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**ROLE OF AESTHETIC AND ARTISTIC CULTURE IN**  
**STRUCTURE OF TEACHER'S WORLD OUTLOOK**

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***Abstract***

The problem of formation of world outlook of the teacher is considered as a problem of finding technologies for this process. However, as our research showed, in modern pedagogical science there is no single reasonable understanding what the outlook of the future's teacher is. In this article the problem of the future teacher's world outlook components is determined. The role of artistic and aesthetic culture in structure of outlook of the teacher is revealed. The leading approach to solving the problem is the learner-centered approach. The main research method is a comparative analysis of pedagogical phenomena in a historical context and pedagogical design. As a result, the components of the teacher's artistic and aesthetic culture were revealed, their role in the structure of the world outlook was shown, technologies of the formation of artistic and aesthetic culture were developed on the basis of the school of theatrical art. This article can be useful to teachers of higher education institution in training of future teachers, in the conditions of a bachelor degree, a master's degree and additional professional education.

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**Keywords:** Theatrical pedagogics, individual style of activity, pedagogical outlook, professional world outlook, based-problem learning, biomechanics.



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## **1. Introduction**

The relevance of this article is defined that a great number of scientists note that the main problem of modern pedagogics is forming of emotional and sensual sphere of students and their valuable orientation (Glotov, 2013). The connection between pedagogical culture and teacher's world outlook is indisputable. When the world outlook is forming it is necessary to admit the cultural subsystems: aesthetic and artistic cultures. The artistic culture makes the basis of the relations between the subject and the art object. The aesthetic culture harmonizes the emotional aspect of the subject's act of creation and its meaning. Based on this, it's important to understand the world outlook as a system of beliefs that's need to be supported by humanistic and moral values among which the special place belongs to aesthetic and artistic values (Akhiezer, 2002). They not only form the structure of the teacher's world outlook, but also develop the way of thinking and activity, allow the teachers to expand axiological representations about the educational subject and, of course, to understand proper significance of pedagogical profession and its mission (Pelipenko & Yakovenko, 1988). So, it is logical to consider the aesthetic and artistic culture of the teacher as a system which reproduces essence and integrity of the person in coordinates of world cultural heritage taken in complex of the art objects and the acts of creation (Gun, 2011).

## **2. Problem Statement**

Consequently, the problem of forming the world outlook of modern teachers on the basis of the achievements of world artistic culture and aesthetic values arises. In that case it increases the effectiveness of its professional and creative activity.

## **3. Research Questions**

This article answers the questions:

1. What is the modern teacher's world outlook?
2. What is the role of artistic and aesthetic culture in the world outlook of a teacher and his professional activity?
3. How to reflect the artistic images and creative acts necessary for the work of the teacher in the structure of his professional education?

## **4. Purpose of the Study**

The purpose of the article is to show that artistic and aesthetic culture of the teacher plays a fundamental role in formation of professional and world outlook of the teacher and it can be formed on the basis of theatrical technologies.

## **5. Research Methods**

### **The object**

It is necessary to understand the world outlook of the modern teacher as the belief system needing a support on humanistic and moral values from which artistic and aesthetic values are especially stood out.

The world outlook and its features form individual style of pedagogical activity and also determine the choice of the methods and tutorials allowing the teacher to create the comfortable atmosphere of teaching and educational process. And though a great number of scientists admit various separate components which are necessary in activity of the teacher, however definition of outlook of the teacher as complex self-organizing system is noted only by some (Nicolis & Prigogine, 1971). And the role of artistic and aesthetic culture in structure of world outlook and formation of its valuable basis is not considered at all.

The artistic and aesthetic culture of the personality represents a world outlook construct which includes hierarchy of art values on the basis of moral systems and installations, the art and aesthetic attitude towards reality and to itself (himself) and also knowledge and abilities in communication and interaction with the culture of society and the culture of other persons (Kuznetsova & Bystritskaya, 2017a, 2017b).

Thus, artistic and aesthetic culture is included into basic structure of outlook of the teacher according to any of the existing classifications. The structural and dynamic essence of artistic and aesthetic culture of the teacher is represented by an artistic image and the act of creation

The image in this context should be understood as an individualized, mobile aesthetic reflection of objects and processes of reality in the consciousness of the subject. Based on this understanding of the image, it can be concluded that each subject has an individual understanding of the image of the words, actions, and artistic acts. The most important here is the moment of aestheticization of individualized images, which is fully contributed by the mechanisms of theatrical pedagogics.

Valuable orientation is given to an artistic image by outlook of the author and the function of the work which is implemented in creative actions (acts). Ivanov (2002) writes that “artistic action is a spiritual but practical act which stands at the beginning of the subject’s purpose-making and sets the complete image of a purpose in a system of human activity and next connection between the internal spiritual acts of subjects (p. 78)”.

It becomes obvious that formation of artistic and aesthetic culture of the teacher as basis of his world outlook is impossible without attraction of different types of art. The authors of this article chose technologies of theatrical pedagogics for realization of the specified process which were not applied earlier for improvement of outlook of the teacher. The theatrical pedagogics is a science about the education and trainings by an images and acts of creation.

## **6. Findings**

The program of formation of art and esthetic culture of the teacher by means of technologies of theatrical pedagogics includes the educational module which can be realized in the system of training of bachelors, masters and teachers in the system of additional professional education. The educational module includes the following disciplines:

1 block, allowing to master theatrical technologies on the basis of the contents and methods of the teacher’s professional activity: ‘Theatrical pedagogics’, ‘Pedagogical virtuosity’, ‘Theatrical skills of the teacher’;

2 block, allowing to update, develop and correct the professional culture of the teacher during the pedagogical communication with use of technologies of theatrical pedagogics: ‘Diagnostics of styles of

interpersonal interaction', 'Pedagogical communication', 'Practical work of interpersonal interaction', 'Public performance';

3 block, directed to formation of humanistic outlook of the teacher and pupils on the basis of identification and development of their talents: 'Social and pedagogical work with exceptional children', 'Development of personal resources'.

The authors selected the following technologies of theatrical pedagogics for the most effective realization:

### **1. K.S. Stanislavsky's technology in the context of problem-based learning**

The Russian psychological theatre under the leadership of Stanislavsky and Nemirovich-Danchenko (Stanislavsky, 1951, 2009) arose during an era which we call the Silver age; this time is characterized by flash of spirituality, creative activity and search. Now society endures the same situation, as at a turn of last century. During this period there is a group of outstanding teachers, and the period became the most active in development of technologies of training. Traditional form of education gives way to the author's concepts and the ideas which are guided by personal development. Stanislavsky (1951, 2009) refused traditional methods of training of actors, because to show on the stage 'life of human spirit', original art of experience and transformation, to avoid stamps and templates, it is necessary to find your own right health, as well as in work of the teacher.

Studio work of Stanislavsky (2009) was always an amazing workshop, experimental laboratory of education and training of the high-spiritual actor capable to improvisation and introspection of his own creativity.

*The actor has to look (and not only to look, but also to be able to see) fine in all fields of personal and others' art and life. He needs an impressions of good performances and actors, concerts, museums, journeys, good pictures of all directions, of the most left to the most right as nobody knows that what will excite him and will open creative hiding places. (Stanislavsky, 2009, p.34)*

### **2. Meyerhold's biomechanics as a technology of traditional training**

Meyerhold (1998) as a director, making performances, was not happy with physical abilities of his troupe, and sincerely was surprised that, for example, Vera Fiodorovna Komissarzhevskaya does not possess her own voice. However, only highly spiritual personality can "live" in "biomechanics" as she involuntarily realizes the prime target of the activity – realization of a director's plan during the performance – therefore trusts the director. "Studying of primitives is only a right way to comprehend value of the scenic drawing" (Meyerhold, 1998, p. 68).

The director defined the biomechanics purpose – to find with its help means of expression for the embodiment of the aesthetic principles of the symbolism dominating then in the conditions of scenic action. The technology of an image creation is the key. Qualification of the actor is always proportional to number of the combinations which are available for him in a stock of receptions (Kuznetsova & Bystritskaya, 2016). This statement is not less relevant for the teacher. The number of receptions and the technics which the teacher owns significantly affects efficiency of his activity. Thus, versatile (разнообразный, многосторонний) and rich material is also necessary for the solution of necessary problems of teacher's

training. The teacher himself is that material of his own plans. Just as Meyerhold suggested the actor to seize mechanic – physiological processes of his own body, ‘to know himself in space’, and the teacher should keep his tool (body) in a constant tone, using own reserve of technical material for the solution of teaching and educational tasks (Meyerhold, 1998).

### **3. The technology of stage-by-stage (phased) formation of an image of Chekhov – Galperin (Galperin, 1998; Chekhov, 2007)**

Nevertheless, there is an educational technology including the traditional principles and postulates of the developing training, and theatrical technologies integrating in itself an achievements of the previous drama schools, and appeared as a result of a reflection of potential of the previous theatrical technologies – technology of stage-by-stage (phased) formation of an image of the teacher by Chekhov – Galperin.

For the formation of an effective actions of the teacher the technology of stage-by-stage (phased) formation of intellectual actions of Galperin (1998) must be considered. The fundamental idea of this theory is action, the act of creation as a unit of any human activity. Galperin's theory relies on the doctrine about interiorization. Interiorization is a process of transformation of external subject activity to internal, mental activity, formation of intellectual structures of mentality by means of assimilation of external, social reality.

The reflection of this technology in the theatrical world is the technology of formation of the actions and skills of Chekhov (2007). It offers a phased formation of actions, based not only on the physical, but also on its psychological basis with the help of creative improvisation. As a matter of fact, in the pedagogical world these ideas were set forth by Galperin (1998) after the death of the great master of the scene. It is important to note that teacher's improvisation is not only the highest point of his mastery, but also his own creativity, which increases the efficiency of his work.

The teacher must abstract his activity from himself, especially the lesson, because it is a non-household activity, therefore, aestheticization of this activity is necessary, as the everyday consciousness is at odds with the creative (Kuznetsova & Bystritskaya, 2017a, 2017b).

The basis of Chekhov's theory is a psychophysical action as a unit of any creative activity. Chekhov allocates six ways of rehearsal which are similar to the stages of formation of the work with images reflecting aspects of artistic and aesthetic culture of the creator. It is necessary both for teachers and students; therefore Chekhov's technology is similar to technologies of the developing training. If we compare the theory of the stage-by-stage (phased) formation of Galperin (1998) and the theory of the formation of the psychophysical actions of Chekhov (2007), then we can conclude that the teacher can learn to master the improvisation, which becomes a quality of his personality and contributes to the formation of the creative subjectivity of the teacher.

### **Discussion**

Studying the technologies of the image creation has a professional and personal meaning for a teacher, because an intellectual image contains a major part of his pedagogical activity. In that case it's important to admit the point of view of a professor Rubinstein (1998), “The world of images is an essential component of the internal human life, a result of his individual experience of acceptance and transformation of information” (p. 55). This fact underlines not only the important meaning of forming the content of

pedagogical activity, but also the meaning of the teacher's world outlook. Yakimanskaya (1985) also confirms this statement and defines the process of thinking in the images an essential component in all human activities without exceptions, no matter how developed these activities are. She came to a conclusion that training by the images is necessary, because on their base new images and concepts are formed. That is the main value of pedagogical activity.

The leading psychologists admit that the special role in the mechanism of regulation of human activity belongs to subject's ability to compare images appeared in that activity. The teacher's ability to compare images allows him to find new interpretation of the old shapes and use a non-standard approach to the training by means of the visual thinking and the acts of creation realizing them in the individual style of pedagogical activity. Exactly due to the subject's ability to generalize the concepts it was possible to say about the 'cultural revolution in minds' - the first step to join the subject in global cultural space (Akhiezer, 2002).

The artistic and aesthetic culture mainly consists of the artistic images, but not all the images are artistic. The artistic image is defined by its aesthetic purpose and, especially, aesthetic features: comic and tragic, sublime and low, fine and ugly. There is a unity of objective and subjective, individual and typical in the artistic image. Besides, it reflects public and personal existence. In other words, the artistic image is a generalized reflection of a human life, transfigured by an aesthetic ideal of an artist – a quintessence of a cognizable reality.

The mechanism of development of the interaction of the culture of the subject with the culture of society is valid for all types of cultures that characterize the subject, especially for the teacher who sets the guidelines for such a dialogue of cultures to his students.

## **7. Conclusion**

The theoretical basis of an influence of the theatrical technologies on the artistic and aesthetic culture of future teachers was approved during realization of a discipline 'Theatrical skill of the teacher', which is included in the educational module 'Theatrical Pedagogics' at faculty of physical culture and sport at the Minin university and received the most unexpected positive results. Students were shown how to use theatrical technologies in the development of their own cognitive abilities, as well as in screenwriting and directorial aspects. Students joined in specifics of a psychophysical training very quickly and also felt its utilitarian value in formation of collective, ways of self-organization and a role of artistic and aesthetic taste in professional activity.

The criteria of the formation of the artistic and aesthetic culture of a teacher as a subject of a sociocultural space are the following aspects, which showed themselves in the structure of all types of pedagogical activity:

1. The ability to self-development and self-education – allows the teacher to overcome unavailability to self-development;
2. The ability to diagnose the culture of other individuals in communication, interaction and activity – allows the teacher to analyze his own activities, activities of other individuals, and evaluate the form and content of its components of activity;

3. Visual (figurative) thinking – stimulates the teacher to exercise imagination, allows him to search for a creative approach to his activity, to carry out creative reflection;

4. Emotional response (empathy) – on the basis of appealing to images, creates a positive background of pedagogical communication.

As the research showed, the subject teacher manifests itself in the ability for self-development and self-education through the formation of ideas about the key theories of his subject area in his pupils.

In work of the subject with image it is possible to distinguish three main stages:

### **1. Reading and memorizing**

At the first stage there is a primary reaction of the subject to an image in the space surrounding it – emotional and intellectual. Next, the subject attempts to mechanically repeat when the emotional sphere is turned off, in order to appropriate the image through physics (mechanics). However, memorization occurs due to the development and attribution of image properties (biomechanics).

Meyerhold's (1998) biomechanics is more conducive to this stage of working with images than Stanislavsky's technology and works on technic, than on the contents. 'Not an image, but a reserve of technical material'.

### **2. Saving**

At the second stage it is necessary to check utility of the appropriated image, to check all its properties in activity. The subject needs to answer a number of questions: what is in front of me? In what conditions does it work? What purpose does it work for? What is my personal motivation when using? In case of the answer to all these questions the subject keeps or deletes this or that image. In the case of the answer to all these questions, the subject retains or deletes one or another image.

According to Stanislavsky's technology the offered circumstances and adaptation to them will also be a problem which needs to be overcome. During the solution of a contradiction there is an authentication of an image.

### **3. Accumulation and formation of hierarchy**

At a final stage the subject is capable to work with already selected full-fledged images: can combine them among themselves, remake at discretion, proceeding from personal needs – to improvise, creating individual style of pedagogical activity.

The theatrical pedagogics as a subject includes theoretical and practical aspects of formation of artistic and aesthetic culture of students by means of the images taken from surrounding reality. Technologies of theatrical pedagogics act as mechanisms of formation of art and aesthetic culture of the teacher which in turn acts world outlook as the organizing type of culture defining individual style of pedagogical activity, the choice of methods and tutorials allowing the teacher to create the comfortable environment of teaching and educational process.

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