Abstract. The purpose of this article is to determine the meaning of creative pedagogical technology, to develop a methodology of creating a film project as an example of implementing creative pedagogical technology, to identify the main stages of producing a film project and to determine an algorithm of necessary actions within the framework of project generating. The innovation of the film project proposed in this article is based on the fact that the methodology for its implementation has a minimal theoretical origin and is grounded on the practical experience of modern filmmaking. The proposed methodology is an adapted technology for creating a film, which can be used not only by students of cinematographic universities, but also by students getting education in specialties not related to creativity.

Key words: pedagogical technology, creative pedagogical technology, film, project, creativity.

Traditional pedagogical technology is a complex of psychological and pedagogical statements that determine the social set and arrangement of forms, expedients, methods of teaching, educational means; it is a tool of the pedagogical process [2, p.104]. M. Klarin considers technology through a system: pedagogical technology is a system combination and the order of functioning of all personal, instrumental and methodological means used to achieve pedagogical goals [1, p. 17]. In the opinion of these authors, creative pedagogical technologies occupy a special and important position.

Creative pedagogical technologies face the challenges of modern society and constitute one of the aspects of renovating modern education. Its target orientation is associated with improving the quality of education and the effectiveness of modernization processes in our country. Actual progressive pedagogical experience shows that creativity and art technology can and should be taught, and this process should be started from early childhood.

However, in high education, the importance of creative pedagogical technologies is no less important. The use of non-standard approaches and techniques helps to get rid of stereotypes and teaches the student to think divergently, creatively, to carry out an imaginative approach to any kind of activity. This result is achieved primarily through the combination of science and creativity, classic knowledge and art.

Filmmaking is the highest degree of art that combines theater, painting, music and literature. Moreover, every film is a combination of art and technology. Modern technologies and increased interest in moviemaking sphere have led to a simplification of the process of creating content, which representatives of the film industry consider as a negative consequence, but another result is the availability of creating your own film, and such areas as storytelling have taken a confident position among popular additional education programs.

Reflection of clip consciousness, opportunity to raise an issue of interest and to express one’s point of view very clearly, involvement of the author himself and importance of deep study of the subject, personal targeting and involvement of the audience, acquisition of new skills - these are the main advantages of using the filmmaking as a creative project. Let’s consider the stages of creating such an educational project. The methodology proposed below is primarily based on practical experience and technology of creating professional movies:

1. Identification of the problem.

Regardless of whether the student acts as a videographer (realizing the function of both a director and a cameraman) or only as a director (involving additional resources and a film crew or at least a cameraman and sound engineer in the creation of the project), the theme chosen for the project must be understandable and extremely meaningful for the author himself. Because each movie project requires a serious time investment and moral resources.

2. Invention of the problem.

Before shooting the author must determine exactly what he wants to say with his project and what the story is going to be about, otherwise there is a great risk that the main focus will shift to the form, and not to the content, or the topic will not be revealed at all. To get the correct idea, the author needs to complete two fundamental tasks, the results of which will later become the basis for the scenario - to create a logline and a synopsis.

A logline is a one-sentence description of a movie idea. Thus, the author has the following formula: "This is a story about ...", and if long explanations are required to identify the main point, then the idea needs to be refined, it is prematurely to start a project.

A synopsis is a one-page document describing the idea of a film, the need for its creation, the author's position, and it includes the developments in the storyline and / or information about the real participants of the story.

3. Format choice.

This is a definitely important stage where the future author should answer the question: how the idea will be presented. If the choice is made in favor of vertical storytelling without the development of the story, then the project acquires just video or clip format, similar content is now widely spread on the YouTube network. But within the framework of this article, we consider a film project. A movie becomes a movie only when a story appears in it. The story can be told in one of two main forms - as a feature film or as a
documentary film. The main difference is that a feature film is a story, the script of which may be based on real events, but is founded mostly on fiction, and the main roles are played by actors. Documentary film tells a true story through filming real participants of the events or their descendants and often is built around groups of interviews. Regardless of the format choice, the author must remember the three pillars of any film: hero, conflict, transformation.

4. The PRE-production period.

The more thoroughly the work goes at this stage of project, the more likely it will be implemented. The author needs to study in detail the issue that is covered in the story, to formulate his position on this issue, since this position will become the main point of view of the protagonist. Over the centuries of filmmaking the most important rule was developed, the authorship of which is attributed to S. Eisenstein: "No eyes - no hero, no hero - no empathy in conflict, no conflict - no history, no history - no film." Following this rule, the author creates a scenario in which the hero encounters a serious problem within the framework of the chosen topic, overcomes or does not overcome a number of difficulties and moves on to a new life step. Also, during this period there are the following important actions: selection of actors cast (or interview characters), rehearsals, location searching, establishing of team project, preparation of equipment and approval of the basic production schedule.

5. Filming period.

In his lectures one of the greatest directors of the 20th century Andrei Arsenievich Tarkovsky, assumed that all directors experience three main "deaths". [3, p.54] The first one is entering to the set as there is always a subjective factor and fear that there was not enough time for preparation. But overcoming of this psychological pressure leads to the project implementation. Depending on the technical means and often financial capabilities, the author can involve a film crew and rent equipment or shoot the film on the phone, since modern technologies allow you to create a video that has all the necessary technical characteristics to become a real movie.

6. Postproduction period.

At this stage, the film project still does not exist, it is just a collection of captured frames. And here again we turn to A.A. Tarkovsky and remember the second "death" of the director: the footage never meets expectations and it is important not to abandon the original idea of creating a film project, but to continue your work and carry out editing. Postproduction rules and technologies are described in detail in literature and in video reviews on the Internet, designed for any level of training, and contain detailed instructions on how to create a movie using both professional Final Cut and Adobe Premiere programs and very simple utilities, presented in the basic configurations of modern phones.

7. Presentation of the project to the audience.

Every film is a statement that should have an addressee. A study project, in turn, is also useless work if its result is considered only by the teacher and the student. A film project allows to expand the audience as much as possible, since a successful project can be presented not only within the framework of a lesson or at the interuniversity conference, but also this film can become a member or even a winner of an international film festival.

Thus, the creation of a movie project as an example of creative pedagogical technology allows to strengthen the involvement of the project author in the academic subject, to fortify his knowledge in the studied area, to create a special subjective approach to the studied sphere, to increase the importance of pedagogical technology in the eyes of the student, to involve the audience inside the study group and to popularize the subject including viewers outside the main field of study.

If we consider the result of this project type for a student, then it is worth noting an increase in loyalty to the chosen direction of study, an intensification in the level of professional self-awareness, the acquisition of new knowledge, skills and abilities, the development of creative abilities and an increased awareness of oneself as an author and an active creative person.

**Bibliography**