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*Kurliand Z. N.*

## THE ROLE OF VITAGENE TECHNOLOGY IN FORMING OF PEDAGOGICAL ARTISTRY OF WOULD-BE TEACHERS

*Odessa, Ukraine*

**Abstract.** *There has been considered the necessity of a focused forming of pedagogical artistry, as an important component of pedagogical skills of future teachers. It has been determined that the current teacher should have a developed capacity for improvisation, empathy, tolerant relations etc. contributing to the establishment of subject-subject relationship between students and teachers, thus developing the creative power and abilities of future teachers. It has also been proved that vitagene technology with holographic projection method is the most effective in pedagogical artistry formation.*

**Keywords:** *pedagogical skills, pedagogical artistry, vitagene technology, holographic projection method.*

The entry of Ukraine into the European educational space increases the requirements for the individual teacher, his professional competence and pedagogical skills. Due to this the problem of deliberate forming of qualities that ensure the success of professional work of teachers, reaching the pedagogical skills as the highest form of professionalism of teachers is of special significance. Pedagogical artistry integrates personal and professional characteristics of teachers that ensure the success of their activity.

An important role among such qualities belongs to the pedagogical artistry; the phenomenon of its formation is unfortunately investigated insufficiently. However, the modern teacher should have a developed ability to improvise,

sympathize, transform, to be professionally established, that allows him to operate effectively in terms of emotional stress etc. All these qualities are not provided with basic scientific knowledge in professional subjects, pedagogy, and psychology, do not contribute to the establishment of subject-subject relationship between students and teachers, because they do not take into account the importance of the emotional component of training, which is based on pedagogical artistry. Accordingly, the purpose of the article is to disclose the essence of the concept of “pedagogical artistry” and define the educational technology that will ensure the effectiveness of its formation.

*The main material of the articles starts* with a clarification of the concept of “pedagogical artistry” and its relationship with pedagogical skills.

The recognized “godfather” of pedagogical skills as school subject was the academician I. A. Zyazyun who investigated the place and role of pedagogical skills in vocational teacher characteristics, developed a tutorial on this subject and proved that the assimilation of experiential activities, training and education through competence causes the development of pedagogical skills as a synthesis of personal and professional qualities and properties [1, p.18]. The problem of formation of pedagogical skills, its role and place in the professional and personal qualities of a teacher have been revealed in the researches of such scholars as V. Slastonin, N. Kuzmina, V. Sukhomlynsky and others. As I. Zyazyun stated, pedagogical skills can be considered the highest form of a teacher’s personality formation, an integral part of a teacher’s professionalism as the top of his professional development [2, p.25]. The scientific opinion is forming pedagogical skills in three areas: active, adjusting and sensory-emotional [2, p.26]. Note that each of these areas includes the emotional component associated with the formation of personal identity, emotion, empathy, propensity to improvise etc. All the above mentioned is the basis of pedagogical artistry, which according to O. Bulatova, reveals the ability of teachers to reincarnation, to non-verbal communication to fascination [3, p.52] that is what transforms the teacher into a master of his craft.

Instead, the phenomenon of pedagogical artistry has been studied not enough, especially the problem of finding educational technology capable of purposeful formation of this phenomenon.

Pedagogical artistry is of course different from the actor’s or the director’s artistry, but there can be traced some features common for these activities. First of all, these are interaction, collaboration, co-creation of people of different ages. Thus, if the interaction of an actor with the audience may be established during performances, the interaction of a teacher with students must occur at the beginning of the lesson. An important aspect of pedagogical artistry is a teacher’s personality, the impact on individual students, organization of joint creative activities, consistent experiences related to overcoming certain difficulties, achievement of planned and sometimes unpredictable results. Pedagogical artistry requires skills of material analysis that students should

master, staging issues, identifying certain contradictions, finding ways of their overcoming. The teacher should involve students to this activity turning them from passive “viewers” into active accomplices of the action. In this sense there are similarities of acting, directing and teaching activities. A qualitative peculiarity of the lessons and performances is also common: according to one “scenario” (lesson plan) in each class its implementation is different, because when you implement pedagogical (acting-director) plan, there are situations that don’t defy previous prediction because related to the experiences of students – “spectators” who turn, provided creative guidance of teachers, into active “protagonists” of implementation of a pedagogical lesson plan.

Many researchers who have found similarities between teaching and acting skills (A. Makarenko, V. Honobolin, V. Kan-Kalik etc.), attributed to them developed imagination, attention, weighed emotion, reflection, mobility of nervous processes, speed of reaction in unforeseen situations and so on. To pedagogical artistry there can also be included teaching improvisation required at any lesson due to emergency situations that demand instant teacher’s reaction. In such situations, you need to consider the age of the students, especially the collective class, its socio-psychological climate, formal and informal leaders, the presence of joint opinions, class value system, which is supported by most students etc. It should be noted that in such situations the greatest responsibility is imposed on the teacher, because the effect of a pedagogical error is much worse than the actor’s mistakes.

In summary, it can be noted that teaching artistry is not intended to a teacher - artist training, but a teacher, who shows artistic quality in solving the educational problems in difficult situations of an educational activity. Teaching artistry allows emphasizing pedagogical interaction, making it an effective instrument of influence on the individual student, to establish a constructive dialogue with them, develop their creativity, customize the cooperation and interaction with peers, parents, teachers etc.

Long-term experience of our department for research teaching abilities of future teachers suggests that the most favorable period for this process is the stage of self-determination and early training. At this very stage professional and pedagogical orientation, system of pedagogical knowledge and skills are directed at solving the educational problems and situations begins to develop. During this period it is advisable to direct future teachers on the development of personal qualities that subsequently acquire pedagogical orientation and turn to professional. These are characteristics such as emotion, empathy, observation, ability to improvise and reincarnation, expressive speech etc. The experience of the outstanding teachers of the twentieth century such as P. Blonskiy and his followers, the organization of music studios, artistic speech, drama and other elements related to implementation of Performing Arts in general pedagogical training of teachers, contributed to the emergence of a whole galaxy of teachers-

masters of their craft, who enjoyed respect and love of their students and achieved good results in their careers.

The pedagogical artistry is most clearly evident in communication between teachers and students, there takes place an exchange of views in this process, a common point of view on the events of life is being formed, value orientations are being gained and realized and ultimately – the outlook. According to this, future teachers' training the ability to communicate is an urgent task of their training. In this pedagogical communication students have to master complex functions that are integrally linked with pedagogical artistry, namely, motivation, mobilization, attracting, facilitating, stimulating and synthetic [3, pp. 75-76]. Motivational function is carried out both in preparation for the lessons, and during their implementation, due to it future teachers are targeted at creative character of their own activities and activities of students; mobilization function is aimed at creating a positive major creative atmosphere in class, relieves tension between the teacher and students, sets up for success both in training and in teaching; through the implementation of the attracting functions students have a desire to communicate with the teacher both in the classroom and after school because they feel respect for him, trust, sympathy, and it encourages students to look at a teacher as a person, who they try to follow and establish trusting relations with; facilitating function provides interaction support, so that teachers and students are set to work, trying to achieve the best results in their work.

Stimulatory function is responsible for the development of creative activity both of a teacher and students, providing harmony of external and internal life position, which helps to produce the emotional pleasure of communicating of subjects of the educational process. Synthetic function stimulates emotional psychological unity of teachers and students, creates an atmosphere of collaboration, co-creation, and mutual enrichment. The joint multiplicative effect of these functions provides emotional training and education, contributes to the students, especially adolescents, own ideological position formation, the basis of which is the attitude to the world around us, that is mainly formed at this age due to emotions, emotional intelligence. As L.Vyhotsky noted, "emotion is an equally important agent just as thought... only knowledge passed through the feeling can be inoculated" [4, pp.105-106].

In summary, it can be argued that pedagogical artistry can be seen as the highest, acmeological level of an educational activity, taking on the characteristics of art and creativity. So, rightly, raises the question of the need for its targeted formation. In our view, the most appropriate is vitagene technology with holographic projection method, developed by A. Byelkin. The basis of this technology is the process of student's / students' life experience, which is regarded as vitagene information that is an individual achievement, learning, and is in a constant state of readiness to actualization in appropriate situations [5, p.117]. Updating of this experience is just used to organize the

educational process that A. Byelkin identified as a holographic approach, which refers to the consideration of the object under study, at least in three dimensions (projections), which provide a multidimensional process of disclosure and awareness of knowledge: vitagene projection facilitates updating of basic knowledge acquired by the learner, and still forms the basis for the assimilation of new knowledge; stereoprojection – is information coming from the teacher, based on vitagene information of students / pupils and holographic projection – information coming from a variety of sources: books, Internet, mass media, works of culture, science etc. The process of effective pedagogical artistry forming in this technology depends on taking inspiration from animate and inanimate nature, which provides these objects of human motivation, characteristics, feelings, due to which deep ties of the phenomenon are being studied and the provision to these phenomena of human traits reveals a series of emotional experiences that make the acquired knowledge more conscious and durable, as emotions reduce the intellectual and psychological stress and intensifying thinking activities of students, making them equal partners in the educational process. It encourages the subjects of learning to creation due to the emergence of striking emotional experiences, thus there occurs insight generating new ideas and hypotheses.

With years of experience, we can state that the forms of implementation of the above-mentioned technology are pedagogical CFI, educational quests, pedagogical dramatization.

Pedagogical CFI provides specific tasks of creative nature: presentation of teams by greeting the audience, the blitz survey, homework, final Song. All tasks must include the teaching content, for example: “Magical Pedagogy”, “Teaching Time Machine”, “Pedagogy of the future” and so on. Precondition of all tasks is creative and organizational activities of students on writing the script, conducting rehearsals, decorating the assembly hall etc. This activity helps firstly to rally the students of the group, and secondly, to attract creative artistic activities: dancing, singing, recitation, mime etc. An obligatory condition is also engaging of all (!) students to preparing to CFI. In addition to pre-prepared tasks inclusion to the programs of blitz contest gives the game a real excitement and unpredictability, since it requires an instant reaction and a sense of humor as important indicators of creative thinking. As the number of hours in the course of pedagogical skills is constantly decreasing, and some educational institutions generally excluded it from the program, it can be argued that the preparation for a pedagogical CFI that lasts 2-3 months in extracurricular time, promotes teaching artistry. In the process of CFI preparation we also watched the birth of an interesting tradition - the voluntary contenders preparation by senior students who helped in conducting rehearsals, staging dances, songs etc. Such affinity of “student’s generations” also contributed to the formation of pedagogical artistry.

Equally effective form of vitagene technology implementation of pedagogical artistry forming is quests that also cause interest of future teachers. To drafting quest tasks we considered expedient to involve postgraduate teaching departments. The task included the presentation of business card team, solving crossword teaching through which theoretical knowledge of pedagogy has been tested, a match between the statements of prominent personalities and their teachers, conducting a lesson fragment in specialty by students of grades 5-8 who were invited from schools and had the right to give an additional score to students who gave the most interesting “lessons”. Also, the quest tasks included writing an essay in which the method of animation of animate and inanimate objects has been used, such as a tale “The Angle Adventures in the Triangles’ Country” or “What does a Teacher’s Red Pencil Dream of?” The activity of students in the writing of these works helped to develop their imagination and creative thinking as an integral part of teaching artistry. The research conducted during 2013-2015 years, convincingly demonstrated that the students of the experiment groups that were involved in the aforementioned forms of pedagogical work on formation of artistry showed in the final stage better results than the control group students. At the first stage (2013-2014 years) to the experimental group (EG1) there have been attracted 44 2<sup>nd</sup> year students of Physics and Mathematics department (PhMD), who expressed their desire to participate in the preparation of pedagogical CFI. The control group (CG1) – comprised 41 student of the same faculty who did not participate in this work. At the second phase (2014-2015 years) 45 students of 2<sup>nd</sup> year of PhMD included to EG2 volunteered to take part in the pedagogical quest, and 47 students of the 2<sup>nd</sup> year of the same faculty made up the CG2group. Also there have been involved at this stage 18 undergraduates of PhMD who created tales according to vitagene technology by using holographic projection method in their specialization.

We intentionally conducted the study related to the teaching of artistry in PhMD, because the vast number of hours is given to mathematical and natural cycle objects, whereas the humanities percentage is much lower than in other departments: musical and educational, art and graphics etc. The study used methods of observation, dramatization, role-playing games, and a set of diagnostic techniques to determine the level of formation of teacher personality traits that determine the pedagogical foundations of artistry [3, pp. 219-224], in particular the questionnaire for the study of teaching artistry perception, the scheme for the diagnosis of a teacher’s artistry by Z. V. Vaganova, reflexive propensity questionnaire for pedagogical intuition etc.

Processing of the results showed that at the initial stage the overwhelming number of students from EG1 and CG1 showed mainly low (respectively 66% and 63%) and average results (29% and 32%), only 5% of students showed a high level of formation of this phenomenon. Following the first stage of the experiment related to the conduct of the pedagogical CFI the performance in the

experimental group (EG1) improved significantly, 6 students (14%) demonstrated a high level, the average reached 30 students (68%), 8 students (18%) remained on the low level. Instead, CG1 students changes were minor: the number of students who were at a high level has not changed - 5%, slightly changed the number of students who showed an average level of formation of pedagogical virtuosity - 16 people (39%), so the number of students remaining on the low level, has reached 23 people, or 56%.

The second stage of the experimental work involved the preparation and educational quest conduct. At this stage of the quest before the teaching we received the following results: 3 students (7%) demonstrated a high level of formation of pedagogical artistry; 42%, or 19 students reached the middle level and 51% (23 people) were classified as low. These are the students (EG22), who participated in the educational quest. After the quest we got the following results in this group (EG2): 11% -5 people have reached a high level; 58% -26 persons of medium and 31%, i.e. 14 students remained on the low level.

The results of control group diagnostic (CG2) are as follows: a high level included 4% (2 students), the same number remained on the final stage, the average level was 39% (16 people) - became 40% (19 students), the low level comprising initially 57% (29 students) - became 56% (26 people). As we see there have been no significant changes in this group. We note that major changes have occurred in EG1. So we can conclude that the most effective way of pedagogical artistry formation is during the preparation and conduct of educational CFI because this training provides longer and contains more varied types of work. Also note the efficiency of undergraduates in creating stories using the holographic projection method, which they may later use in their teaching, but it needs more detailed study in terms of pedagogical artistry formation of high school teachers and determines future aspects of our work.

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