

Artistry as a Factor of the Professionalism of the Future Teacher

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Abstract: The article addresses to the modern ideas about pedagogical artistry, briefly discusses the methods of its implementation, lists the main components and highlights its functions and the role in the process of the professionalism formation of the future teacher.

The role of the teacher has changed: the modern teacher is a leader not only of information but also of culture, a spiritual mentor. To cope with this task, he needs a developed mindset, the ability to empathize, to imitate, co-create and empathize. He must be able to maintain his creative form. In other words, a creative educator must master artistry.

The purpose of the article is to consider the role of artistry in the professional qualities formation of a future teacher at the present stage of education development in Ukraine, as well as to consider and analyze the elements of “theater” pedagogy in the future teachers’ training.

In the article the authors make conclusion that pedagogical artistry can be defined as the ability to organic existence and effective action in the pedagogical process. This ability is associated with the knowledge of the teacher and the development of his pedagogical thinking also with mastering the art of self-expression (ability to embody thought and experience in image, behavior, word), improvisation, ability to regulate mental state, constructing “scores of pedagogical communication”.

Keywords: *Pedagogical artistry; learning process; teacher’s personality; pedagogical activity; professionalism of a future teacher; theatrical pedagogy.*

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Introduction

The improvement of the professional training of future professionals in the system of higher education is a current problem of the theory and practice of pedagogy. Its relevance is determined by the need to train pedagogical universities graduates to work in new socio-economic conditions, which characterized by rapid changes in all spheres of society.

Currently, the decisive factor in the development of each state, each nation is knowledge and education, intellectual and spiritual potential of a person.

Latest trends in education development, professional requirements for the teacher's personality have increased the need for the formation of his creative personality; realization of creative abilities, development of individual style of activity. Professionally important qualities of a teacher's personality are such as the ability to vividly and convincingly express feelings and attitudes, skillfully combine in their thinking and behavior figurative and logical to attract the younger generation to the riches of national and world culture. A teacher as a creative person must master pedagogical logic, pedagogical artistry, develop pedagogical intuition, the ability to improvise (Ministry of Education, 1996).

In our opinion, the training of a modern teacher requires a special technology of professional training at the university, because such qualities as empathy, the ability to improvise and others are not mastered together with basic scientific knowledge. In the creation of such technology theatrical pedagogy can greatly help, the main features of which is a deep individualization, the creative nature of the activity and the desire to penetrate into the nature of human behavior.

Now, more than ever, we need artistic teachers with a wide range of emotional reactions, who are able to creatively convey to students the riches of human culture (State National Program, 1994).

Pedagogical artistry is a phenomenon functioning to one degree or another at all stages of pedagogical creativity. It is a complex fusion of spiritual and physical qualities that help to establish contact with students, to get trust from them and implement pedagogical activities on this basis.

Artistry (of a teacher) – is the ability to organic existence in the pedagogical process, inner sophistication, the desire for non-standard solutions through figurative associations, the ability to build their behavior in situations where giving pedagogical influence only natural feelings, does not lead to the desired result, and it is necessary to consciously create behavior according to the situation (Bolton, 1984).

Modern realities constantly put the teacher in front of the need to compete with other sources of information, which are rapidly spreading and becoming more accessible to learners. The competitiveness of the teacher in this struggle largely depends on whether he can capture the student, bring the problems and objectives of his science to the world of his interests, correctly determine the content and atmosphere of communication and approaches to the organization of pedagogical activities; whether communication with the teacher will become bright and multicolored for students, such that calls for creativity and self-development.

Thus, mastering the profession of a teacher and the development of creative individuality should involve the education of a number of personal qualities, which in turn become professional. Among them are the characteristics that underlie pedagogical artistry: emotionality, intuition, empathy, imagination, observation, the ability to improvise, and others. The artistic teacher realizes in activity unique features of the creative individuality which become professional qualities and characteristics, i.e. factors of professionalism.

The purpose of the article is to consider the role of artistry in the professional qualities formation of future teachers at the present stage of education in Ukraine, as well as to consider and analyze the elements of theater pedagogy in the training of future teachers.

Literature review

Based on the views of Bulatova O. (2006), Kutsevol O. (2007), Pasichnyk E. (2000), Potashnyk M. (2009) and others, we distinguish two manifestations of the implementation of pedagogical artistry in the masterful professional activity of a teacher in the postgraduate phase of professional development:

1. Inner pedagogical artistry, acting as a complex fusion of spiritual and physical components, Bulatova O. (2006, p. 149), provides a level of development of individual and personal qualities, properties, needs and motivational determinants of a teacher, in particular,

- balance of mental cognitive, emotional, volitional processes (high productivity, flexibility and depth of thinking, imagination, verbal-logical and emotional memory, formed worldview, energy, initiative, etc.);

- relative stability and integrity of mental states, properties, formations that serve as a kind of background for the artistic expression of personality (temperament type, nervous system features, psychoenergetic integrity, level of formation of pedagogical abilities, developed productive individual style of professional and pedagogical interaction, values and

humanity principles, artistic talent, emotional stability, observation, spontaneity, the ability to quickly fight against anxiety, insecurity, irritation, indifference, to truthfully express their feelings, emotions, be in an optimistic mood, tune in to the right emotional tone and sincerity of the lesson in communication, creative activity, inspiration, etc.);

- development of the intellectual sphere (integrity of nature, balance of processes of analysis and synthesis, independence and originality of judgments, beauty of ideals, erudition, variety of interests);

- professionally significant qualities of a teacher as individual features of the subject of professional activity, by creating the basis for the development and improvement of pedagogical artistry, affect the efficiency and success of professional duties and functional roles (adequate self-assessment of artistic abilities, ability to reflect on their own activities, self-control and self-improvement, situational readiness to solve various tasks, initiative, etc.);

- formation of moral qualities (sociability, sensitivity, respect for human dignity and honor, richness of the inner world, empathy, ingenuity, high level of decent ration, tact, tolerance, suggestibility, humanity, sense of humor, etc.), Bulatova (2001, p. 50).

2. The external artistry of the teacher is realized on several levels:

- successful verbal professional image of a teacher, which includes high culture of clothing, behavior, sophistication of manners, natural magnetism, charisma, external attractiveness, identity, ability to infect their own emotions, spiritualize the content and organization of the educational process, have self-presentation techniques;

- masterful organization of professional activity, in particular perfect command of words, diction, intonation expressiveness of speech, facial expressions, rate of movements, which makes speech meaningful, expressive, bright, artistically imaginative, associative and convincing;

- professional and pedagogical interaction with all subjects of the educational process, the desire of the teacher together with students to be an active participant in discoveries, experiences, joint searches, creative cooperation, communicative flexibility, empathy, search for individual ways to influence a particular student, etc.;

- designing and implementing a lesson project in accordance with the conditions of the course, including organic integrity, unity of all components from goal to end result, harmonious combination of innovative approaches and technologies, rational distribution of time, selection of artistic and aesthetic methods and techniques, situations of aesthetic empathy, skillful organization of space, the ability to pedagogical improvisation, adjusting the

architecture and lesson plan, given the rapidly changing classroom and extracurricular situations, Kutsevol (2007, pp. 24-29).

Thus, as researchers note, both the external and inner pedagogical artistry of the teacher in its organic unity is manifested to varying degrees at all stages of formation of pedagogical skills, is the result of persistent and systematic work of teachers on individual and professional growth throughout life, because one natural acting talent is not enough to successfully perform innovative responsibilities and functional roles (Pasichnyk, 2000).

Based on the gained pedagogical experience and developed individual style, with the gradual development of creative and artistic abilities, improvement of technological culture, etc. pedagogical artistry becomes a natural need which is necessary component of skillful teacher's pedagogical action. Integrating all the components of the professional activity of a master, he makes it harmoniously integral, creatively unique and productive. Pedagogical artistry is an activity raised to the level of art, the highest level of perfection in the work of a teacher, when lessons rise to the desired spiritual height (Bulatova, 2001, p. 50).

The identity of an artistic teacher is due to the brightness of his personality. Researcher of pedagogical creativity Potashnyk M. (2009) notes that the teacher's artistry involves the ability to reincarnate, instantly rebuild into new images, situations, through a vivid expression of their feelings, spirituality, love for children and the subject.

The study of the phenomenon of artistic mastering in the teachers' activities and pedagogical skills were made by Bilenko L. (1993), Barbina E. (2001), Ackerman & Meijer (2010), who considered the future teachers' formation in the context of psychological and pedagogical problems of creative individuality. Amonashvili Sh. (1990), Piatsoli E. (2012) considered the professional skills formation of teachers in terms of their artistry and ability to reincarnate. Butenko V. (1995), Bolton G. (1984), Bawel & Heap (2017), Dunn Dj. (2011) studied the culture and acting skills of communication. In the works of Sukhomlinskyi V. (1976), Eisner E. (2002), Gallagher et al., (2010), O'Neill (1995) considered theatrical pedagogy as an integral part of the training of future teachers, the formation of the creative personality and professionalism. In the following we will analyze the views and ideas of these scholars. They considered artistic mastering as a pedagogical art, as a means of improving the creative potential of a teacher, his pedagogical skills and harmonious personal development. The work of the above researchers is the basis and basis of our study. Next, we will analyze the views and ideas of these scientists.

Elements of theatrical pedagogy in teacher's professional training

Theatrical pedagogy is not only the theoretical foundation of theater, but also a practical tool that helps to understand the secrets of creativity. She has developed and tested techniques and methods of work, with which in optimal time, you can most effectively master the processes of perception, attention, imagination, as well as develop creative thinking, emotional flexibility and resilience, the ability to improvise, which is of great value in the creative process (O'Neill, 1995).

The study of theater pedagogy elements, a special look at them in terms of university pedagogy is one of the effective ways to develop pedagogical creativity, as in the learning process uses forms of activity that develop a set of personal qualities and abilities. These qualities and abilities allow through the prism of creative laws to comprehend the professional features of the creative process of the teacher, to understand the essence of educational interaction, to create conditions for the formation of the most important position of a student – “I am a teacher”, based on self-analysis, self-control, self-development. A teacher who knows how to take a position “above” his profession and “above” himself will be ready for innovations in educational institutions. Moreover, by joining the mode of development, which is self-development, he can become a “leader” of pedagogical innovations (Dunn, 2011).

What can give a future teacher a detailed acquaintance with the categories of assessment of reality and behavior of people, which are discussed in theater pedagogy?

The desire to take them into account in their behavior and in various activities will give the student, who is a future teacher the opportunity to:

- develop aesthetic qualities of personality, figurative thinking, aesthetic memory;
- realize themselves not only as a “tool” of information transfer and interaction with students, but above all as a person who transmits spiritual values;
- consider school practice in categories that indicate the peculiarities of behavior (friendship – hostility, offensive – defense, strength – weakness, etc.);
- improve the ability to “read” the student's behavior, “decipher” his intentions and experiences, to distinguish the signs of working (non-working) atmosphere in the classroom by sound “analyzers”, facial expressions and pantomime of students, changes in the rhythm of language

interaction; make the teacher's idea of student behavior and their own more specific, accurate and detailed;

- master the basic techniques of pedagogical techniques and the basics of pedagogical skills to solve the most important pedagogical tasks;
- gradually move to pedagogically appropriate actions and behavior, creative working well-being, aesthetic appearance (Barbina, 2001).

The mentioned above shows that the art of emotional contact can not be learned from the textbook or reduce it to the sum of the rules. Its most important prerequisite – is the ability to respect and appreciate another person, another opinion, sensitivity and openness, willingness to understand and accept something new and unusual.

If the future teacher does not have a spiritual culture, he will not be saved by any technique, that is, emotions can not be played, they must be experienced. The teacher cannot create by mastering techniques. It cannot be artistic because of the knowledge of how to do it, because it is an organic process. In pedagogical artistry there must be an internal basis in the form of the spiritual wealth of a person who understands the deep purpose of his profession, its highest meaning, his mission in this.

Development of pedagogical artistry of a future teacher

The current stage of development of education in Ukraine places serious demands on teachers and increases the need for the fastest formation of an individual style of creative pedagogical activity. The mission of a teacher can not be only to record the changes taking place at the level of knowledge. It should be reflected in the content of education, the form of presentation of material, in the system and methods of organizing the educational process, because education is essentially a universal form of activity to reproduce all forms of culture and society (Gerasymova et al., 2019; Kosholap et al., 2021; Maksymchuk et al., 2018; Nerubasska et al., 2020; Nerubasska & Maksymchuk, 2020).

The methods of pedagogical interaction chosen by a teacher should be systematic, harmonious, coordinated, and consonant with each other; correspond to the personality of students and the characteristics of the team, as well as the creative personality of a teacher. All this manifests the components of pedagogical artistry: freedom, naturalness, expediency and harmony of behavior, its relevance to the situation, the task and the overriding task of a teacher (Bilenko & Sysoeva, 1993).

The period of basic characteristics' formation of individual style of activity of the future teacher is the most favorable for development of pedagogical artistry. However, a number of reasons (mass, difficulties in the

systematic study of pedagogy as an art at the level of scientific knowledge, etc.) have led to the fact that at present there is a lack of this quality in teachers of schools, colleges, lyceums, and university teachers.

Pedagogical activity embodies a kind of unity of science and art, logical and emotional. The work of a teacher in many respects is close to the work of an actor and a director.

The address to the experience of theater pedagogy in improving training, including mastering the means of artistic expression, methods of influencing the audience's attention, the ability to set and solve overriding tasks, etc., is appropriate in such areas as development of emotional culture of future teachers, mastering self-regulation techniques, development of skills of arbitrary attention, intuition (Eisner, 2002).

Only a teacher with the qualities of artistic personality, i.e. with the richness of personal manifestations and naturalness, freedom, beauty and sophistication of decisions, can assert itself in the experience of students, form a motivational and value attitude to the content of education and pass on the experience of previous generations. This is directly related to the transition from the function of "knowledge transition" to the function of "teacher of life" (Piatsoli, 2012).

The difficulty of mastering the skills of pedagogical artistry was that the skills were creative: practicing even in similar situations, no student repeated another; the same situation was solved differently. Exceptions were only those exercises where training was performed in the same articulation, plastic, facial and other operations. Therefore, the classes sought to create such an atmosphere that students were as liberated as possible, so that they were not constrained by feelings of discomfort, the feeling that something is not working out. The friendly atmosphere, accompanied by a sense of confidence and security, contributed to the disclosure and individual expression of each student.

Conditions for the effectiveness of teaching pedagogical artistry, in addition to a step-by-step approach and the use of different teaching methods, students' freedom in the classroom, were as follows: maintaining individual style and individual character in performing various educational tasks; individual manifestation of the personal component, which was not evaluated as correct or incorrect, but only as unique, specific to a particular student; lack of negative reactions from classmates, i.e. a generally favorable psychological atmosphere (Piatsoli, 2012).

In order to create a favorable atmosphere, other methods were used: the search for elements of novelty in all forms of work on yourself in the classroom and at home; demonstration of affection, sympathy, naming of all

participants; readiness for possible failures; use of photographs, paintings, illustrations, toys and other attributes.

In our opinion, success was primarily determined by the desire of each student to meet the title of a teacher; the desire to identify the originality of their character and creative potential, to identify ways to form professional competence and readiness; with the help of the teacher to choose the necessary attributes for this exercise; to cultivate the ability to protect the originality and naturalness of feelings and emotions both in the classroom and in activities in general.

Students need to understand that artistry is a special figurative and emotional language of creating something new; insightful style of co-creation of a teacher and student; creating a living feeling, knowledge and meaning that are born “here and now”. Artistry is not only external factors (gestures, facial expressions, intonation), although they are very important for creating the atmosphere of the lesson. Artistry is, first, the art of “experiencing, living, passing through oneself”, the ability to almost instantly switch to new situations, to be in a new image, the ability to live with ideas passed on to students in class, and live sincerely, believe in it, first for everything yourself. It is a game of imagination, elegance, inspiration, a feeling of inner freedom.

Can we say about each teacher that he is an individuality and even more he is a creative individuality. But only teachers who have reached the level of creative individuality are able to make the greatest “contributions” to the development of students’ personalities, to influence their values, to develop their creative abilities.

The initial stage in the formation of a teacher’s creative personality should be self-education, awareness of the future teacher of its uniqueness and significance, his adoption of humanistic attitudes (especially acceptance of himself and others), the development of imagination, needs and creativity.

Many educators do not include artistry in the set of professional qualities necessary for a teacher, there are still debates about whether a teacher should have artistry, whether it is an indicator of his professionalism and in general, what is the essence of this phenomenon.

Amonashvili Sh. (1990) rightly believes that children should be given the opportunity to communicate with a teacher, to feel his equal of colleagues, to feel that they are needed by a teacher, that without them the teacher is difficult. Therefore, the teacher’s task is to believe in himself and “make” the children believe that everything that happens in the lesson is true.

“If I want the children at the desks, who look me in the eye, who expect something important from me, to really enjoy every school day, to be

brought up and educated without thinking about what they are brought up and taught, I have to take care of that the thread of our business relations was continuous and strong... I must gain courage and play the unique role of a teacher – actor. And the essence of this role is that the business relationship between me and the children should not lose its truthfulness for them, deprive them of a sense of free choice, a sense of exclusivity of their participation in the lesson” (Amonashvili, 1990, p. 45).

While developing the artistry as a factor in the professionalism of a future teacher, it is important to distinguish between the concepts of artistry and acting, pedagogical skills and pedagogical techniques, here terminological accuracy is required. If we are talking about real artistry, then the game has an element of skill, pedagogical orientation and psychological flexibility of the teacher – educator. And acting in the negative sense of the word is easy for students to solve, especially for kids, as they immediately feel false. Acting is, rather, pseudo-artistry, when the teacher replaces the concept of “living” with the concept of “portraying”. Such artistry is really difficult to name among the qualities needed by a teacher. He is able to first “bribe” the student, but then can scare his manifestations and distract him for a long time and from a teacher and from school.

Students should understand that in terms of pedagogy, artistry is a feature of the teacher’s personality, its originality: the ability to reincarnate, charm, liveliness, sharpness, expression, richness of gestures and intonations, the gift of the narrator, the ability to please, “infect”; inspiration, feeling of inner freedom; inner sophistication, figurative thinking, the desire for non-standard solutions through figurative associations; features of the psyche, the type of nervous system (Butenko, 1995).

The presence of the teacher’s artistry leads to trust, harmonious relationship between teacher and student, which are achieved by the naturalness of both parties, and naturalness is created by the lack of strict and concise external programming of communication, rigid scheme that often prevents students and teachers to improvise, open, fantasize, and think out of the ordinary. In improvisation, which is generated not by spontaneity, but by the thoughtfulness of the first step, the inner mood of a teacher is revealed, which, in fact, is the basis of artistry.

We believe that the task of a teacher – actor, first, is to make an emotional impact on students, to evoke in their souls a response, certain experiences, without which the deep perception of life and its understanding is complicated; to make them fantasize, to improvise, to reason, not to be afraid to be funny, to speak and reason aloud. Thus, the main purpose of the teacher is to promote formation at students of a personal position on the

basis of a system of beliefs which are not reduced to the sum of knowledge; a certain attitude to the objects of the surrounding world, and in general - a positive attitude of children to the learning process and, consequently, to all the influences that are organized by the school.

Bulatova O. (2001) believes that the main genre of lessons of artistic teachers is co-improvisation, the absolute creative freedom of everyone in line with the “given topic” and collaboration. The lesson is not played “on notes”, its score is created anew each time. Hence, this is the improvisation. And since everyone participates in it, it becomes co-improvisation.

In the structure of pedagogical artistry Bulatova O. (2001) identifies two sides:

- inner artistry – teacher’s culture, spontaneity and freedom, charm, emotionality, imagination, sophistication, a similar way of posing and solving problems, associative vision, unexpected bright moves in the “scenario” of the lesson (especially in its first minutes), internal “tuning” on creativity, self-control in public, etc. ;

- external, open to the class artistry – game presentation, so to speak, “technique” of the game, special forms of expression of their attitude to the material, the transfer of their emotional attitude to activities, self-presentation skills, bringing students to the game level, skillful lesson direction.

In addition to all the above-mentioned, artistry implies the presence of the teacher’s so-called “visuality”, external attractiveness. The teacher must like the children. And it’s not so much in the correctness and beauty of facial features, in a flawless figure. Natural data teachers can be ordinary, outwardly “invisible”. The culture of external and internal manifestations, charm and, most importantly, naturalness play an important role. Mutual understanding is simplified if the teacher has a friendly face, and movements, gestures, posture and gait are beautiful and expressive, and most importantly natural. If the image of the teacher is pleasant, then it contains the original power of spiritual influence. The teacher wants to listen and follow him. Artistry gives all the manners of a teacher one thing in common – movement to people, increased sensitivity to others and the ability to find a form of communication with another person that would allow him to maintain personal dignity (Bowell, & Heap, 2017).

The development of artistry of the future teacher involves creative activity, which is characterized by the need to quickly, quickly navigate in the current, constantly changing situations of live communication, improvise on the basis of previously planned depending on current pedagogical tasks and their creative well-being.

The most effective teacher is the “improviser”, who not only performs his pedagogical “score”, moving towards the intended purpose of the lesson, but also improvises according to the specific circumstances of the activity. At the same time, improvisational moments do not obscure the task of the lesson, but give the opportunity to enrich the previously thought-out idea, to improve and perfect it directly in the process of activity. Teachers’ impromptu speech and behavior are usually very energetic and emotional; they have a stronger effect on students. And the very fact of improvisation raises the authority of the teacher, his professionalism.

Unfortunately, sometimes even experienced teachers overestimate the importance of hard programming in communicating with students, perceiving their unplanned questions, cues, individual response as an annoying obstacle that interferes with work; they just try not to pay attention. Artistic teachers are not afraid of surprises in the lesson, but love them, know how to “beat” them, “justify” them, use them as a special circumstance to find new bright colors of the lesson. Such surprises cause the mobilization of creative forces of teachers, creative inspiration, stimulate imagination and imagination. All extraneous sounds: some noise, crackling, etc., can be made to work for you. Let everything random be the reason for the most successful, unexpected and interesting moves of the lesson (Gallagher et al., 2010).

Students who are future teachers learn because artistry is the ability to throw off the mask of worries, anxieties and troubles in the classroom, the ability to show with face and gestures only what is relevant, helps to implement educational tasks. To control your facial expression, you need to learn to control your mood, actively using self-training for this purpose.

The power of children’s emotional memory is great, and you need to be able to enrich it with positive emotions, intriguing mystery. Amonashvili Sh. (1990, p. 84) states the following: “Impressions are a very serious matter in raising children. In the pedagogical process, not everything can be impressive, but if it is not at all, then... education will not happen...”. Being impressed actually means that a person (and not just a child) acts, thinks, perceives the world according to the emotional essence of the impression... and the stronger the impression, the longer it can control it... the impression is a force, which sets the weather in the spiritual world of the child, and therefore it is necessary that it be good and sublime. What kind of impressions the child creates in the educational process organized by us - it will depend on the direction of his personal orientations, thoughts and behavior. To instill in a child faith in himself, to open himself, his soul, his

inner world - this is the essence of the emotional culture of an artistic teacher (Amonashvili, 1990, p. 84).

Studying the elements of theater pedagogy for the development of pedagogical artistry, students of pedagogical universities learn the fact that actors are taught for the longest time not the history of art or stage language and dance, but the ability to communicate with a partner on stage - not to be present but to participate; not just to give remarks, but to exist organically in the stage space, to be able to say and hear. Many students are indifferent to the lesson in large part because their erudite teachers, focused on solving the problem of knowledge, almost completely ignore the forms and methods of their presentation and thus deprive some of the opportunity to simply speak, others - to meet the level of the teacher, and some - and surpass it. Without this, "surpass" development is hardly possible. Being a teacher and a psychologist is not enough for a teacher. He must be able, if necessary, to be an actor, creator and director of his own lesson (Barbina, 2001).

Thus, pedagogical artistry is a quality that today has a real right to be included in the professional profile of a modern teacher, because it is important to have an equal representation in the content of education of three interconnected blocks, which reflect knowledge, emotions and faith.

Mastering the teaching profession and the development of creative individuality should involve the education of personal qualities, which, in turn, become indicators of professionalism. Among them – the characteristics that underlie pedagogical artistry: emotionality, intuition, empathy, imagination, observation, the ability to improvise and others.

Conclusion

Pedagogical artistry as a phenomenon is a personal and professional category. It means: 1) personality traits of the teacher, his originality; 2) a set of teaching methods, techniques, which consist in the fact that the lesson is played out according to special laws; 3) the concept of pedagogical creativity, in which all the surrounding reality is involved in pedagogical activities. In general, pedagogical artistry can be defined as the ability to organic existence and effective action in the pedagogical process. This ability is associated with the knowledge of the teacher and the development of his pedagogical thinking also with mastering the art of self-expression (ability to embody thought and experience in image, behavior, word), improvisation, ability to regulate mental state, constructing “scores of pedagogical communication”.

The result of the development of artistry of the future teacher as a factor of his professionalism is the formation of students’ motivational and value attitude to the content of education. Emotional perception of the

material contributes to the preservation of stable attention and interest, deepening the motives of educational knowledge, the desire to reveal creatively. There is a feeling of looseness, freedom, inclination to the interlocutor, nervousness in anticipation of a call disappears; facilitates the perception and acceptance of someone else's experience, increases the ability to rise above the level of permitted intellectual difficulties, the ability to think creatively. Only the formation of creative personalities will contribute to the implementation of the concept of lifelong learning, which replaces the concept that has prevailed for a long time in our society.

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