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## **PATRIARCH OF UKRAINIAN PEDAGOGICS OF THE CRT ARTS V. G. GORPENKO**

This article investigates pedagogical activity of the famous Ukrainian pedagogue of CRT arts, stage-director of cinema and television, scientist in the area of the cinematography and TV, Doctor of Arts, Professor, academician of Academy of higher school Volodimir Grigorievich Gorpenko. His pedagogical activity is reconstructed on the Department of Cinematography in the Kyiv State Institute of Theatrical Art (KSITA) named after I.K. Karpenko-Kary (now – Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University). The special attention is spared to main mediapedagogical project of Volodimir Gorpenko – Institute of Screen Arts named of Ivan Mykolaychuk, created by him. In this educational establishment ten years Volodimir Gorpenko was the rector. The author analysed basic teaching techniques and methods of studying of specialists of the CRT arts in Institute of Screen Arts (ISA) named after Ivan Mykolaichuk.

**Key words:** Volodimir Gorpenko, cinema, television, creative activity, pedagogics of the CRT arts, Kyiv Film Studio of Feature Films.

Mediapedagogic, scientific and creative activity of the famous Ukrainian teacher of screen arts, film critic, film and television director, Doctor of Arts (2001) with major in two specialties: 'Theory and History of Culture' and 'Cinematography. Television', Professor (2002), Academician of the Academy of Higher School, member of the National Union of Cinematographers of Ukraine Volodimir Grigorievich Gorpenko had such teachers as I. Zubavina<sup>1</sup>, S. Trymbach<sup>2</sup>, I. Zhuravel<sup>3</sup>, O. Bezruchko<sup>4</sup> et al. However regarding the scale of his contribution into the Ukrainian screen arts pedagogy and film studies, the new studies are really important.

First, V. Gorpenko studied in the workshop of theater actors and directors of M.P. Verhatsky, then in the first Ukrainian Workshop for film directors of V.I. Ivchenko at the Department of Cinematography in the Kyiv State Institute of Theatrical Art (KSITA) named after I.K. Karpenko-Kary (now – Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University).

As V.G. Gorpenko recalled at the memory evening dedicated to V.I. Ivchenko, after final exams the teacher called him on the home phone at a quarter past midnight and asked if Gorpenko would be so kind to come to him. Viktor Illaronovych Ivchenko was wearing a sportive suit. He apologized for the late invitation and offered his former student to accompany him tomorrow, at ten AM, in the KSITA selection committee<sup>5</sup>.

Thus, the teaching career of the future outstanding Ukrainian pedagogue, Doctor of Arts, Professor Volodimir Grigorievich Gorpenko, started. By the way, it was rather fruitful because he wrote three dozen books on the theory and practice of cinematography, made plenty of presentations at scientific workshops and conferences and, most importantly, he trained many students in the area of screen arts.

While studying at the graduate department of the All-Union State Institute of Cinematography (V.G.I.K. now – the All-Russian State University of Cinematography named after S.A. Gerasimov) Volodimir Gorpenko worked as a senior lecturer at the Department of Film and Television Directing in KSITA named after I.K. Karpenko-Kary.

In 1963–2002, V.G. Gorpenko worked as a film-maker at the Kyiv Studio for Feature Films named after O.P. Dovzhenko (now – National Studio of Feature Films named after O.P. Dovzhenko), where he shot films 'Laura' (1972; award for his directorial debut of the Republic Film Festival, Zhdanov, 1973), 'Rain in a Strange City' (1979, TV show, 2 series, co-author), 'Your Peaceful Skies' (1984), video films

<sup>1</sup> Зубавіна, І. (2007). *Кінематограф незалежної України: тенденції, фільми, постаті*. Київ, 296.

<sup>2</sup> Тримбач, С. (2008). Горпенко Володимир Григорович. *Енциклопедія Сучасної України*. Київ, Т. 6, 308.

<sup>3</sup> Журавель, І. (2008). Інтерв'ю з ректором Інституту екранних мистецтв ім. І. Миколайчука В.Г. Горпенком. *Помічник абітурієнта*, вип. 9, 28–29.

<sup>4</sup> Безручко, О.В. (2011). Г. Горпенко: режисер і педагог *Педагогічна теорія і практика*, вип. 2, 57–69.

<sup>5</sup> Горпенко, В. (2002, листопад). Спогади про В.І. Івченка на вечорі пам'яті. *Приватний архів автора*.

'Who are We?' (1995, the trilogy; the best movie of the All-Ukrainian Film Festival, Ivano-Frankivsk, 1996), 'Chernigov' (1997, Grand Prix of the Moscow Film Festival Wind of Wanderings', Kyiv, 1998), run a number of TV projects.

Beside his creative activities, V.G. Gorpenko studied the screen arts theory deeply. He is the author of 30 books on film and television directing, for example, 'Plastic Film' (1984), 'Fundamentals of Editing' (1992), 'Color': textbook, 4 volumes (1995), 'The Epic and the Dramatic' (1995). 'Architectonics of a Film': 5 volumes, books 1-7, (2000), 'Audiovisual Culture' (2002), 'Editing' (2003), 'Methods of a Journalist's Work in a Frame' (2003), etc. He has been studying the theory and the methodology of film directing for many years, and publishing his studies in specialized scientific magazines.

V.G. Gorpenko combined his creative and scientific work with the job of a lecturer of creative disciplines at the Department of Film and Television in the KSITA named after I.K. Karpenko-Kary<sup>1</sup>.

In autumn of 1972, while choosing nature to shoot his next film in Rostov, V.I. Ivchenko died. Late at night, his students met the plane at the airport, and started a tragic farewell ritual until the burial of his body at the Baikove Cemetery. The deep pain prevented to say the words of gratitude and obligation for continuing the development of the national film school in Ukraine, which was the task of all life of Viktor Illarionovych Ivchenko. V. Gorpenko dedicated the article 'Lessons Learned on the Way' to his teacher<sup>2</sup>.

The lecturer's activity, in particular, the art directing of this workshop, was entrusted to the film director, script writer, Honored Worker of Arts of the Ukrainian SSR (1967) Volodimir Zakhariyevych Dovgan.

Educational activities of Vladimir Gorpenko are also associated with the famous Ukrainian film director, teacher, first secretary of the Union of Cinematographers, People's Artist of the USSR (1972), laureate of the T.G. Shevchenko State Prize of the Ukrainian SSR (1971), laureate of the Union of Cinematographers of Ukraine (1982), awarded with the O.P. Dovzhenko Gold Medal (1982) Timofey Vasilyevich Levchuk, in whose studio V.G. Gorpenko developed a number of special courses independently.

T.V. Levchuk has always been able to create a strong team of like-minded lecturers, bravely attracted youth and recent graduates to the creative work, entrusting them to work with the course as a second pedagogue.

Since 1981, V.G. Gorpenko lectured the course of film directors of already the 'third generation', whose artistic director was Professor T.V. Levchuk. Then, the doors of the KSITA Film Department were opened to foreign students. First, they had to study Russian in Kyiv Shevchenko University for one year, then passed testing and interviews to determine whether they have the appropriate level of creativity.

Volodimir Gorpenko was entrusted with the task of selection of foreign students. After entrance exams, he was busy in the film industry for the entire first semester, so he started practicing with students only in the second semester.

That course was unusual in its composition: first, it was as large as never before, it included nineteen students; second, there were only seven Soviet students versus twelve students from eleven foreign countries.

This aspect, based on Volodimir Grigorievich Gorpenko words, was reflected in the whole educational and methodological work under the course.

First, it was required to bring a versatile course to a common denominator, to make a single workshop community of students<sup>3</sup>.

The young, but already very experienced teacher made the main accent on teaching and lecturing work; he started teaching with the theoretical sections of the 'Film-making' course: 'Introduction into directing', 'Working with an Actor', 'Editing', 'Film composition', 'Genre and Style', 'Movie mise en Scene', etc.

This same task was set for individual work with the students – material selection and interpretation, search for deep and distinct artistic solutions, organizational and sequential development of all the profession elements.

<sup>1</sup> Горпенко, В. *Автобіографія*. Архів Київського національного університету театру, кіно і телебачення ім. І.К. Карпенка-Карого. Особова справа В.Г. Горпенка.

<sup>2</sup> Горпенко, В. (1982). Уроки, здобуті в дорозі. До 70-річчя від дня народження В.І. Івченка *Культура і життя*, вип. 46, 5.

<sup>3</sup> Горпенко, В. (2003, березень). Інтерв'ю про педагогічну діяльність. *Приватний архів автора*.

But special benefit, according to Volodimir Gorpenko, was conditioned by the fact that both during the first and the second years, he managed to choose for stage directing-acting works the material, which enabled performing the specific educational-methodical tasks of mastering the craft and nurturing a sense of collective mutual responsibility.

These are composition under the script and the story by J. Remy 'If the Guys All Over the World' – for the first year, as well as 'Dead Souls' poem by M. Gogol – for the second year.

To achieve this purpose, a pedagogical experiment was launched at the third year; it was the collaboration of the directing workshop on scenic fragments with the second acting course of KSITA, whose art director was A.G. Reshetchenko.

Mostly, the course was working rhythmically, with no delays at practical training (in particular, on set as well, which is too difficult with such course composition) according to the program and the curriculum.

This international course demonstrated the results of the intensive educational work. According to the then pedagogical method, regular political information sessions were held with the active participation of both the Soviet and foreign students.

First of all, the main stress was made on students' stories of their motherland, which gave a huge positive pedagogical effect in terms of mutual cultural enrichment and the establishment of good relations between the workshop students. As a rule, these meetings and discussions were accompanied by picturesque illustrative material – photos, reproductions, slides, which was making stories general educating, developing – an effect really required in the formation of young directors.

Meetings of students on the set with directors of the O.P. Dovzhenko Film Studio also had the positive effect on the workshop educational process. Perhaps, we may consider the first step toward the pedagogical career of the film-maker Mykhaylo Gerasimovych Ilienکو, who was working on the adaptation of 'Old-World Landlords' by M.V. Gogol (the film was released in 1983 under the title 'Mirgorod and its Inhabitants'), the meeting-lecture with students from the KSITA Film Department organized by V.G. Gorpenko.

In his educational activity carried out by the maestro at the course, he paid most attention to individual forms. Long conversations, hostel visits, aid in everyday life and leisure organization, frequent visits to exhibitions, museums, performances – all the out-of-program work was aimed to form the students' clear ideological position, a sense of the then fashionable internationalism, taste, and, most importantly, uniting of the course in a friendly team.

Despite the fact that the workshop was attended by people of all religions and major world confessions – students from Mongolia, Togo, Spain, Dominican Republic, Venezuela, Costa Rica, Portugal, Poland, Yemen, Panama, Jordan, Bangladesh, Iraq, and seven representatives of Ukraine – T.V. Levchuk and V.G. Gorpenko - managed to bring this 'Babylon' to a common denominator. According to Volodimir Gorpenko the course showed the graduation performance level unreachable even for professional theaters<sup>1</sup>.

From the workshop students' thesis films, the most memorable work was performed by Leith Kadum from Iraq and a girl from Yemen, Yivham Abdo. Leith Kadumim filmed a poetic poem based on works of Garcia Lorca. And tiny, fragile Yivham created a movie-parable 'The Game', where humanity is seen as carefree children playing with deadly weapons, despite the tragic consequences of such games. Now a well-known Iraqi-French documentary film-maker Leith Kadum defends his thesis on art under the guidance of V.G. Gorpenko.

After passing the second pedagogue's work in creative workshops of film directors Viktor Illarionovych Ivchenko – Volodimir Zakhariyevych Dovgan, Timofei Vasilyevych Levchuk, V.G. Gorpenko became the leading course lecturer, and master prepared several famous television directors on his own.

The responsible position of a dean in the most difficult years for the Department of Film and Television of KSITA named after I.K. Karpenko-Kary (1994–2000) was held just by V.G. Gorpenko. It's impossible to neglect his participation in the first edition of a new (for the Film Department) specialty 'Sound Engineering'.

After the closure of the Kyiv State Institute of Film Engineers (KSIFE), specialists in this film branch were prepared only in polytechnic institutes with the corresponding technical direction, and therefore, the opening of this specialty became a vivid confirmation of the Ukrainian film pedagogy heredity.

<sup>1</sup> Горпенко, В. (2003, березень). Інтерв'ю про педагогічну діяльність. *Приватний архів автора*.

At the Chair of Television of the Film Department of KSITA named after I.K. Karpenko-Kary, V.G. Gorpenko headed the methodological foundations of learning the art of sound engineering. And as a reward for pedagogues – the student E. Solomykin received the diploma of the International Festival ‘Golden Knight’ with the words ‘For the sound philosophy’ for his work in sound engineering.

When V. Gorpenko was a head, the Department of Film and Television of KSITA named after I.K. Karpenko-Kary first prepared graduates with major in ‘TV reporter’ directed by V. Tereshchenko, T. Tsymbal, and the others<sup>1</sup>.

For many decades, V.G. Gorpenko has successfully preparing experts for film and television in the leading Ukrainian universities of the corresponding profile: Kyiv National University of Theatre, Film, and Television named after I.K. Karpenko-Kary, the Institute of Professional Development for Employees of Press, Television and Radio Broadcasting of Ukraine, Kyiv University of Culture, Kyiv National University of Culture and Arts, Lugansk State Institute of Culture, Kyiv National Academy of Leading Staff of Culture and Arts of Ukraine, Institute of television, cinema and theater of the Kyiv International University, etc.

All this time, he wanted to create his own Institute of Screen Arts in which he could implement all developments in media, ‘For 40 years of teaching and directing, especially when I was a dean at the Film Department of KSITA named after I.K. Karpenko-Kary, I and my colleagues agreed that we should radically change the very system of training of creative specialties.’

It’s an illusion that art can be taught, as has been done for many years already, through the so-called ‘regimentation’. Experience demonstrated that it is better to learn through practical experience – to film, play, invent, and, after having done this, to look for and to obtain answers to a question, to acquire lacking knowledge and skills<sup>2</sup>.

That is why in 2005 V.G. Gorpenko created and headed a private institution of higher education Institute of Screen Arts (ISA) named after Ivan Mykolaichuk, where he, in a team of like-minded pedagogues, was bringing all ideas to media.

ISA received a license for four specialties – ‘Cinema, TV Art’, ‘Theatrical Arts’, ‘Practical Psychology’ and ‘Social Work’. The diversity of occupations which may be received after graduating from this institution of higher education is stunning: seventeen. The main are: film, television, theater and entertainment events directors; theater and cinema; cinema and TV operators; photographers, writers and theatrical playwrights; sound engineers, producers, stuntmen, etc.

They also developed a system of pre-university training of future film and TV makers – the Screen Arts Gymnasium was functioning. It was meant for boys and girls from the fifth to the eleventh grade, it had training courses Doors Open Days were held from time to time, and the the Screen Arts College was open.

In his pedagogical offspring, V.G. Gorpenko developed a clear and comprehensive training system which excluded chaos and chance. The student within this system should be creative, to grow every day, to visit all lectures and seminars, and not to act as in the Soviet system, ‘from session to session.’ Experienced ISA pedagogues help students to observe and implement their own experiences, joys and sorrows, and then bring them to the screen.

The famous Ukrainian media pedagogue Gorpenko considers that the guarantee of professionalism, which he brings to his students is the skill to perceive the others’ pain as your own, and only after that, ‘general culture, taste and a wish to learn, to do something that brings joy from the TV screens or the stage’<sup>3</sup>.

The maestro was always involved in scientific and methodical work: he prepared programs of training courses for Bachelors and Masters with major in ‘Cinema Art’ in particular, ‘Methodology of teaching professional subjects of sound and visual arts’, ‘Voice of modern TV culture’, etc.; prepared scientific and methodical discipline complexes: ‘History of directing theater, film and television’, ‘Fundamentals of TV journalism’; taught ‘History of directing theater, film and television’, ‘Film Directing: Introduction into the profession’, ‘Film and TV directing, ‘Editing’, ‘Expressive means of sound and visual arts’, ‘Fundamentals of TV journalism’, etc.

<sup>1</sup> Горпенко, В. (2003, березень). Інтерв’ю про педагогічну діяльність. *Приватний архів автора*.

<sup>2</sup> Журавель, І. (2008). Інтерв’ю з ректором Інституту екранних мистецтв ім. І. Миколайчука В.Г. Горпенком. *Помічник абітурієнта, вип. 9, 28*.

<sup>3</sup> Журавель, І. (2008). Інтерв’ю з ректором Інституту екранних мистецтв ім. І. Миколайчука В.Г. Горпенком. *Помічник абітурієнта, вип. 9, 28*.

Many Ukrainian media pedagogues were surprised by the absence of 'History of Cinema' in ISA. In explaining this situation, V. Gorpenko believed that students don't have to learn simply the film date, actors' names and titles. The best variant for them would be to learn and to understand changes that have occurred in directing at different periods of film and TV development. That is why the program developed together with like-minded friends V. Kisin, V. Chubasov, is called 'History of theater, film and television directing,' and not 'History of Ukrainian cinema' or, for example, 'The history of the Soviet cinema.'

Students of V. G. Gorpenko first learned, as we have already said, how to comprehend life, later they studied history, the professional discipline. An important element for students is not only speaking out on the screen, but also to be able to defend their own views concerning art.

This postulate is similar to the pedagogical paradigm of V.I. Ivchenko, who liked creative pursuits and never showed students the way of thinking, destroying their own initiative of the authority. On the other hand, he enjoyed joint search with students, finding the right creative solution after numerous attempts<sup>1</sup>.

The reward for V.I. Ivchenko was a moment of his student's enlightenment, when a person found his own image interpretation<sup>2</sup>. A creative credo, which he was committed to and always tried to instill in his students, was an attempt to find their own path in art and life: 'Originality is the thing which distinguishes the real artist from a craftsman'<sup>3</sup>.

V.G. Gorpenko thought that very effective for studies is the total mastery of related professions by students of all specialties. For example, first-year film and TV directors in ISA learned to work with the camera, operators-to-be learned to communicate with actors, photographers studied the particularities of linguistics.

Each first-year student could take one of the half dozen cameras, film something which moves him, then sit at the editing PC to edit his first on-screen work. Such creativity is a need, not coercion; consequently, it's extremely fruitful and useful for the one's self-confidence.

It should be noted that the method of mastering related disciplines by first-year students offered by V.G. Gorpenko, puts on the first place the ability to understand their own preferences and, most importantly, to choose their own creative job. It's no secret that in the traditional education system, many graduates felt disappointed in their profession after practical work in production and, at best, changed the specialization of the operator, for example, to the director, and at worst case – gave up the creative activities.

Although, according to Volodimir Gorpenko, he will be satisfied even if his students just make great parents<sup>4</sup>. This pedagogical doctrine is identical to that one of Oleksandr Dovzhenko, who noted that it was unimportant, what kind of creative professions his students will choose – the most important is to ensure that they will make good people.

The method of teaching the first-year students related disciplines widened the students' horizons and, last but not least, helped future graduates to understand their colleagues in creative teams better.

Students ISA named after I. Mykolaichuk practice at various film studios, television stations in Ukraine – the First National, 'Glas', STB, TRK 'Kyiv', Kyiv, Odessa and Yalta film studios, etc. The combination of theory with practice opened opportunities to students of V.G. Gorpenko. The media pedagogue has repeatedly said in an interview: 'Concerning the employment, let me recall: for all the years of pedagogy, students of Viktor Kisin, Vadim Chubasov and Volodimir Gorpenko found the doors open to all studios. Continuing the tradition of people who are no longer with us, confessing their high standards, relying on the advanced skills of experts of the highest level, we are confident that our students will always praise their mentors by their works'<sup>5</sup>.

As a result of Ukrainian higher education system reform in 2015, around eighty institutes were closed. Thus, after ten years of successful operation has stopped working Institute of Screen Arts (ISA) named after Ivan Mykolaichuk.

<sup>1</sup> Горпенко, В. (2002, листопад). Спогади про В.І. Івченка на вечорі пам'яті. *Приватний архів автора*.

<sup>2</sup> Горпенко, В. (1982). Уроки, здобуті в дорозі. До 70-річчя від дня народження В.І. Івченка. *Культура і життя*, вип. 46, 5.

<sup>3</sup> Слободян, В. (1987). *Кіноактор і сучасність*. Київ: Мистецтво, 21.

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Now V.G. Gorpenko directs the Department of Film Art of Kyiv University of Culture, he is a Professor of the Department of Operator's Work of Kyiv National University of Culture and Arts, Professor of the Department of Directing of the Kyiv National University of Theater, Film and Television named after I.K. Karpenko-Kary.

The teacher continues to live in his students' works, and Volodimir Grigorievich Gorpenko prepared many talented, young, bright artists. Their success in the sound and visual arts and production in Ukraine and abroad is the best result of the teacher's work.

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