

and only in that way, which implements all three types of development, the central of which (and essential in this sense) is self-development" [3, p. 183].

As for the similar features of the educational space and the educational environment, both terms are fixed on the environment in which the educational process takes place. At the same time, the educational space can be interpreted as external one in relation to this process, and the educational environment as internal one. Consequently, the educational space of the country is formed from the totality of the educational environments of individual educational institutions, which means the educational environment acts as an element of the educational space. Today we can talk about a single educational space as a set of all subjects participating (directly or indirectly) in educational processes. Within the framework of this study, we adhere to the widespread study of the formation of socio-cultural space, therefore, further we will focus on the educational space and its role in the development of socio-cultural competence among students of legal specialties.

Conclusion. Thus, having studied the definitions of the concept, we believe that the educational space of an educational institution aimed at the formation of socio-cultural competence among students (socio-cultural educational space) should be understood as an internal system, the elements of which in interaction are aimed at the sociocultural reproduction of a person, the formation and development of his personality. It is necessary to understand that such formation takes place in various planes, the development of each of them in symbiosis makes it possible to create a single socio-cultural space both in the educational institution as a whole and in particular faculties. In our opinion, such planes can be considered as special zones with a social and cultural impact on the student.

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ACTING SKILLS AS A COMPONENT OF A TEACHER'S PROFESSIONAL ACTIVITY

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Education of the XXI century focuses on free development of a person, creative initiative, independence and competitiveness. In modern conditions of education development, special attention is paid to a highly professional teacher who possesses not only the ability to self-development and self-improvement, the creation and transfer

of values, but also a highly developed creative potential. A modern teacher integrates spiritual, moral, aesthetic and intellectual culture. That is why so much attention is being paid to the issue of a modern teacher training, especially in the works of national scientists such as E.V. Gelyasina [2] and N.A. Rakova [5].

The professional roles a teacher should perform today, and consequently master them during the period of professional training actualize the task of forming his acting skills. Therefore, the purpose of this work is to identify the content and structure of the teacher's acting skills, which allows him to solve professional tasks qualitatively.

Materials and methods. The author uses methods of comparative literature analysis, theoretical analysis and methods of pedagogical design. The material was bibliographic sources of a pedagogical nature, as well as some texts that are thematically close to the mentioned problem.

Findings and their discussion. Pedagogical mastery requires a teacher to manifest certain qualities in the process of interacting with students that make his profession akin to acting and directing. Such qualities include observation, attention, imagination, fantasy, sense of time and space, sense of rhythm and plasticity, emotionality, etc. Without them, it is impossible for a teacher, as well as an actor, to achieve an optimal result. According to the Great Russian Encyclopedia, acting separately is "...a professional creative activity in the field of performing arts, consisting in the creation of stage images (roles), a type of performing creativity" [1]. The work of N.V. Kondratieva "The use of acting skills by an educator in the pedagogical process of preschool education" has a very precise definition what acting skills are in the pedagogical profession and why they are needed: "The acting skills of a teacher in its structure include the same elements as the skills of a theater actor. Ways and means of achieving acting skills are considered in the works of the famous theater director and teacher K. S. Stanislavsky. In his opinion, an artist should move well, possess special facial expressions and gestures, breathe correctly, have a rich imagination, be able to communicate with different people, etc." [3]. These skills are important components of pedagogical skills, so attention must be paid to their formation in the process of teacher training. Along with this, an important role in the formation of the teacher's acting skills is played by the development of perception, memory, attention, thinking, imagination, etc.

To identify the content and structure of the acting skills of a teacher, let's compare the professional pedagogical activity and the theatrical activity of an actor in general terms. Theatrical and pedagogical activities have a number of common features: creative nature, publicity of the activity, group nature, limited time, fundamental incompleteness of the communication process. The teacher in the lesson is a screenwriter, a director, and an actor in one person. At the stage of preparing a training session any teacher thinks over his lesson scenario and thus performs the role of a screenwriter. Pedagogical activity is connected with the director's activity by the need to "breathe life into the lesson" by realizing a creative idea, solving all the tasks set, fulfilling their expectations and the expectations of children.

According to N.A. Neudakhina, the key similarity of acting and teaching activities lies in the presence of a super task. A super task for an actor is "the level of human mental activity uncontrolled by consciousness in solving creative tasks" [4, p. 190]. The super task is a "source of energy" that determines both the behavior of the actor and the behavior of the teacher. The second feature of similarity is designated by N.A. Neudakhina as

"the truth of life". Lies, falsehoods, approximations should be allowed neither in pedagogical creativity, nor in the play of an actor. Successful pedagogical and acting activities presuppose that the teacher and the actor have similar abilities. They include the ability to regulate one's well-being, to manage it; the ability to "win" the audience and control it; to own one's own voice, it is advisable to use gestures and facial expressions; the ability to transform, feel, experience, emotional impact.

Studying the system of K.S. Stanislavsky, we can conclude that there are many similarities in theatrical and pedagogical art. According to this system, a modern lesson is realized through a focus on a super-task, has a plot-dramatic outline, obeys the law of the "emotional curve" and requires the preparation of artistic details. A teacher and an actor should know and feel the audience, understand who needs to be guided, who needs to be helped first of all. It is vital for both a teacher and an actor to know and understand the "basics of human reactions" depending on age, gender and professional orientation.

Analyzing the activity of the teacher in the lesson as elements of the teacher's creative feeling, we can name the following: teacher preparation for the lesson, familiarity with the educational material; incentive; desire to create; understanding of the whole class, each student, as well as their actions in relation to them; dividing the lesson into "pieces" united by a common pedagogical task, the appeal of this task; weakening of muscles, training of attention circles.

Conclusion. The problem of the formation of pedagogical skills in science is given a rather significant place. However, the interpretation of the concept of "pedagogical skill" in scientific and pedagogical works differs in its diversity. Today there is quite a lot of literature linking pedagogical skills with acting. However, few sources give a concrete idea of the acting skills of a teacher. Nevertheless, acting is the main and significant element in the professional training of a teacher, especially if the teacher strives to become the best in his field. But it is important to draw a clear line between the stage and the place at the blackboard; between the audience of different ages and between the children of a homogeneous group; between acting for the pleasure of a viewer and acting for the sake of upbringing and education. Thus, the content and structure of the teacher's acting skills practically does not differ from the skills of the actor himself, but the teacher is more responsible than the actor.

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