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THE BEGINNING OF THE CINEMA PEDAGOGICAL ACTIVITIES OF OLEKSANDR DOVZHENKO

The beginning of the cinema pedagogical activity of the genius Ukrainian film director and scriptwriter Oleksandr P. Dovzhenko were investigated and analyzed in this article; his cinema-pedagogical activity at the Odessa State College of Cinematography of the All-Ukrainian Photo Cinema Management was analyzed; the possibilities of attracting to teaching at the Theatre-Cinema- Photo- Department of the Kyiv Art Institute were clarified. We established the facts of Oleksandr Dovzhenko's work in the methodological commissions at the Artistic Faculty of the Kyiv State Institute of Cinematography.

Keywords: history of cinema, Oleksandr P. Dovzhenko, Odessa State College of Cinematography, film director, Kyiv Art Institute, methodological commission.

In the studies of L. Cherevatenko¹²³, R. Korogodskiy⁴, S. Trymbach⁵⁶⁷, M. Shchudrya⁸⁹, V. Marochko¹⁰, V. Popyk¹¹¹², T. Derevyanko¹³, V. Ageeva¹⁴, V. Prigorovskiy¹⁵, E. Sverstyk¹⁶, V. Kudin¹⁷¹⁸, V. Myslavskiy¹⁹ and others O. Dovzhenko's life and work have been thoroughly studied, but besides the publications of O. Bezruchko²⁰²¹²²²³²⁴ his cinema-pedagogical activity is briefly mentioned.

Cinema-pedagogical activity of O. Dovzhenko began at Odessa State College of Cinematography of the All-Ukrainian Photo Cinema Management (years of existence are 1924–1930), whose students during the internship at the Odessa Film Factory «definitely fell into the crew of Dovzhenko ... Former student Georgy Zhurov recalled that those who managed to become the assistants of Oleksandr Dovzhenko

¹ Череватенко, Л. (1994). *Олександр Довженко: Літопис життя. Фільми. Малюнки. Задуми*. Київ, 144.

² Череватенко, Л. Довженко визволений (2005). *KINO–КОЛО*, вип. 25, 108–135.

³ Череватенко, Л. Празька сторінка О.П. Довженка (1985). *Новини кіноекрана*, вип. 9, 4–5.

⁴ Корогодський, Р. (2000). *Довженко в полоні : розвідки та есеї про Майстра*. Київ: Гелікон, 352.

⁵ Довженко, А. (2013). *Щоденникові записи, 1939–1956*. Харків: Фолио, 879.

⁶ Агеєва, В., Тримбач, С. (2014). *Довженко без гриму: листи, спогади, архівні знахідки*. Київ: КОМОРА, 471.

⁷ Тримбач, С. (2007). *Олександр Довженко: загибель богів: ідентифікація автора в національному часо-просторі*. Вінниця: ГЛОБУС-ПРЕС, 800.

⁸ Шудря, М. (2005). *Геній найциршіої проби. Нариси. Розвідки. Рецензії. Інтерв'ю. Публікації*. Київ: Юніверс, 382.

⁹ Шудря, М. Священні миті осяяння (2004). *Дніпро*, вип. 9/10, 72–79.

¹⁰ Марочко, В. (2006). *Зачарований Десною: іст. портрет О. Довженка*. Київ: Видавн. дім «Києво-Моги́л. академії», 285.

¹¹ Попик, В. Під софітами ВЧК–ДПУ–НКВС–НКДБ–КДБ (1995). *Дніпро*, вип. 9/10, 21–59.

¹² Попик, В. (2000). *Під софітами спецслужб*. Київ, 406.

¹³ Дерев'яно, Т. Неопубліковані листи Олександра Довженка (1994). *Дніпро*, вип. 9/10, 26–37.

¹⁴ Агеєва, В., Тримбач, С. (2014). *Довженко без гриму: листи, спогади, архівні знахідки*. Київ: КОМОРА, 471.

¹⁵ Пригородський, В. М. (2011). *Довженко О. Його Юліана: з епістоляр. спадщини О. Довженка*. Ніжин: Аспект-Поліграф, 107.

¹⁶ Сверстюк, Є. (2005). *Олександр Довженко вчора і сьогодні: затемнені місця в біографії*. Луцьк: Терен, 200.

¹⁷ Кудін, В. (2004). *Зоряний шлях: худож.-докум. Повість*. Київ: Парлам. вид-во, 224.

¹⁸ Кудін, В. (2004). *Сашко: худож.-докум. повість*. Київ: ЕКМО, 263.

¹⁹ Миславський, В. (2015). *Олександр Довженко: маловідомі сторінки*. Харків: Дім реклами, 280.

²⁰ Безручко, О. (2008). *Невідомий Довженко*. Київ: Фенікс, 312.

²¹ Безручко, О. (2006). Невідома лекція О. П. Довженка 18 грудня 1932 року. *Кіно-театр*, вип. 3, 46–49.

²² Безручко, О. (2006). Невідома лекція О. П. Довженка 18 грудня 1932 року. *Кіно-театр*, вип. 4, 28–32.

²³ Безручко, О. (2012). *Педагогічний метод О. П. Довженка: навчальний посібник*. Київ: КиМУ, Т. 1. 266.

²⁴ Безручко, О. (2012). *Педагогічний метод О. П. Довженка: навчальний посібник*. Київ: КиМУ, Т. 2. 238.

were considered lucky»¹. It is known for sure that one of the students in the Dovzhenko film «Vasya-reformer» was Yuri Tamarsky².

According to the historian of the cinema O. Shimon, good results in the cinema-pedagogical practice of the Odessa State College of Cinematography gave such a form of training as seminars on the profile, which included lectures and reports on specific problems of cinema and related arts, practical tasks, followed by collective analysis, review and discussion. new films, interesting printed works, creative trips to the Moscow and Leningrad film factories. As a lectures for these seminars were invited such persons as Kuleshov, Eisenstein, Pudovkin, Dovzhenko³. But according to Oleksandr Shimon, only two of the last could work.

And although O. Dovzhenko didn't have the studio of his own, he did not bypass the Odessa State College of Cinematography of Cinematography of the All-Ukrainian Photo Cinema Management. The memoirs of G. Zhurov confirm this: «For the management of qualifying (diploma) works O. Denisov attracted well-known figures of the theater and screen art – A. Buchma, O. Dovzhenko, G. Roshal, G. Taskin, I. Kavaleridze»⁴.

For the coordination of the theoretical developments of qualification works of the students with practical questions and further correction of the revealed shortcomings, the management of the Odessa State College of Cinematography introduced a system of preliminary protection. «Only during the academic year of 1927–1928 the qualification commission conducted 22 preliminary protections, which was invited by the workers of the film factory (apparently, and O. Dovzhenko)»⁵.

The Odessa State College of Cinematography widely used such a form of training as an assistant-internship, which then played a leading role in the cinema-pedagogical method of O.P. Dovzhenko

Much attention was paid to a group of twelve film directors and cameramen specializing in children's films. For them, the People's Commissariat of Ukraine organized a seminar on pedagogy, in which O. Dovzhenko and O. Korniyuchuk participated in the work, which lectured on the following topics: «Methods of directing the children's film», «Specificity of the child's film», «Cinema and its means of artistic influence», «Children's scenario»⁶.

A progressive creative youth was always near O. Dovzhenko. As noted in the documents recently declassified by the Security Service of Ukraine, «DOVZHENKO, working at the Odessa Film Factory ... has grouped around himself a nationalistic youth»⁷.

In contrast to Theatre- Cinema- Photo- Department of the Kyiv Art Institute – KAI (the years of existence are 1926–1930), in which, prior to the establishment of the Kyiv Film Factory, the main emphasis in the teaching of students was on the theory of art, in the Odessa State College of Cinematography the main thing in the study of the students was the practice, and therefore many students of cinema technology, such as M. Kulchytskyi, «were lucky to take part in the filming of O. Dovzhenko's films «Zvenigora» and «Arsenal»⁸.

However, the Director of the Odessa State College of Cinematography of the All-Ukrainian Photo Cinema Management M. Kharitonov believed that the emphasis on the practical work had its negative consequences: «The students of the Odessa State College of Cinematography were more or less armed from the technical side, but extremely poorly consisted of the general political and ideological culture, and it was also a bad business with artistic culture. It was our tragedy. Here, in Kyiv (the Theatre- Cinema- Photo- Department of the Kyiv Art Institute. – note O.B.), it was extremely well-equipped to get everything that was needed for gaining a high artistic culture, but it looked extremely badly the other side of the matter –

¹ Росляк, Р. (2004). Незатребуваний потенціал. *Довженко і кіно ХХ століття: зб. ст.* Київ: Вид. поліграф центр «ТАТ», 258.

² Череватенко, Л. (2001). Хто ж такий Тамарський? *KINO-КОЛО*, 11, 53.

³ Шимон, А. (1974). Начало кинообразования. *Страницы биографии украинского кино*. Київ: Мистецтво, 123-133.

⁴ Журов, Г. (1989). Як вони починали *Новини кіноекрана*, 6, 4.

⁵ Росляк, Р. (2004). Незатребуваний потенціал. *Довженко і кіно ХХ століття: зб. ст.* Київ: Вид. поліграф центр «ТАТ», 259.

⁶ Шимон, А. (1974). Начало кинообразования. *Страницы биографии украинского кино*. Київ: Мистецтво, 133.

⁷ Галузев. держ. архів Служби Безпеки України (ГДА СБ України) (1932). Довідка начальника 2-го відділу УДБ НКВС УРСР Ткаченка про О. Довженка. *Ф. 11, Спр. С-836, Т. 1*, 296.

⁸ Данько, Т. (1984). Майстер *Новини кіноекрана*, 11, 13.

technical training»¹. After organizing the Kyiv State Institute of Cinematography M. Kharitonov became his first director and tried to not repeat the mistakes of the College of Cinematography in the newly created Institute of Cinematography.

The leadership of the Kyiv Art Institute led by I. Vrona tried to correct this situation, and because of the opening of the Kyiv Film Factory in 1928, they tried to attract the leading specialists to the Theatre- Cinema- Photo- Department. «Dovzhenko received the proposal to teach. However, to find documents that would certify the teacher's activity on the Theatre- Cinema- Photo- Department, has not yet succeeded»².

In the Odessa State College of Cinematography «a very strong for its time team of experts gathered together, experts in the field of history of culture and art. In different time such outstanding cinema practices as A. Buchma, I. Kavaleridze, G. Roshal, O. Dovzhenko were busy trying to transfer their great creative experience and knowledge to the students»³.

Still, the Kyiv State Institute of Cinematography (KSIC), which had a significantly higher level of education, played a major role in the formation of Ukrainian cinema education of the prewar period.

It should be noted that the case of attracting Ukrainian youth to the cinema (a certain thing, Ukrainian) O.P. Dovzhenko paid a lot of attention. So, in the end of 1929, he called for the reception of the film-makers by the secretariat of the Central Committee of the Leninskyi Komsomol: «The motto of today is the newest cadres of film workers from the thickets of the working masses, from the youth, from the Komsomol»⁴.

After returning to Ukraine O. Dovzhenko took an active part in the development of the curricula for students of the Art Department of the Kyiv State Institute of Cinematography: «On November 16, 1930 a methodical commission meeting took place. From the film director's work Oleksandr Dovzhenko and Mykola Shpikovskiyi were instructed to develop a directing program for all departments of the Artistic Faculty during the decade (ten days): film director's department, cameraman's department and script writer's department»⁵.

At the meeting, Dovzhenko and Shpikovskiyi's proposal for organizing methodological lectures on art, in particular, master classes by Sergei Eisenstein and Dzyga Vertov, was supported.

So, immediately after arriving from a foreign business trip, the artist entered the cinema-pedagogical work of the Kyiv State Institute of Cinematography.

In early December of 1930 O. Dovzhenko worked not only in the methodological commission on «Film Director's work»⁶ (chairman of the commission was I. Bokhonov, Dzyga Vertov, D. Marian, M. Shpykovskiyi and A. Vinnitskiyi), but also in the methodological commission on the faculty of «Sociology and History of Arts, History of Material Culture, History of Cinema» (Commission Chairman was I. Vrona, S. Gilyarov, Y. Savchenko)⁷.

As Oleksandr Dovzhenko planned to use in the future at the Artistic Faculty of the Kyiv State Institute of Cinematography, we can understand from the following document: «The educational part has invited to participate in the work of methodical commissions of film directors, scriptwriters and editors

¹ N.d. *Центральний державний архів вищих органів влади та управління України (ЦДАВО України)*, Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 193, 286.

² Росляк, Р. (2004). Незатребуваний потенціал. *Довженко і кіно ХХ століття: зб. ст.* Київ: Вид. поліграф центр «ТАТ», 259.

³ Шимон, А. (1974). *Начало кинообразования. Страницы биографии украинского кино.* Київ: Мистецтво, 123-130.

⁴ Н.а. *Комсомолец України* (1929), 15 грудня.

⁵ N.d. *Центральний державний архів вищих органів влади та управління України (ЦДАВО України)*, Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 196, 703.

⁶ N.d. *Центральний державний архів вищих органів влади та управління України (ЦДАВО України)*, Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 196, 693.

⁷ N.d. *Центральний державний архів вищих органів влади та управління України (ЦДАВО України)*, Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 196, 693.

of the film factory – people who, although not connected with direct teaching at the Institute, and undoubted future leaders production training of students at a film factory ... Dovzhenko»¹.

First, at the Kyiv Film Factory, and then at the Kyiv State Institute of Cinematography, one-year courses of the scriptwriters were organized, which «can be used as pedagogical forces ... of Dovzhenko»².

«During all the years of our stay at the institute», T. Levchuk believed, «the spirit of Dovzhenko reigned over us all the time. A large group of our course, as a rule, was trained in the film crews of «Ivan» and «Shchors»³.

In the early thirties, Oleksandr Dovzhenko was opposed to stretching the course of film directors for several years: «It is a year enough to teach the cinema art. But what is more important is to feel the need for a movie. As soon as it comes – you need to immediately immerse yourself in his head»⁴. It was a personal way of the artist in the cinema and in the training of his students the artist paid much attention to immersion in the cinematic process or internship.

Dovzhenko saw the main way of teaching students to the film institute in the practical work on the film. But at least an important aspect in the pedagogical process for Oleksandr Dovzhenko was the moment of conception, and considering that the artist is an important introspection, walks, conversations, discussions were widely used, in which informally all the components of the cinematic process were discussed.

The Kyiv State Institute of Cinematography actively discussed the topic of the specialization (or as it was then called «ykhiliv» – «individual species») of the film directors; active teaching methods were introduced, in which «the lecture as a way of learning remains in a very small, minimal extent. The place of lectures is replaced, in addition to purely industrial training at the enterprise, seminars, laboratory works, brigades, etc.»⁵; tried to attract the best specialists working in the Ukrainian cinema for teaching at the Cinema Institute⁶.

O. Dovzhenko as an active creative person, being also a member of the methodological commission of the Artistic Faculty of Kyiv State Institute of Cinematography, took an active part in discussing, developing and implementing the Institute's many new pedagogical methods, including the problem of specialization in filmdirecting⁷. Confirmation of this is the performance of the artist at the First All-Ukrainian Congress of the Friendship Society of Soviet Photography and Cinematography in April 1931, in which he thoroughly analyzed the process of cinematography differentiation, the miscalculations of young filmmakers whose first films became «cultural films»: «The production of a cultural film is often entrusted to a young beginner director, who, looking at this work as something minor, wasting thousands of meters of film, believes that he must do various risky experiments, until he is entrusted with artistic production movie»⁸.

After revealing the problem («due to such careless attitude to work on a cultural film, the latter gets on the wide screen and does not succeed»⁹) O. Dovzhenko always showed the ways of its solution:

¹ N.d. *Центральний державний архів вищих органів влади та управління України (ЦДАВО України)*, Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 196, 696.

² N.d. *Центральний державний архів вищих органів влади та управління України (ЦДАВО України)*, Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 196, 299.

³ Левчук, Т. (1987). *Тому що люблю: спогади кінорежисера*. Київ: Мистецтво, 61–62.

⁴ Лейда, Д. Коммунист. Поэт. Философ (1984). *Искусство кино*, вип. 10, 71.

⁵ N.d. *Центральний державний архів вищих органів влади та управління України (ЦДАВО України)*, Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 196, 697.

⁶ N.d. *Центральний державний архів вищих органів влади та управління України (ЦДАВО України)*, Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 196, 286.

⁷ N.d. *Центральний державний архів вищих органів влади та управління України (ЦДАВО України)*, Ф. 1238: Державний український трест кінопромисловості «Українфільм» Державного всесоюзного кінофотооб'єднання «Союзкіно», Оп. 1, Спр. 196, 697.

⁸ Довженко, О. (1931). З дебатів по доповіді т. Воробйова на Першому всеукраїнському з'їзді ТДРФК *Кіногазета*, 10.

⁹ Довженко, О. (1937). Мовою доступною мільйонам. *За більшовицький фільм, 27 лютого*.

«Cultural film must have a minimum footage at maximum shooting points. He must show the facts as clearly as possible, their purposefulness»¹.

Dovzhenko did not ignore the problems of introducing the «sound cinema» and the development of a children's film in Ukraine: «We gathered in Kyiv with teachers and they were interviewed, saying that we are really starting to step on the higher pedagogical front»².

But the main thing for O. Dovzhenko was not the sphere of film directing in which the student will work. He considered very important a film director to be a personality and a talented person. Probably due to this principle of pedagogical method from his students came a lot of artists, who clearly showed themselves not only in the cinema, but also in poetry, acting, etc.

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