of society.

Performing arts has also played and continues to play a key role in people's cultural and social life. Art produces aesthetic pleasure and inspiration and reflects societal and cultural trends, allowing to preserve and transmit knowledge and history and having a variety of impacts on society (Khalykov & Koyesov 20).

Sports competitions and art festivals have many connections and common features. Both directions are focused on creating an impressive spectacle, on developing a person's abilities, aesthetic perception, and the ability to demonstrate his best qualities. In addition, both in physical training and in art, there are different schools, traditions, and styles that develop and interact with each other over time, creating ever-new forms through a synthesis of arts and sports (Bjelica & Joksimović 1065).

In physical training, the learning outcomes are sports achievements, such

as winning, setting records, receiving medals, etc. In performing arts training, the result is the synthesis and harmony of visual images created by the artist, director, designer, composer, and other participants of the creative process, who work together to create a complete piece of art that can evoke the audience's emotions and admiration. Through the performing arts, physical and theatrical schools are synthesized. Thus, the disciplines of arts and sports are inextricably linked and have a global historical significance that affects essential components of culture and society in different eras and parts of the world.

Methods

In physical training and art, psychophysiological and personal achievements are highly valued and gained by intensive training, perseverance, hard work, and self-discipline. In physical training, this can be achievements in physical form, technique, and tactics, as well as winning competitions and setting new records. In art, it can be, for example, performing mastery, a unique artistic style, a creative approach to creating works, and high professional qualifications. In both cases, a person's achievements are evaluated as the result of hard work and personal growth, which manifests itself in a high level of spiritual skill and professionalism (Umirbekova & Shalabayeva 117).

The inscriptions on stones that have survived to our times in Egypt, Assyria, and Greece served as a form of recorded information in many ancient civilizations and are an essential source

to study the history and culture of ancient civilizations, including their attitude to physical activity (Kaupužs & Ušča 443). Stone tablets contain information about the life and culture of ancient civilizations, including sports and athletic perfect, physical training; there are also references to sports competitions, the

Olympic Games, and to athletes' physical training:

“If you want to be strong, run.

If you want to be beautiful, run.

If you want to be smart, run”.

This short poem calls for hard work, endurance, and a healthy lifestyle. The author claims that running is the key to achieving various goals: physical strength, beauty, and intellectual development. Overall, the poem emphasizes the importance of activity and reminds us that achievement requires effort and perseverance (Sakayev & Tashbolatov 93).

It should be noted that breathing exercises are an effective tool to strengthen muscles, increase lung capacity, and improve the quality of breathing. These factors contribute to the improvement of a person's general physical form and increase his performance. In addition, breathing exercises improve the functioning of the cardiovascular system, which is especially important for older individuals and people with cardiovascular diseases. Breathing exercises can help reduce stress and anxiety levels, increase concentration and improve cognitive function. Therapeutic and preventive gymnastics, which includes breathing exercises, helps prevent and treat various diseases of the musculoskeletal system, such as scoliosis, osteochondrosis, arthrosis, and others. In general, breathing exercises are an essential component of a healthy lifestyle and can be recommended for the prevention and treatment of many diseases. Many pieces of art are devoted to the development of physical culture. As proof of this idea, we can cite the ancient Greek sculpture “Discobolus” by Myron (c. 450 BC), one of the most famous works of ancient Greek art, and testifies how sports competitions influenced the culture and creativity of that time. The sculpture depicts the moment when the athlete throws the discus. At this moment, the dynamic movement of his body, expressed in posture and stretched muscles, is conveyed by the sculptor with incredible

accuracy and realism. Miron masterfully conveyed the movement of the athlete's inner impulse to throw the disk, which is an attractive artistic direction of movement. The sculpture "Discobolus" by Myron is of high value as a piece of art and a reflection of Ancient Greek culture and history.

Sports competitions and the Olympic Games were essential to ancient Greek history and culture. They have been held since the first centuries of our era and have existed for many centuries in various forms in different cultures. The Olympic Games were founded in 776 BC in ancient Greece and were held in Olympia every four years in honor of the god Zeus. Sports were an important part of these games, and they included many sports such as running, wrestling, javelin and discus throwing, jumping over obstacles, etc. The Olympic Games have become a symbol of peace and sports friendship and are still held every four years in different countries of the world. They are of essential significance to sports culture and human history (Sakayev & Tashbolatov 94).

The works of an outstanding ancient Greek sculptor of the 4th century BC, Lysippus was mainly devoted to depicting the human body, including athletes. He studied movement dynamics and tried to convey it in his sculptures. His works have vigor and emotional character, which makes them relevant and significant for athletes and people in general so far. Lysippus created about 1,500 sculptures and statues, including athletes' images such as runners, wrestlers, discus throwers, etc. He also created gods' images and heroes that were associated with sports and competitions. His works depict athletes' movements and emotions in the moments of competition. These works are not only artistic masterpieces but also valuable sources of information about sports in ancient Greece.

Through the use of plastic arts and the creation of expressive, meaningful, and value-driven relationships with the

audience, the emergence of educational methodologies for training students in physical theatre has occurred. The development of teaching methodologies in plastic arts is based on the internationalization of techniques for training students in physical theatre, drawing from the insights of theatrical theorists and practitioners such as Appia, Craig, Stanislavski, Vakhtangov, Meyerhold, Copeau, Schechner, and Brecht. Their contributions to the theatrical arts and their understanding of acting have formed the foundation for the development of this method, which assists physical theatre students in cultivating not only acting skills but also an understanding of the importance of emotional and aesthetic connection with the audience. This method is rooted in the exploration of plasticity and movement, the development of emotional and physical flexibility, the creation of cohesive characters, interaction with the audience, analysis of sociocultural aspects, and the exploration of innovative methods (Khalykov & Koyesov 20).

The formation of the methodology for teaching plastic arts is intertwined with the teaching of "theatricalism" as advocated by proponents of the humanistic paradigm in plastic arts – Olive, Grotowski, and Eugenio Barba.

Olive's ideas are centered on fostering creative individuality through plasticity, movement, and expression, achieved via an individualized approach that facilitates the revelation of their uniqueness (Sakayev & Tashbolatov 94).

Grotowski's methodology, known as the "actor's search," is built upon a deep internal comprehension of characters and their emotional realization through the body and movement. Grotowski emphasized the significance of transforming the actor through physical and psychological work. Jerzy Grotowski initiated a cultural revolution in the realm of teaching "theatricalism," intertwining his theories with neurobiology and emphasizing human

development through creative potential (Umirbekova & Shalabayeva 118).

Eugenio Barba, the founder of the International Theatre Institute, actively develops ideas related to plastic theatre and anthropological theatre. He emphasizes the importance of bodily techniques and cultural adaptation in creating rich and distinctive performances.

According to Delsarte's conception, the three elements – body, soul, and intellect – are interconnected and mutually complement each other. The development of all three aspects enables actors to create more harmonious and profound interpretations of characters and their interactions. This concept also underscores that the expressiveness and poignancy of theatrical performances are achieved through the collaborative influence of physical, emotional, and intellectual dimensions (Zhanguzhinova & Magauova).

The humanistic paradigm implies that actors must cultivate their individuality, delve deeply into their roles, and understand the meaning and values of characters and plays. This approach is oriented toward a more profound exploration of human nature, sociocultural aspects, and psychological traits, facilitating the creation of more expressive and profound theatrical works. The internationalization of techniques for training students in physical theatre is synthesized through interdisciplinary approaches encompassing pedagogy, psychology, physiology, humanities, sociology, and performing arts as a whole.

In physical theatre and plastic arts, it is vital to unify physical movements, emotions, and creative thinking. This allows for the creation of persuasive and profound theatrical productions that effectively communicate with the audience and inspire it through mental flexibility and lateral thinking, movement as an expression of emotions, the integrity of the body, and preparation as a means of expression.

Discussion

In the context of discussions on the methods of teaching specialized disciplines, there are a number of reasons for the irony of the ancient times art work on athletes psychophysiological training by means of performing arts:

- Changing values and cultural norms: Over time, values and cultural norms change, and what was previously recognized as valuable and revered can become the object of ridicule and irony. For example, slavery in ancient times was a common practice, but now we consider it unacceptable and even cruel.

- Limited information: Our information about antiquity is limited by historical records, which may be incomplete or distorted. In addition, our interpretation of the past can be highly dependent on our cultural and social perspective.

- Romanticization of the past: Many people romanticize the past, seeing it as a time when everything was simple and perfect. However, in reality, life in the ancient era was difficult and dangerous, and historical facts can be unpleasant for those who idealize the past (Medeubek 85).

Based on the above factors, the study of the ancient era allows us to determine the educational aspects of physical theater students' physical training by means of theatrical art. The method of preparing students for physical theater synthesizes psychophysiology, ethnopedagogy, traditional Kazakh values, and the synthesis of sports and performing arts schools.

Researchers in the field of preparing and educating students through art believe that this methodology effectively influences students, helping them acquire knowledge and develop skills, values, and self-understanding within the context of society. Each tool has its advantages and possibilities, and educators often combine them to achieve the best results in educational activities.

Psychophysiology involves studying the connection between the physical and psychological aspects of a person. Understanding how physical state impacts psychological well-being, and vice versa, can assist educators in adapting the educational process and approaches to individual student needs (Umirbekova & Shalabaeva 2020).

Ethnopedagogy takes cultural, ethnic, and sociocultural aspects of students into account. Employing ethnopedagogical approaches allows the creation of educational programs that consider students' cultural heritage, helping them better comprehend and appreciate their culture (Zhanguzhinova & Magauoval).

Integrating traditional Kazakh values into the educational process contributes to developing moral, ethical, and social qualities in students, aiding in a better understanding of their identity and cultural values (Alimkhanov & Bakaev 2020).

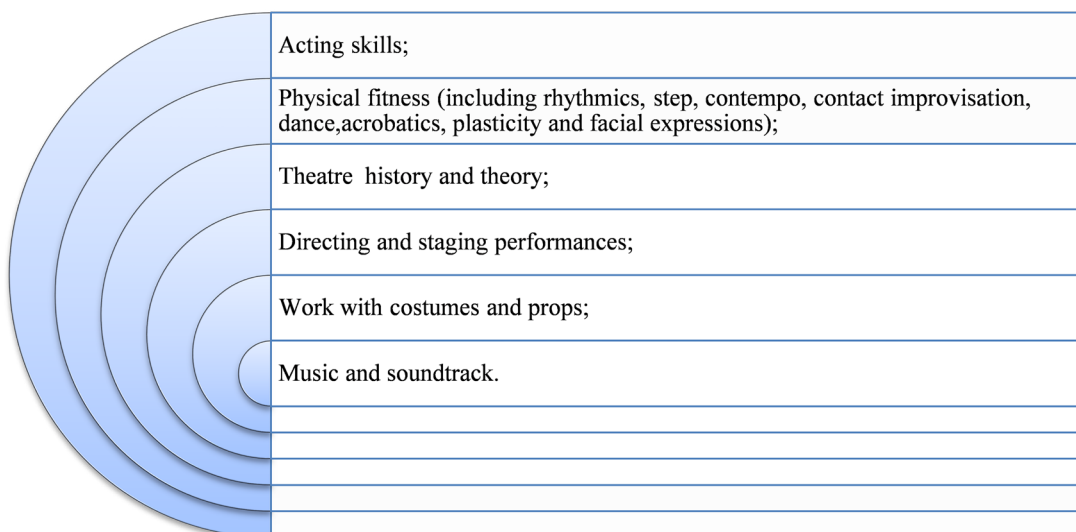
The synthesis of sports and performing arts schools integrates sports and arts into the educational process, promoting comprehensive student development. Sports activities foster physical skills and contribute to health, while participation in performing arts develops creative and communicative skills (Khalykov & Koesov 2022).

In this article, research methods are based on review-theoretical, psychophysiological, historical-culturological, art study, methodological, and pedagogical analyses.

In higher education institutions training students for physical theater, as well as in other schools and institutions involved in physical culture and sports, the main direction of exercises is the development of grace, beauty, and harmony of movements. In this context, physical exercises help students develop their creativity and express their emotions through movement (Umirbekova & Shalabayeva 120).

In the physical theater genre since the early 20th century, actors have used their bodies and movements to convey meaning and emotion without words. The physical theater includes various non-verbal methods such as facial expressions, plasticity, dance, and acrobatics, using only body language, stage movement, stage combat, and dance through rhythm, pantomime, and step.

Working in the field of physical theater requires specialists with high physical abilities, acting skills, and a good understanding of this genre basic principles. During the professional training sports and stage schools, students, theater, film, and circus artists are trained



Scheme 1. Modules of disciplines in Physical theater programs

in the following areas: gymnast, acrobat, tightrope walker, stunt performer, juggler, and equestrian. The curriculum “Physical Theater Actor” includes the following course disciplines (see scheme 1):

Physical theater students can also participate in various projects and performances to gain stage experience and expand their skills. Important qualities that a physical theater specialist should possess are high physical shape, a creative approach to work and teamwork.

As an example of the internationalization of physical theater, students training by means of plastic art can serve the "Kultur On Tour 2023" youth theater festival. The ninth festival was held in Germany from January 3 to January 9, 2023 in Bremen, with about 90 professional physical theaters of Europe participating. The theatrical organizations of the European Union organized the event. Kazakhstan Physical Theater was invited as a guests of the festival. The 4th year students of Temirbek Zhurgenov Academy of Arts took the third place of honor in the nomination "Best Plastic Performance" with the work "Hamlet". The production directors are Professor, Candidate of Art History, Honored Worker of the Republic of Kazakhstan Kulbayev Aman Bekenuly and Yerbol Tolepbergen. According to the festival results, two students of the Stage Plastics Department became the holders, and three teachers of the department were awarded educational scholarships from the Erasmus + program (see pic.1.).



Pic. 1. The 4th year students of T. Zhurgenov KazNAA took third place in the nomination "Best plastic performance" at "Kultur On Tour 2023" festival in Germany

In general, the internationalization of methods for training physical theater students can facilitate cross-cultural exchange of experiences and enable students to broaden their horizons and deepen their understanding of various styles within physical theater. Positive results can diversify and modernize the quality of students' teaching, and professional training helps improve their skills in the field of expressiveness, movement, and facial expressions, which can increase student performance quality.

One of the key aspects of classes in physical and stage schools is the development of movement technique, which includes the body's correct positioning, flexibility, strength, and endurance. However, along with this, it is also necessary to pay attention to the aesthetic aspects of movements, such as grace, plasticity, expressiveness, and beauty (Kaupužs & Ušča 445).

It is also important to remember that physical education classes at universities training physical theater students can help develop not only physical abilities but also many other skills, such as self-confidence, self-discipline, concentration, coordination of movements, and the ability to work in a team. Physical education classes in physical and stage schools are an important tool for developing physical theater student's creative potential and personal growth (Bjelica & Joksimović 1065).

In the curriculum for students of the "Physical Theater Actor" specialization, in order to nurture enthusiasm among students and stimulate their interest in physical education and sports within the university setting, it is advisable to employ the following methods and approaches (see table 1):

In general, conducting physical education classes at a creative university

helps students develop both physically and psychologically, improves health, improves mood and psychological state, and helps students better cope with educational and life challenges.

Motor activity in performing arts and sports has much in common. In both cases, one must learn to control the body and coordinate its movements to achieve the desired result. In addition, in both cases,

Table 1.

Training methods and approaches of physical theater students' by means of plastic art

Methods	Approaches
Diversity of activities:	Offer students a variety of physical activities and games to keep them interested and expand their range of knowledge about physical activity with elements of ethno-pedagogy; motor skills and abilities; cyclic, acyclic, and mixed; for the development of individual muscle groups; involving the mechanisms of energy supply for muscular activity; exercises based on the intensity of effort.
Comfortable environment:	Provide good learning environment so that students feel comfortable and confident (scenography reflecting the staging objectives, with material-technical support and professional equipment, ensuring safety measures).
Stimulation of the team spirit:	Promote cooperation, competition, and mutual support among each other during activities involving elements of Kazakh national games (<i>kokpar, toguz kumalak, audarma, at-auyymas, kiz kuu, alash, alaman baige, kokpar, audaryspak, kyz kuu, kumicalu, sakina zhasyru, aksuyek, asyk atu, tymak uryp zhygu, kumalak, altyn</i>)
Actual and motivating exercises:	Selecting exercises that will be interesting for students and motivate them for further development (comprehensive, professionally applied, sports, restorative, recreational)
Inviting subject matter practitioners	To conduct classes so that students can learn more about specific sports and performing arts exercises.
Organization of competitions:	Hold competitions and tournaments to stimulate interest and motivate students for further development based on Kazakh national games (" <i>Ak suyek</i> ", " <i>Agash ayak</i> ", " <i>Altybakan</i> ", " <i>Asyk atu</i> ", " <i>Bes tas (shekem tas)</i> ", " <i>Arkan tartys</i> ", " <i>Zhuzik tastau</i> ", " <i>Sokyr teke</i> ", " <i>Togyz qymalak</i> ", as well as games on horseback: " <i>Kyz kuu</i> ", " <i>Tyiyn ilu</i> ", " <i>Audaryspak</i> ", " <i>Mare kokpar</i> ", " <i>Altyn qabak (jamby atu)</i> ").
Ensuring accessibility and opportunity	for all students, including disabled students.
Teaching students correct technique to perform exercises:	It is necessary to monitor their physical and mental health (for the development of speed, strength, speed-strength, and coordination, endurance, flexibility, sensory-perceptual, intellectual, aesthetic, and volitional abilities).

it is essential to develop physical abilities, such as flexibility, endurance, and strength (see pic 2.).



Pic. 2. The scene from “Hamlet” performed by physical theater students at “Kultur On Tour 2023” youth theater festival.

However, we should remember that performing arts and physical training possess their own unique characteristics and challenges. In performing arts, it is essential to convey emotions and ideas through movements and facial expressions, while in physical training it is important to achieve the best result in a sports competition (Bjelica & Joksimović 1065).

However, there are general problems associated with the qualities of action in human nature, such as coordination, flexibility, and endurance, as well as psychological aspects, such as concentration, perseverance, and stress management. Therefore, stage arts and physical school students can mutually benefit from the experience and training methods exchanged in these areas.

When teaching physical theater students, defense and protection, particularly with various types of weapons, are of particular importance. Different types of weapons, such as stabbing, slashing, and shooting, had their own characteristics. During the development of society, history, and technology, various types of weapons were developed and used by the military to protect their territory and win battles. For example, stabbing weapons such as a spear or sword were used to attack at close range. Slashing weapons such as an ax or a saber delivered powerful blows at a short distance. Shooting weapons such as bows or firearms were used to attack from a distance (Kaupužs & Ušča 445).

The physical theater students’ training process includes teaching weapons handling on horseback and martial arts, helping to develop the skills and technique to use weapons, which is a key factor in ensuring safety.

Additionally, stage and screen productions reflect the sporting history of weapons handling by showcasing traditional and modern martial arts, fencing, shooting, and other related disciplines. Preservation of traditions and culture to use weapons in various forms contributes to the development of sports disciplines at universities training physical theater students related to handling weapons.

The influences of the educational aspects of Shakespeare and Duma’s works by means of theatrical art demonstrate not only their immense popularity over the years but are constantly present in culture and art. Filmed examples of martial arts have cultural and sporting significance in popularizing defense techniques in physical theater students’ teaching process.

The teaching process is based on the educational aspects of ethnopedagogy and traditional Kazakh values by means of performing arts. Based on historical facts, it was revealed that ancient Turkic people were known for their weapon skills and

developed military art. They used various weapons, including bows, spears, swords, and polearms. In addition, they developed tactics and combat strategies that allowed them to effectively counter their enemies (Sakayev & Tashbolatov 95).

One of the factors contributing to the increase in the warriors' confidence was education and training to use weapons and combat tactics. The warriors of the ancient Turkic peoples began training from childhood, allowing them to become experienced warriors and increase their confidence in battle. In addition, the ancient Turkic people developed courage, willpower, and self-confidence, which helped them not stumble over obstacles and act boldly and decisively on the battlefield. These qualities also allowed warriors to overcome psychological barriers such as fear and insecurity, making them more effective in combat. Ancient Turkic people were experts in using weapons and developed military art, which helped them achieve victories on the battlefield (Alimkhanov & Bakayev 73).

In the educational process, disciplines on plastic culture, on-stage movement, and physical culture can be essential in developing students' physical and motor abilities. These disciplines may include dance, acrobatics, gymnastics, facial expressions, etc.

It is important to note that stage art is not limited to plasticity and movement; it also includes acting work with sound, light, costumes, and scenery. Physical disciplines can help students to understand better and control their bodies, which in turn can improve their performance on stage.

Thus, "harmony through the psychological 'drive' to create stage movement grace and beauty" can indeed play a role in educating physical theater students through the performing arts. Psychological aspects, such as the perception of beauty and grace, can help students become more conscious and emotional about their bodies and

movements, which can improve their performances and convey emotions on stage.

Results

Physical fitness and performing arts share many traits, such as coordination, body control, endurance, and flexibility. In the process of teaching performing arts disciplines, such as dance, acting, and circus arts, physical movements are necessary to create expressiveness and emotional connection with the audience. At the same time, the meter and rhythm of music are essential elements in performing arts that must be considered when designing movements (Kuanyshebekova, Zhaksylykova & Nurpeys 75). That means motor actions must be coordinated with music to create a harmonious performance.

The physical school also helps develop skills useful in the performing arts, such as strength, flexibility, and endurance. In addition, sports activities also teach discipline, body control, and concentration, which can be helpful for successful performance on stage.

Thus, stage school and physical school have many features in common and can be complementary. Common challenges include developing physical skills, concentration, and discipline, making them point in the same direction.

The process of inner thought and intuition, described in K.S. Sanislavsky, V. Meyerhold, E. Gratonov's works "inner thought", can be considered a psychophysiological process. Stanislavsky's students, such as M. Chekhov and E. Vakhtangov, developed the concept of "psychological gesture", a psychological and physical process that allows the actor to achieve a deeper and more intuitive work on stage. Meyerhold, E. Gratonov, and other teachers paid attention to working with an actor's body and using bodily movements to express characters' emotions and thoughts. These approaches



Pic. 3. The physical theater students' rehearsal

can also be considered psychophysiological processes as they combine mental and physical elements. The writings of the physical theater teachers mentioned above are complex methods of working with an actor, including psychophysiological processes, such as inner thought and intuition, as well as bodywork and psychological gestures, which help actors achieve more expressiveness on stage (Kuanyszbekova, Zhaksylykova & Nurpeys 75).

In Kazakh culture and traditions, there is also an understanding of the importance of the psychophysiological union in achieving agility, speed, and efficiency in various sports and arts.

One of the elements of Kazakh entertainment arts are competitive contests included in the world list of competitions on national games in Kazakhstan. Traditional Kazakh values broadcast the heritage of

spiritual wealth associated with Kazakhstan culture through the national games. The results of athletes' physical achievements through participation in the Kazakh national games popularize grace and a beautiful body, physical movement speed, coordination, balance of psychophysiology, and a sense of tolerance towards rivals (Medeubek 76).

Traditional Kazakh games such as alaman baige, kokpar, audaryspak, kyz kuu, kumicalu, sakina zhasyru, aksuyek, asyk atu, tymak urypp zhygu, kumalak, altyn and others, are also a way to promote agility, speed and strength, they can be considered as a form of physical training. Martial arts such as kazakhsha kures also require high physical and mental fitness and are considered a form of competitive sport. When training physical and stage schools students, methods according to traditional Kazakh national games are used: "Ak suyek", "Agash ayak", "Altybakan", "Asyk atu", "Bes tas (shekem tas)", "Arkan tartys", "Zhuzik tastau", "Sokyr teke", "Togyz qymalak", as well as games on horseback: "Kyz kuu", "Tyyn ilu", "Audaryspak", "Mare kokpar", "Altyn kabak (jamby atu)" and others (Alimkhanov & Bakayev 73).

Horse games, circus arts, and martial arts competitions - all require high physical fitness and psychological concentration.

The formation of athletes' psychophysiological qualities by means of traditional Kazakh games is facilitated by developing attention (volume and distribution, switching, concentration, stability, operational thinking, emotional stability, strong-willed qualities, initiative, courage and determination, stamina).

Classes on traditional Kazakh games develop students' intellectual activity: "erudition," "intelligence," and common sense. Therefore, this statement sounds like a historical and cultural context associated with Kazakhstan's national games and traditions of Kazakhstan.

Along with Kazakh cultural identity among other cultures, there is also a tradition of education and training based on specific techniques and methods that help to achieve better results in various physical training and arts. These methods can be associated with psychophysiological processes such as concentration and mind inner working, as well as with bodywork, which together help to achieve harmony in movements and behavior, leading to more effective results (Medeubek 76).

Undoubtedly, national games are part of people's cultural heritage and traditions, which have been formed over the centuries. They can reflect people's philosophy of life and their values. Also, national games are a way to preserve and pass on cultural heritage and traditions from generation to generation. However, the assessment of whether games are a product of the Kazakh people philosophy of life and a fashion for popular holidays may depend on the forms of educational aspects of traditional Kazakh values broadcasted in performing arts (Alimkhanov & Bakayev 73).

Conclusion

Along with preserving traditional Kazakh values identity in performing arts, the enrichment and diversification plastic arts students training methods can expand

the horizons of internationalization of educational methods in art and sports:

- Participation in international competitions and festivals can help students advance internationally, meet professional artists, and gain valuable performance experience.
- Interdisciplinary study in various fields, such as dance, acting and music, can help students expand their knowledge and skills, which can be helpful in their future careers.
- Collaboration with professional organizations can offer students access to a professional network and the opportunity to participate in activities that enhance their skills.
- International student exchanges may include internships and exchanges at universities or colleges in other countries, where students can learn from the best teachers and experience different cultural environments.
- Online courses and seminars can be helpful for students who cannot travel to other countries or attend top teachers' lectures. These courses can offer students access to learning materials and experts from around the world.

The results of the internationalization of physical theater students' training methods with the help of plastic art can have a positive effect and improve students' education and professional training quality.

Авторлардың үлесі

А. Б. Құлбаев – мәтін идеясын жазу, дәйексөздерді іздеу, зерттеу тұжырымдамасын негіздеу, оқыту әдістемесі мен практикалық тәжірибесін сипаттау, фото материалдарды таңдау.

М. Е. Жангужина – аннотация мәтінін құрастыру, мақаланы құрылымдау, редакциялау, аннотациялар, әдеби деректерді талдау және жалпылау, мақаланы және дереккөздер тізімін ресімдеуге кеңес беру және ғылыми жетекшілік ету, зерттеулерді жоспарлау, талдау жүргізу.

Вклад авторов

А. Б. Кулбаев – написание идеи текста, поиск цитат, обоснование концепции исследования, описание методики и практического опыта преподавания, подбор фото материалов.

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ФИЗИКАЛЫҚ ТЕАТР СТУДЕНТТЕРІН ПЛАСТИКАЛЫҚ ӨНЕР АРҚЫЛЫ ОҚЫТУ ӘДІСТЕМЕСІН ИНТЕРНАЦИОНАЛИЗАЦИЯЛАНДЫРУ

Аңдатпа. Зерттеудің өзектілігі физикалық театр студенттерінің психофизиологиялық дайындығының пәнаралық аспектілерімен байланысты. Зерттеу мәселесі физикалық және сахналық мектеп студенттерін психофизиологиялық даярлау және тәрбиелеу тәсілдеріндегі айырмашылықтар мен үйлесімдіктерді іздестіру болып табылады.

Зерттеу нысаны психофизиология, этнопедагогика, дәстүрлі қазақ құндылықтары, физикалық және сахналық мектептерінің синтезі, білім мен өнерді интернационализацияландыру салаларындағы пәнаралық зерттеулерге негізделген оқу үдерісіндегі тәрбиелік аспектілер болып табылады. Зерттеу пәні – физикалық театр орындаушыларын сахналық өнер құралдарымен психофизиологиялық физикалық дайындау.

Зерттеу мақсаты – физикалық театр студенттерінің психофизиологиялық дайындығының тәрбиелік аспектілерін сахна өнері арқылы анықтау. Зерттеудің міндеті – студенттерді сахна өнері арқылы психофизиологиялық даярлау әдістемесі құрылымының теориялық және әдіснамалық негізін анықтау. Зерттеудің болжамы физикалық және сахналық мектеп студенттерін психофизиологиялық дайындаудың мақсаттары мен міндеттерін анықтау барысында сахналық өнер құралдары арқылы бейіндік пәндерді оқыту әдістемесінің тәрбиелік аспектілерін анықтауға болатындығында.

Әдістемелік негізі психофизиология, студенттердің физикалық дайындығы, этнопедагогика, дәстүрлі қазақ құндылықтары, сахна өнері, білім мен өнерді интернационализацияландыру бойынша зерттеушілердің еңбектерін пәнаралық зерттеуге бағытталады. Зерттеу әдістері: теориялық шолу, психофизиологиялық, тарихи-мәдени, өнертану, әдістемелік-педагогикалық талдау.

Зерттеудің теориялық маңыздылығы физикалық және сахналық мектептердің синтезі арқылы студенттердің психофизиологиялық дайындығының тәрбиелік аспектілерін ғылыми-теориялық негіздеу болып табылады. Зерттеудің практикалық маңыздылығы сахна өнері құралдарын, этнопедагогика құралдарын, сахна өнері арқылы таратылатын дәстүрлі қазақ құндылықтарын басшылыққа алады. Зерттеу нәтижелері студенттерді сахна өнері арқылы психофизиологиялық даярлау әдістемесінің тәрбиелік аспектілерін анықтауға мүмкіндік берді.

Кілт сөздер: тәрбиелік аспектілер, психофизиология, студенттердің физикалық дайындығы, этнопедагогика, дәстүрлі қазақ құндылықтары, спорт және сахна мектептерінің синтезі, дене театры, сахна өнерінің құралдары, білім беру мен өнерді интернационализацияландыру.

Дәйексөз үшін: Құлбаев, Аман және Меруерт Жангужинова. Физикалық театр студенттерін пластикалық өнер арқылы оқыту әдістемесін интернационализацияландыру. *Central Asian Journal of Art Studies*, т. 8, № 3, 2023, 161 – 177 б. DOI: 10.47940/cajas.v10i3.736

Алғыс. Авторлар мақаланың ағылшын тіліне аудармасын жасағаны үшін педагогика ғылымдарының кандидаты, Шет тілдері кафедрасының доценті, Темірбек Жүргенов атындағы Қазақ ұлттық өнер академиясы, Қазақстан халықтары Ассамблеясының мүшесі Ысқақова Әлия Орынбасарқызына алғыс білдіреді. Авторлар журналдың редакторлары және мақаламен жұмыс істеуге уақыттарын бөлген рецензенттерге де дән ризалығын білдіреді.

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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ИНТЕРНАЦИОНАЛИЗАЦИЯ МЕТОДИКИ ПОДГОТОВКИ СТУДЕНТОВ ФИЗИЧЕСКОГО ТЕАТРА СРЕДСТВАМИ ПЛАСТИЧЕСКОГО ИСКУССТВА

Аннотация. Актуальность исследования связана с междисциплинарными аспектами психофизиологической подготовки студентов физического театра. Проблемой исследования является различия и поиски совместимости в подходах воспитания и психофизиологической подготовки студентов физической и сценической школ.

Объектом исследования являются воспитательные аспекты в учебном процессе, базирующиеся на междисциплинарных исследованиях в областях: психофизиологии, этнопедагогике, традиционных казахских ценностей, синтеза физической и сценической школ, интернационализации образования и искусства. Предметом исследования является психофизиологическая подготовка исполнителей физического театра средствами сценического искусства. Цель исследования – определить воспитательные аспекты психофизиологической подготовки студентов физического театра средствами сценического искусства. Задача исследования – выявить теоретико-методологическую основу для создания методики психофизиологической подготовки студентов средствами сценического искусства. Гипотеза исследования заключается в том, что при определении дефиниций по целям и задачам психофизиологической подготовки студентов физической и сценической школ возможно выявление воспитательных аспектов для методики преподавания профильных дисциплин средствами сценического искусства. Методологическая основа базируется на междисциплинарном изучении трудов исследователей по психофизиологии, физической подготовке студентов, этнопедагогике, традиционным казахским ценностям, сценическом искусстве, интернационализации образования и искусства. Методы исследования: обзорно-теоретического, психофизиологического, историко-культурологического, искусствоведческого, методико-педагогического анализа.

Теоретическая значимость исследования заключается в научно-теоретическом обосновании воспитательных аспектов психофизиологической подготовки студентов через синтез физической и сценической школ. Практическое значение исследования руководствуется средствами сценического искусства, инструментами этнопедагогике, традиционными казахскими ценностями, транслируемыми сценическим искусством. Результаты исследования позволили выявить воспитательные аспекты методики психофизиологической подготовки студентов средствами сценического искусства.

Ключевые слова: воспитательные аспекты, психофизиология, физическая подготовка студентов, этнопедагогика, традиционные казахские ценности, синтез физической и сценической школ, физический театр, средства сценического искусства, интернационализация образования и искусства.

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