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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**EDUCATIONAL THEATER OF ASUCA: TRADITION AND
AMONG THE AVANT-GARDE (1980s-2010s)**

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OVERALL QUALITY OF THE DISSERTATION

Relevance of the topic and degree of development. A competent approach to teaching work plays a decisive role in the modern education system. In our modern era, such an approach measures the level of education not by the amount of acquired knowledge, but by the ability to solve professional issues based on the learned scientific values. The approach based on this principle is primarily based on principles such as the flexibility of education, the efficiency of the unity of theory and practice, the continuity of acquiring professional skills and multidisciplinarity.

Modern theater education, in particular, poses complex tasks to educators who teach the art of acting and directing, and to the Educational theater, which plays the role of a testing ground for this education and opens wide opportunities for practical implementation of the theoretical ideas taught throughout the semesters. On the one hand, it is an important requirement to educate the student as a creative personality, to keep the sharpness of his imagination constantly updated, and to acquire the habits of using his passions and physical strength artistically. On the other hand, the time allocated to the formation of actor's activity is limited, the teaching load of specialized subjects is reduced. As it decreases, its place is taken by practical trials, opportunities to test and implement what was learned in the educational process. At the same time, the new and experienced disciplines born from the requirements of the modern era increase the burden of the student-actor. In this whole process, the period of education almost does not change. In the first years of the last century, that is, in the years when the Azerbaijan State Art Institute was called the Azerbaijan State Art University, the duration of actor education was increased to 5 years.

Acting students study for 5 years, and as a result, they are considered to have completed higher education. Currently, the Azerbaijan State University of Culture and Arts (hereinafter - ASUCA) organizes a 4-year educational process for undergraduate

students and 2 years or 1 year and 6 months depending on the specialty for master's level students in accordance with the country's educational legislation and carries out specialist training. Of course, not all students who complete their bachelor's degree pursue a master's degree. As a rule, only 10 percent of students who have received bachelor's education study at the master's level and acquire the corresponding scientific degree.

It is clear that one cannot hope for a master's level of education in actor training. In the period of master's education, students' theoretical knowledge is deepened, and certain professional artistic skills are formed in them. Preference is given to subjects related to national and world theater history, philosophical and psychological perception. Students get information about the aesthetic features and psychological essence of avant-garde art forms that exist in the world. With this, the door is opened for the student to step onto the path of perfection with courage and a fundamental scientific base. In such a case, the student-actor after completing the master's education is more inclined to the theory, more confidently tries to scientifically experiment the ideas they have mastered in their creations. Because it covers such a wide area, this level of education increases the duration of scientific experience and serves as a transition to the doctorate and dissertation stage. Thus, the master's student, who has already acquired certain pedagogical skills, creates an experience base for the graduate to be able to engage in pedagogical activities in the future. The process of mastering the professional habits of the chosen art of the student-actor, mastering the mysterious intricacies of stage creation, of course, takes place directly in the process of undergraduate education. Therefore, the educational program for actor training at ASUCA mainly covers the undergraduate level of education.

It is clear that the reduction of the teaching period and the aggravation of the teaching program require a more precise and flexible methodology from the theater pedagogue. It is extremely difficult to solve this problem within the current educational conditions, and it is as important, effective, and promising as it is

difficult. Therefore, today, teachers working in the field of artistic pedagogy, skilled artist-pedagogues have to look for synthetic forms and methods that give new progressive and more efficient results in order to increase the efficiency of their education, to achieve the harmonious unity of theory and practice. The search for such synthetic forms and methods that strengthen emotionality and have a psychological-philosophical essence is first of all evident in the activity of the Educational theater of ASUCA. It also provides sample opportunities for deriving effective experimental results. Experience shows that in the process of training a student as an actor who has mastered the basic prerequisites, it is impossible to achieve high professionalism by memorizing only "common" theoretical propositions. One of the specific features of this field is that every knowledge gained related to the specialty must be tested directly in practical reality and must be fully mastered by the student-actor. K.S. Stanislavkin's maxim "to know means to be able"¹ fully expresses the essence of this condition. If an actor knows something, then he should be able to do it. For example, if a student-actor has mastered the method of action analysis, it means that he should be able to apply this method to the work process on any role. The prominent educator-scientist K. D. Ushinsky wrote: "The more sensory organs are involved in receiving any impression, the more firmly these impressions remain in our memory, or rather, the easier it is to remember them."²

Before examining the degree of development of the topic, it should be noted that not only the science of theater studies, but also in the history of humanitarian science of Azerbaijan as a whole (art studies, cultural studies, philology, pedagogy, culturology, psychology, etc.) Unfortunately, there is no special scientific-research

¹ See: Stanislavsky, K.S. *Sobr. soch.:* [in 8 volumes] / K.S. Stanislavsky. - Moscow: Art, - т. 2. - 1954. - 422 p., p. 2

² Ushinsky, K.D. *Collection of works:* [in 8 volumes] / K. D. Ushinsky. - Moscow: Publishing House of the Academy of Pedagogical Sciences, - т. 1. - 1950, 776 p., p.21

work developed at the level of the program about its role that gives results, its valuable importance in the preparation of students for the big stage. There is a limited number of articles, reviews, journalistic writings about educational theater, and it is an undeniable fact that most of the more or less written articles and writings of various genres are not satisfactory in terms of scientific and theoretical level.

We should also mention a regrettable and disturbing fact that during the research, we also consulted the archives of the Educational Theater of ASUCA, but we could not find a valid study based on scientific-theoretical principles and concrete aesthetic rock. For this reason, our research focuses mainly on the memories of older artists, theater educators, theater scholars and various problems of theater art by authors such as Jafar Jafarov, Mehdi Mammadov, Ingilab Karimov, Mahmud Allahverdiyev, İlham Rahimli, Maryam Alizadeh, İsrail İsrailov, Timuchin Efendiyev, Adalat Valiyev, Aydın Talibzadeh. based on dedicated research. Those studies, in which the reviews written on the performances of the Teaching Theater in certain forms, or the scientific interpretation given to the creativity of the directors who prepared performances here, attract attention due to certain informatic information powers. However, the point is that the development path of Teaching theater has not been subjected to scientific-theoretical analysis as a special research topic. From this point of view, we can find a scientific-theoretical study of the teaching theater in İlham Rahimli's book "Time in Time"³ dedicated to the work of director Vagif İbrahimoglu. However, in this book, only the performances prepared by İbrahimoglu are analyzed. We would like to point out that the activity of the Teaching Theater as an art center, which has had stumbles in certain searches since 1962 until today, has not been investigated on the basis of fundamental theses. Our work attracts more attention as the first scientific attempt and opens a new creative field for wide discussion.

³ Rahimli, İ.A. From time to time / İ.A. Rahimli. - Baku: Kitab alami, - 2010. - 512 p.

Doctor of philological sciences, professor Timuchin Efendiyev's monograph "Temple of our culture and art"⁴ dedicated to the 90th anniversary of ASUCA played an important role in guiding our research. However, the history and activity of the Teaching Theater have not been touched here, only its activity and development stages from the time it began to emerge as an educational center to the present day have been reflected in the form of an informatic enumeration. The book provides extensive information about the creativity and pedagogical activity of prominent educators who worked at this educational institution - actors, directors, artists, sculptors, composers, theater scholars, film scholars, and cultural scholars. The author's monograph "Historicity and Modernity in Culture"⁵ also helped us during the research. In the said monograph, the stages of historical development and theoretical problems of Azerbaijani culture and art were investigated step by step, theater, cinema, music, architecture and fine art, which are different fields of art, were involved in the research in separate chapters.

During the research on the topic, the textbook "Theatre Education in Azerbaijan"⁶ by Doctor of Philosophy in Pedagogy, Professor Fikret Sultanov, played an invaluable role in the study of the emergence of institutional art education in our country, its development stages, and the problems of its training and education system. It is true that the history and activity of the Teaching theater is not included in the program of the said textbook. However, since the issues reflected here are partially included in the range of problems covered by our dissertation, we considered it appropriate to benefit from it. Because in the said textbook, the formation of the national

⁴ See: Efendiyev, T.I. Temple of our culture and art / T.I. Efendiyev. - Baku: ADMIU, - 2013. - 252 p.

⁵ See: Efendiyev, T.I. Historicity and modernity in culture / T.I. Efendiyev. - Baku: Education, - 2011. - 392 p.

⁶ Sultanov, F.A. Theater education in Azerbaijan. Textbook / F.A. Sultanov. - Baku: Azerbaijan State Book Chamber, - 1995. - 114 p

acting school in Azerbaijan, the creation and development of professional higher theater education, the structure, the organization of teaching-methodical and educational work, educational plans, programs, scientific-research and methodical work, the actual problems of the development of theater education, etc. although investigated, the problems posed here cover the stage up to the 80s of the 20th century. However, the time limits of our research are defined as 1980-2010 years.

Limiting the scope of the topic of our dissertation to the years 1980-2010 may raise certain questions. We have done this purposefully, for this we have relied on certain scientific research principles. Before clarifying this, let us also say that when conducting research on the topic "Teaching theater of ASUCA: between tradition and avant-garde (1980 - 2010 years)", in terms of a comprehensive approach to the problem, Dr. İlham Rahimli's "Life in Art", "Intersecting Parallels", "Time in Time", 5-volume "Azerbaijan Theater" Doctor of Art Studies, Professor Maryam Alizade's "Colors of the Fourth Dimension", "Elchin's Theater World", Doctor of Art Studies, Professor İsmail İsmailov's "Theatre of Adil Iskenderov", "Time. Director. Poetics", "Director's lessons of Tofiq Kazimov", "Director's Art of Mehdi Mammadov", Doctor of Philosophy in Art Studies, Professor Aydın Talibzade's "Mahdi Enigma or Conceptual Hamletism in Art", "Tragedy: Genre Mutations", Doctor of Art Studies, Professor Adalat Valiyev's "Belief, spirit and theater", theater critic Yagub Alioglu's monographs "Face to Face with the Directors", theater pedagogue, docent Fikret Malikov's "Working Process of Pedagogical Directors on the Play" textbook played the role of an important source.

We should note one fact with regret that the research of artistic education and the process of teaching theater art in Azerbaijani theater studies is weak, but in Russian theater studies, special attention is paid to this issue, and valuable work is being done in this field. In order to increase the scientific value of the dissertation work, we have also turned to the Russian art studies literature from time to time. As for

why the time limits are limited to 1980-2010, we must say that the 80s of the 20th century are considered the turning point of geopolitical processes not only in Azerbaijan, but in the world as a whole. Also, since these processes are manifested not only in theater culture, but in all fields, it was impossible not to notice the results of the mentioned changes in the teaching process. In addition, with regard to Teaching theater specifically, the 1980s can be considered the beginning of the productive stage of Teaching theater. From this point of view, we think that it is a more efficient approach to partially limit the time limits of the problem set in the dissertation to the years 1980-2010. On the other hand, in this period of time, while facing certain contradictions, the Teaching theater has achieved original creative successes step by step, and giving it a scientific-theoretical evaluation is the main and the highest goal of our dissertation.

The object and subject of the research. The object of the research, as the name of the topic suggests, is the process of theater teaching in Azerbaijan from the 80s of the 20th century to our modern era - 2010s, the emergence, formation and complex stages of development of this process. The core of the subject of the study and the scientific basis are the main characteristics of the operating principles of the Educational theater of ASUCA, its role in the modern education system and the enrichment of theater culture, its repertoire selection, form and content searches, and the scientific burden of bold attempts to appeal to the aesthetics of a new genre.

Research goals and objectives. The main goal of the dissertation is to analyze the activities of the Academic Theater of ASUCA in the unity of tradition and avant-garde, to examine the stages of the educational process on the way to the big stage. The purpose of the study is to study the history of theater education in Azerbaijan, to approach the stages of development of the educational theater of ASUCA scientifically and theoretically, to reveal the peculiarities of its aesthetic essence, and to shed light on its artistic value. For the realization of these listed goals, the following scientific tasks are planned:

- To investigate the complex, sometimes contradictory historical periods of the development of teaching theater purely on the basis of scientific-theoretical and artistic-aesthetic characteristics, philosophical-psychological aspects;

- To involve the students of the era in which we involve the teaching theater in the research, as well as the practical basis of their professional training, as a studio and laboratory option;

- To give an analysis of the role of ASUCA Teaching Theater in the context of philosophical and theoretical research of the science of theater studies in the educational system, fine arts and including theater culture on the basis of researches, experiments, new scientific and theoretical theses, as the world is gradually going towards globalization;

- To determine the general trends of the Teaching theater of ASUCA, and to evaluate the nature and value of innovative courage based on various avant-garde theater aesthetics, and to involve all this in the research at the level of problems based on scientific-pedagogical principles and art aesthetics;

- To review the directions of new creative searches on the basis of the performances prepared in the Educational Theater of ASUCA, to approach the evaluation of the scientific-practical basis of the form, content, genre, searches, the variety of topics, and the bold use of original means of expression from the prism of special values.

Research methods. The topic investigated in the dissertation was investigated with reference to the historical experience of theater and theater education in Azerbaijan, achievements of modern theater studies, cultural studies, culturology, aesthetics, psychology and pedagogy. The principle of the integrity of the artistic culture is taken as the foundation of the speech, which is the result of researches and studies. The main methodological basis of the research is the historical-chronological analysis method. Undoubtedly, a special place was given to the method of historical analysis when studying the history of the development of educational theater. Also, the possibilities of the comparative analysis method were used during the

research. Issues such as the form-content chronotope, the principles of psychological approach to new aesthetic features in genre searches, the stage interpretation of classical works in a contemporary spirit have further strengthened the fundamental structure of research methods.

K. Stanislavsky, V. Nemirovich-Danchenko, M. Knebel, D. Ushinsky, G. Tovstonogov, N. Gorchakov, P. Brook, Y. Grotovsky, M. Sosnova, V. Flishtinsky, Y. Zavadsky, V. Komissarjevski, V. Toporkov, M. Ulyanov, E. Belyutin, N. Moleva, O. Naumova, T. Zlotnikova, V. Konev, V. Konetskaya, N. Akimov, N. Krymova, T. Rubina are among the prominent thinkers in the research. The works of authors such as D. Kardovski, M. Blyakher, J. Delor, Y. Vissema, M. Eger were referred to, both the methodology of theater education in Azerbaijan, the traditions of the Russian theater school, and the experience of theater education in the world were used. At this time, useful and valuable considerations for the solution of the problem posed in the dissertation, the obtained savings and confirmation of the results were included in the research in the form of quotations. When appropriate, certain considerations were approached from a critical perspective, and scientific polemics were held with the authors. In our opinion, such an approach has increased the realism and value of the research method.

Main clauses defended. The following basic propositions are defended in the thesis work:

- In 1962, the educational theater established under the Azerbaijan State Theater Institute became an effective basis for joining the general theater process in the republic, and had an important function. At the same time, the establishment of this institution arose out of the artistic and aesthetic requirements of the time and strengthened the process of connecting student creativity to a new professional level, which was going on at the general union level

- In addition to continuing the tradition with its activities in the modern era, the teaching theater has defined successful searches in an

attempt to meet the aesthetic requirements of the avant-garde stage art process as the main goal of its activity;

- In parallel with students' acquisition of theoretical knowledge, the activity of the educational theater gives a strong artistic-emotional impetus to the process of mastering professional issues and artistic features;

- In addition to challenging students to show their individual creative abilities and skills, it also reveals the essence of their talent's potential and degree. As a result, it accelerates the perception of the aesthetic features of the collective creative process in each student, polishes it and directs it towards creative professionalism;

- Teaching theater, which has the characteristics of a laboratory, challenges the practical tests of theoretical knowledge acquired by the student in the audience, has the opportunity to realize the function of training the student-actor as a professional staff for the big stage;

- The educational theater forms the habits of the student-actor to apply and test the theoretical knowledge in a concrete creative process. Visually testing and forming the knowledge mastered by the student as an experimental playground gives a strong and real, hot and dynamic creative impetus to the habits of the secret of professionalism;

- To prepare the student-actor for an emotional, contagious creative communication with the audience, the Teaching theater is an invaluable experimental stage. Because one of the important professional skills for an actor is to hear the audience, to have an emotional impact on them with his acting, and to acquire the ability to professionally implement the theoretical mechanisms of effective communication in real life:

- In a word, the stage of the educational theater is the most reliable creative bridge for the transition to the professional theater.

Scientific novelty of the research. The emergence, method and methodology of theater education in Azerbaijan, specifically, the formation of the Teaching Theater of ASUCA, its development history and activity priorities, have not been systematically studied by the

national science of theater studies until today. For this reason, the problem posed in the dissertation is original, new and relevant due to the completeness of humanitarian scientific thought:

- The scientific novelty of the research is, first of all, that the emergence of theater education in Azerbaijan and the stages of its formation, its formation on scientific bases are studied in a complex way in this dissertation work;

- In the dissertation, the artistic-esthetic nature of the development stages of theater education as a fact of institutional culture, the scientific-theoretical basis of its success are investigated in the sequence of years;

- The scientific novelty of the research work is also that the activity of the Teaching theater of ASUCA is analyzed from the point of view of scientific-theoretical care for the first time, precisely in this study;

- Special attention was paid to the presentation of new theoretical ideas in the research work. Scientific-theoretical ideas related to stage art education are put forward with real scientific confirmations, as well as problems of assimilation of examples from the world experience related to theater education in Azerbaijan are analyzed and studied;

- The teaching process has been touched upon in various forms in national theater studies. However, approximately 65 years of creative searches carried out in the Teaching theater of ASUCA are fundamentally researched and analyzed on scientific-theoretical basis in this dissertation for the first time;

- The important role of Teaching theater in the modern education system and in the theater culture during the period of independence is fundamentally investigated; the activity of stage art is involved in the research as a creative institution that has the function of a studio and a laboratory, in the unity of tradition and avant-garde, which opens a wide door to the transition of professionalism.

Theoretical and practical significance of research. The dissertation work entitled "Teaching theater of ASUCA: between

tradition and avant-garde (1980-2010 years)" has theoretical and practical significance as a research work that systematically examines the problem of the emergence and development stages of theater education in Azerbaijan for the first time. Also, the research work is of scientific importance in terms of the method and methodology of modern theater education, as well as the study of priority directions. The research work can be used as a teaching aid for students studying Art Studies (theatre studies), Acting and Directing at ASUCA, as well as for students of these fields and other higher education institutions and colleges on the organization of cultural and educational work. It is possible for doctoral students and dissertation students to benefit from the provisions and conclusions of the dissertation during future research.

Approval and application. The results and main provisions of the dissertation were published in local and foreign publications in the register of the Higher Attestation Commission under the President of the Republic of Azerbaijan. At the same time, a number of important conclusions of the research were presented at various republican and international scientific conferences. The name of the institution where the dissertation work was performed. The research work was carried out and discussed at the theater studies department of the Azerbaijan State University of Culture and Arts.

The total volume of the dissertation with a sign indicating the volume of the structural sections of the dissertation separately. The dissertation consists of an introduction, two chapters with two paragraphs each, a conclusion and a list of references. The "Introduction" part of the research paper 16.105 mark, the first paragraph of chapter I entitled "Historical periods of the formation and development of the educational theater of ASUCA" entitled "The educational theater of ASUCA in the historical time plane" 56.378 and "The educational theater of ASUCA as a studio and laboratory variant" " the second paragraph 53.244, the first paragraph 55.966 entitled "General trends in the repertory policy of the Educational

Theater of ASUCA” of Chapter II entitled “The role of the Educational Theater of ASUCA in the modern theater education system and theater culture” and “Directions of new creative searches in the Educational Theater of ASUCA”, the second paragraph contains 53,982 characters, and the "Result" part contains 15,463 characters, totaling 251,138 characters.

THE MAIN CONTENT OF THE DISSERTATION

The **Introductory** part of the dissertation talks about the relevance of the topic, the degree of development by the national science of art studies, the scientific novelty, object and subject of the research, as well as the goals and tasks are determined. Information is provided on the relevance and degree of development of the topic, the goals and objectives of the research work, research methods, defended provisions, scientific innovation, theoretical and practical importance, approval and application, the organization where it is performed, the structural sections of the dissertation and the total volume of the dissertation.

Chapter I of the dissertation is called "Historical periods of the formation and development of the Teaching theater of ASUCA". The problem posed in this chapter is covered in two paragraphs. In the first paragraph of the first chapter entitled "Educational theater of ASUCA in the historical time plane" it is mentioned that the history of theater education in Azerbaijan is counted from 1923. In the same year, the Baku Theater School was established by the decision of the Azerbaijan Education Commissariat. The initiator of the establishment of the school was Shavkat Mammadova, the first professional opera singer, People's Artist of the USSR, who studied in Italy and Ukraine. Prominent educational intellectuals and great artists of Azerbaijan supported this educational institution with all their strength in the early stages of the Theater School's formation. They supported

this educational institution with all their strength during the initial formation period of the Theatre School. Abdurrahim Bey Hagverdiyev, Jafar Jabbarli, Huseyn Javid, Ali Sultanli, Abbasmirza Sharifzadeh, Mirseyfaddin Kirmanshahli, Aleksndar Tuganov, Rza Sarabski, Hajiaga Abbasov, Fatma Qadri, Ali Sultanov, Turan Javid and other artists have been engaged in pedagogical activity here since the school started its activities.

The Theater School, named after M.F. Akhundzadeh, the founder of national drama, has improved over time and turned into a professional art center. The establishment of the Azerbaijan State Theater Institute on the basis of the Theater School in 1945 was a logical result of this development. Alexander Tuganov at the Theater Institute, Adil Iskenderov, Mehdi Mammadov, Maharram Hashimov, who received a higher education in Moscow, as well as artists and scientists such as Kazim Ziya, Ismayil Dagestanli, Mukhlis Janizade, philologists-scientists Mikayil Rafili, Ali Sultanli, Fuad Gasimzade, Akbar Aghayev, who gained rich stage experience, engaged in pedagogical activities.

Since 1954, in this institution of higher education named after People's Artist of the USSR Mirzaga Aliyev, in 1960-1990, along with the above-mentioned artists, new artists joined the educational process. Among them are Jafar Jafarov, Tofiq Kazimov, Zafar Nematov, Nasir Sadigzade, Ali Zeynalov, Mukhlis Janizade, Shafiga Mammadova, Hasan Turabov, Amaliya Panahova, Kamal Khudaverdiyev, Alamdar Guluzade, Ashraf Guliyev, Nasir Sadigzade, theater critics Jabir Safarov, Mahmud Allahverdiyev, Rahib Huseynov, Adila Ismayilova, Inqilab Karimov, experienced teachers, as well as Hasan Abluj, Mikayil Mirza, Konul Akhundova, Anvar Valiyev, who achieved new creative successes in art and also worked as teachers.

The Azerbaijan State Theater Institute took the theater institutes of Russia as an example and tried to build education according to the curriculum of these higher schools. It goes without saying that, like other All-Union theater schools at that time, the main

example for Azerbaijan State Theater Institute was GITIS (Russian State Theater Art Institute). Azerbaijan State Theater Institute benefited from the experience of GITIS for the establishment and further improvement of theater education work. The creation of the Teaching Theater was also the result of the work carried out in this direction. It should be noted that the Teaching Theater under GITIS was established in 1958. In this sense, it is possible to evaluate the creation of the Teaching Theater in Azerbaijan as a reflection of the processes taking place at the level of the Union. It seems the creation of an educational theater became a great necessity; we would even say it was a demand of the time. It is also possible to say that the Teaching Theater of ASUCA was created by time itself. Finally, after long discussions, the Teaching Theater was established in November 1962. Since its inception, Teaching theater has assumed the function of preparation for the professional stage, having the characteristics of a laboratory.

The Teaching Theater of ASUCA operated on the second floor of a two-story building located next to the book passage in the center of Baku. The performance hall of the theater had a capacity of only 80 people. The scene wasn't that big. Later, the Teaching Theater, which changed its address three times, is currently located at 556/57 H. Javid avenue, Yasamal district. During half a century of existence, the Educational Theater of ASUCA has passed a rich and honorable development path.

At different times, Rza Tahmasib, Adil Iskenderov, Mehdi Mammadov, Tofiq Kazimov, Nasir Sadigzade, Boyukagha Kazimov, Fuad and Zamina Hajiyev, Faig Zohrabov, Hasan Abluj, Fikret Sultanov, Jannat Salimova, Azer Pasha Nematov, Vagif Ibrahimoglu, Firudin Maharramov, Mehriban Alakbarzade, Bahram Osmanov, Fikret Malikov, Gumrah Omar and other directors prepared plays in the educational theater.

From the 1968-1969 theater season, an acting staff was opened with an official salary in the Teaching Theater of ASUCA. In different years, among the student actors of the teaching theater, future People's

artists Rasim Balayev, Aliabba Gadirov, Mikayil Mirza, Yashar Nuriyev, Zarnish Agakishiyeva, Ilham Namik Kamal, Nureddin Mehdikhanli, Basti Jafarova, Telman Adigozelov, Fakhreddin Manafov, Nuria Ahmadova, Mammadsafa Gasimov, Ramiz Mammadov, Bakhtiyar Khanizade, Khalida Gasimova, Honored art workers Gamar Mammadova, Rahman Alizade, Honored artists Hijran Nasirova, Matanat Agakishiyeva, Mirza Aghabeyli, Parviz Bagirov, Mazahir Jalilov, Tofiq Huseynov, Yadigar Muradov and several talented young people were among them. Since it operates on the basis of ASUCA, the development of the Teaching theater was usually related to the creative potential of the teachers working in the educational institution. The master pedagogues whose names we have listed, as well as dozens of teachers who taught various subjects, contributed greatly to the creation, formation and reaching of the educational theater.

To continue the traditions created in the educational institution at the end of the last century and after the independence of Azerbaijan, among the directors, People's artists Agakishi Kazimov, Jannat Salimova, Azer Pasha Nematov, honored art workers Fikret Sultanov, Vagif Ibrahimoglu, Hafiz Guliyev, Bahram Osmanov, and national artists who taught the art of acting. Effective pedagogical activities of artists Kamal Khudaverdiyev, Basti Jafarova, and Firangiz Mutallimova contributed greatly to the development of the Teaching theater.

In the second paragraph of the first chapter entitled **"Educational theater of ASUCA as a studio and laboratory variant"** the 80s of the 20th century, the brightest period in the history of the educational theater of ASUCA, are analyzed. The artistic-aesthetic, socio-cultural reasons for the development of the Teaching theater and its transformation into a real studio and laboratory during that period are investigated.

When the teaching theater is approached as a studio and laboratory variant, it is necessary to emphasize the time period covering the years 1979-1982.

In the mentioned period, the Teaching theater, in accordance with its purpose, turned into a studio and a creative laboratory where new theater trends and different ideas were tested. With its activity, the theater began to take place in the public opinion as an art center in the theater process of the country. In this theater, the paperwork was put in order, an archive was created, and a number of new, modern management methods were introduced. At that time, of course, the success of the theater was dominated by technical, administrative and very creative innovations. Prominent director Vagif Ibrahimoglu, who is inclined towards avant-garde theater and tries to bring new theater ideas to the theater space of Azerbaijan, has turned this theater into a real theater of theatrical ideas.

The new creative atmosphere created in the theater, a different working principle, new repertoire and professional requirements for creativity changed the face of this theater in a very short time and gave it a high image. It can be said that in a period of stagnation in the theater life of the country, V. Ibrahimoglu was able to turn the theater into a real center of aesthetic thought with the interesting plays he prepared one after the other in the Teaching Theater and the ideas he actualized in these plays. The plays "Zanjirband", "Let there be sunshine!", "Attention, I'm starting!", "Going to the plateau", "I'm Dede Gorgud", "Don't forget to reassure", "Komsomol", "Majnun" are the brightest pages in the history of the Teaching Theater. In the process of embodying these plays, V. Ibrahimoglu tried to synthesize the national theater traditions of Azerbaijan with the stage aesthetics of the contemporary period, and directly search for the principles of expression of the national play style in various literary materials.

If we pay attention, the search efforts of the director in the presentation of Dede Gorgud epic, the immortal book of authors such as Muhammad Fuzuli, Antoine de Saint-Exupéry, Jafar Jabbarli, Abdurrahim bey Hagverdiyev, Samad Vurgun, Anar, as well as Turkish-speaking peoples, in the stage language of the epic, each of

them with different acting principles, and the findings were surprising.

V. Ibrahimoglu revealed the unique aesthetic essence of our national laughter culture in an acting play based on carnival aesthetics, attracting attention with his interesting acting plays. It was the expression of a "fresh" (Jafar Jafarov) style, a different aesthetic view and artistic position in a specific scene within the possibilities of the Teaching Theater, whether it was the director's interpretation or performance culture.

Today, when looking at that period from the distance of historical time, it can be seen more clearly that the Teaching theater has the character of a laboratory and has exceptional importance for theater education.

Owing to the activities of the teacher-director, professor V. Ibrahimoglu, such a creative atmosphere and laboratory environment was created in the Teaching Theater that the studio tradition continued even after the director was appointed the artistic director of the Azerbaijan State Musical Comedy Theater (now the Azerbaijan State Academic Musical Theater). The performances of B. Osmanov, M. Alekbarzade and F. Maharramov played a great role in keeping those traditions alive and in preserving the functionality of the Teaching Theater as a creative laboratory.

Chapter II of the dissertation, entitled **"The role of the Educational Theater of ASUCA in the modern theater education system and theater culture"**, consists of two paragraphs. In the first paragraph of Chapter II entitled **"General trends in the repertory policy of the Teaching Theater of ASUCA"**, it is noted that the primary issue in the selection of the repertoire of the Teaching Theater is the discovery of the creative individuality of students and the organization of collective creativity.

Finding an interesting play does not necessarily mean a successful choice when teaching theater. Choosing a literary basis for course and graduation performances is a very complex and responsible task. At this time, the artistic qualities of the selected literary basis

(play or staging) cannot always be the main criterion. In other words, this or that play may not be suitable for a course or diploma performance, despite the fact that it is of great value as dramaturgical material with a topical theme. It is possible to conditionally divide the important criteria into two groups: objective and subjective. By objective criteria, we mean the period, the higher education institution where the teaching work is carried out, the educational strategy of the university or the art school, the approved curriculum, etc. It is intended. Subjective criteria include the teacher's personality, the general level of the group, the age characteristics of the students, individual skills, etc.

The main goal of organizing course and graduation performances is not only to prepare an interesting performance. It is true that the artistic quality of performances prepared by students or performed by them is important. However, in theater pedagogy, the process has as much value as the result, maybe even more. The educational theater also acts as an indicator of the educational process in an artistic educational institution. To be more precise, the study piece prepared at the end of each semester and shown in the Teaching Theater shows the quality of the work done throughout the semester and the educational process.

In theater education, during the selection of the literary basis for studies, course and graduation performances, as well as when working on plays and roles, the goal of training students as professional staff should be set first. From this point of view, repertory compilation in Teaching theater, preparation of selected works for performance with high artistic reality is a very difficult and responsible task. Therefore, it requires a complex approach from the specialists involved in the creative process.

When talking about the repertoire of the educational theater, attention is often paid to course and graduation performances, and etudes, which are important for theater pedagogy, are overlooked. We think that this approach is fundamentally wrong. Because the choice

of repertoire in theater pedagogy begins after the completion of the studies program of the students in the first year.

The accurate processing of the situation proposed in the studying etude gives rise to the need to study life more deeply, collect facts and evaluate them correctly. There are different methodological ways to work on the study. However, no matter how different they are, the goal of these ways and methods is the same: the student-actor must understand that the process can be alive only when it arises "here" and "now", each time depending on the circumstances and the counteraction that occurs during communication.

During the educational process, the student-actor must learn to establish a proper relationship with the dramaturgical material. Often, student-actors try to understand the author's idea exactly and convey it to the audience honestly, using all their performance abilities. However, when he shows such "blind loyalty" to the author, he betrays himself and his creative nature. Of course, a disrespectful attitude towards the author's text, voluntarism (denying the requirements of objective laws and preferring the will) is also unacceptable. The student-actor should find the "golden mean" in this matter, not only conveying the author's opinion, but should not become a mouthpiece or commentator who declares the playwright's ideas.

Speaking about the repertoire of the Teaching Theater of ASUCA, it should be noted that from the time of its creation (1962) until today, the said theater has tried to include both classical dramaturgy examples and modern works. True, student-actors who do not have creative experience, as a rule, feel more comfortable in the stage embodiment of modern works. The problems posed in modern dramaturgy are closer to student-actors, and playing modern characters does not require so much knowledge and information from students. They bring to life one of their contemporaries, friends, acquaintances, people they meet on the street every day and interact with. Of course, it is more convenient and more fun for a student-actor to perform in such performances. However, classical drama plays an

important role in the development of student-actors as creative individuals.

This idea accepted in the theater world is undeniable: an actor grows up in the classics. In this sense, working on classical works allows to achieve important artistic results and gives student-actors a great creative and spiritual and moral experience, expands their worldview and outlook on life. The experience gained during the performance of such roles lays the foundation for the professional skills and habits of the student-actor to reach a high level. In the process of creating classic characters, student-actors acquire a wide arsenal of means of expression, which is extremely important for their future professional activities.

The set of works selected for the performance shows the level of the team, the quality of the teacher's work with students, the perspective of theater education, and the goals of professional staff training. In the choice of repertoire, it is necessary to focus on creative and pedagogical goals, not on the names of the plays and authors. This is one of the main conditions of the creative process in theater education.

As an example of the general trends characteristic of the repertoire of the Teaching theater of ASUCA, relative freedom, appeal to classical drama for the development of student-actors as creative individuals, the desire to be closer and more adequate to modernity, the inclusion of plays by young playwrights in the repertoire, new trends emerging in the world theater space. tendency to experiment can be shown.

In the second paragraph of chapter II entitled "**Directions of new creative searches in the Teaching theater of ASUCA**", some problems of theater education of the modern era are investigated, based on historical experience, the directions and perspectives of new creative searches in the Teaching theater of ASUCA are determined.

Today's pace of life dictates new theater ideas and theater forms. The dynamic nature of theater art, the rapid change of the

modern theater process, sets completely new and complex tasks for theater education.

One of the requirements of modern theater education is related to interdisciplinary communication due to the rapid development of theater art in the world. The multidisciplinary approach brings new content to the teaching process. In this case, the educational process becomes a means of acquiring the necessary knowledge, skills, habits and experience, an activity aimed at reaching an important level of competence, and thus, it can ensure a better education of actors and directors of the future in the context of the modernization of theater education. Modernization of theater education sets new requirements and tasks for the educational theater. Teaching theater occupies a completely different, very important place in modern theater education.

The Teaching Theater of ASUCA is a creative laboratory where student-actors understand all the difficulties of their future profession for the first time. In this creative space, the student-actor is instilled with opportunities and tools for self-realization in deep psychological layers. One of the main functions of the educational theater is related to creating a multifunctional psychophysical sphere for the student-actor and using colorful methodical methods for the development and formation of his inner world. In order to prepare the student-actor for open communication with the audience, it is also important to create a distribution network (a network related to the sale of the play) in the Teaching theater. Because it is possible to establish the mechanisms of live, correct and effective communication with the audience directly in the process of preparing and consuming the performance. Therefore, the establishment of a regular distribution system-network is extremely important for the Teaching theater.

In the 1990s, humanitarian education at ASUCA passed the stage of self-examination and self-identification as part of the actor training process and was integrated into the actor training process. That is, for example, culturology, philosophy, ethics, aesthetics, history and theory of visual arts, drama theory,

etc. subjects lost their separate character, with the disappearance of the ideological function, they began to serve the main purpose of the educational work of ASUCA, which is the main purpose of the education of the artist and personality. In the **Conclusion** part of the dissertation, the main provisions are summarized and the following conclusions are drawn:

- The establishment of the Teaching Theater in 1962 at the Azerbaijan State Theater Institute was a reflection of the processes taking place at the level of the whole union. The period we have chosen as the object of research constitutes the stage of more productive creative searches of the Educational Theater;

- The Teaching Theater of ASUCA has created a bridge between the tradition formed in its creative style and stage aesthetics for more than half a century and the avant-garde principles of form and content based on contemporary aesthetic thinking;

- Professional theater masters, director-educators Adil Iskanderovun, Mehdi Mammadov, Tofiq Kazimov, Agali Dadashov, Rza Tahmasib, Nasir Sadygzade, Agakishi Kazimov, Jannat Salimova, Fikret Sultanov, Azer Pasha Nematov, Vagif Ibrahimoglu, Oruj Gurbanov, Mehriban Alakbarzde, Firudin Maharramov, Bahram Osmanov, Fikret Malikov, Gumrah Omar and other such artists have great services;

- the teaching theater of ASUCA, which has the characteristics of a laboratory and conducts serious practical experiments, functions effectively to train professional personnel for the big stage and, in the true sense of the word, performs the function of solid bridge pillars between teaching-audience and professional stage art;

- one of the main tasks facing modern art education is to form a modern theater pedagogy based on the unity of progressive traditions and avant-garde trends, established on tradition and succession, by determining the exact ratio of tradition and innovation, to create a working methodology arising from the unity of traditions and innovative ideas;

- The most important stage in the history of the educational theater's development is the years 1979-1982, when artistic director Vagif Ibrahimoglu and director Israfil Israfilov led the theater, who boldly challenged the search for new genres and styles. At the same time, when it operated at the level of a laboratory that ensured effective creative searches and successes, the Teaching Theater of ASUCA became a studio reminiscent of an experimental workshop where new theater trends were tested, an experimental field where new theater ideas were boldly tested; "Zanjirband", "Let there be sun!", "Attention, I'm starting!", "Going to the Plateau", "Zanjirband" produced by Vaiqf Ibrahimoglu in the Teaching Theater of ADMIU, in a period when stagnations in the theater life of Azerbaijan in a broad sense, new styles and forms are hardly noticeable. "I am Dede Gorgud", "Don't forget to reassure", "Komsomol", "Don't say Majnun..." plays form the pages of the history of Educational theater with brighter, more effective results;

- The main goal set and successfully implemented in the formation of the teaching theater repertoire of ASUCA is to reveal the creative individuality of students, acting skills and organize their acquisition of collective creative habits;

- The purposeful, programmatic principles of the educational theater show that classical drama plays an important role in the development of student-actors as creative individuals, which provides them with great creative experience, instills important professional habits, shapes their views on moral values, worldviews, and expands the aesthetic point of view of complex life events has a role

- In our research, we once again came to the conclusion that one of the requirements of modern theater education is related to the multidisciplinary approach of the fast pace of time and the rapid development of theater art in the world, and the creative contributions of the Teaching Theater to student-actors in this work are undeniable;

- The teaching theater is a big school that passes the knowledge, internal skills and professional acquisition attempts of student-actors acquired in the educational process, as if through a

talent filter, and teaches the intricacies of the main principles of applying one's talents to creativity;

- Teaching theater is an experience field that realizes the transition phase of students from the phase of "knowing" to "being able", from the phase of theory to application to professionalism;

- to prepare the student-actor for open communication with the audience, to create communication between the stage and the auditorium, it is important to create a distribution system-network in the Teaching theater. The long-term experience of the educational theater once again shows that it is possible to establish the mechanisms of live, correct and effective communication with the audience directly in the process of preparing and consuming the play;

- The theater art faculty of ASUCA and the pedagogues-artists working in the departments of this faculty have an unparalleled role in the development of Educational theater. Their teaching methodology and the courses they lead, where they are art teachers, whether they are semester exams or graduation performances, form the basis of the repertoire of the Educational theater;

- our very important and effective conclusion is that this research work, as the first study on the Teaching theater of ASUCA, creates a fundamental scientific-theoretical basis for conducting more extensive research on this topic in the future.

The main content of the dissertation is in the following scientific works reflected in:

1. The ratio of talent and intelligence factors in theater pedagogy // - Baku: Music world, - 2017. №4/73, - p.59-61.
2. Teaching theater at the level of new requirements and conditions of modern theater education // - Baku: Culture world, - 2017. No. 34, - p. 77-83.

3. Contemporary theater education: problems, perspectives // - Baku: "Scientific works" of Azerbaijan State University of Culture and Arts, - 2017. No. 24, - pp. 107-111.
4. Issues of tradition and innovation in theater education // – Baku: Harmony mezhdunarodnyi muzykalnyi kulturolochisky online journal, – URL: <http://harmony.musigi-dunya.az/RUS/reader.asp?s=1&txtid=720>
5. Traditions of schools in modern theater education Pyatigorsk State University // Proceedings of the VII International Scientific and Practical Conference "Scientific research in the sphere of humanitarian sciences: discoveries of the XXI century", Pyatigorsk: October 3-4, - 2018, - p. 96-100.
6. Contemporary theater education: a competent approach // Materials of the International Remote Scientific Conference "Theatre Online", - May 11, - 2020, - p. 67-69.
7. Adil Iskenderov's theater pedagogy// Materials of the XXVI multidisciplinary Republican scientific-practical conference dedicated to the 98th anniversary of the birth of national leader Heydar Alirza Aliyev, - Baku: May 15, - 2021, - p. 353-354.
8. Educational Theater of the Azerbaijan State University of Culture and Arts as a Variant Laboratory// – Istanbul: Mecmua, – 2021. №11, – p.221-229.
9. Theater education and traditions// International scientific and practical conference, CUTTING EDGE-SCIENCE, 2023 Shawnee, USA, January March 2023, page28-29

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