

Students' Multilevel Artistic and Pedagogical Communication Mastering

Lidiia LYMARENKO¹,

Nataliia HUNKO²,

Tetiana KORNISHEVA³,

Mykola PICHKUR⁴,

Olena SHEVTSOVA⁵,

Alina CHEKHUNINA⁶

¹ Doctor of Pedagogical Sciences, Professor of the Department, Head of the Department of Cultural Studies. Kherson State University, Faculty of Culture and Arts, Kherson, Ukraine, theatre20@meta.ua

² Candidate of Pedagogical Sciences, Associate Professor, Head of the Department of Vocal and Choral Sciences. Kherson State University, Kherson, Ukraine, natali.diez32@gmail.com

³ Candidate of Art Studies, Associate Professor, Deputy Dean for Educational Methods and Practices. Kherson State University, Kherson, Ukraine, kornishevat@gmail.com

⁴ Candidate of Pedagogical Sciences, Associate Professor, Professor of the Department of Fine Arts, Pavlo Tychyna Uman State Pedagogical University, Uman', Ukraine, pmo65@ukr.net

⁵ Doctor of Philosophy, Associate Professor, Department of Music Art and Choreography, Volodymyr Vynnychenko Central Ukrainian State Pedagogical University, Kropyvnytskyi, Ukraine, egorbenko95@gmail.com

⁶ Candidate of Art Studies, Assistant Professor, Department of Instrumental Performance, Kherson State University, Ukraine, theatre20@meta.ua

Abstract: The article substantiates the feasibility of introducing student theatre in the professional training of future teachers on the basis of generalizing the experience of theatre pedagogy. The hypothesis of the study was based on the assumption that the professional training of future teachers of any direction will be more effective and efficient, if students master the multi-level artistic and pedagogical communication within the activities of student theatre. The hypothesis was confirmed as a result of the research in which 335 student theatre participants from 10 Ukrainian universities took part. The student theatre is considered as a form of art and pedagogical activity, oriented on personal development, self-development, and improvement of creative abilities of future teachers, formation of professional self-sufficiency by means of multilevel artistic and pedagogical communication in the system of higher pedagogical education. The characteristic features of the phenomenon of “artistic and pedagogical communication” are analysed and considered in two conceptual meanings: artistic and pedagogical. The multi-level artistic and pedagogical communication of the student theatre is defined as the interdependent process of professional training of future teachers, which integrates the internal and external interaction of subjects of artistic and creative activity. The characteristics of the levels of artistic and pedagogical communication are divided into: contemplative-oriented, creative-performing, artistic-active, and art studies. The article gives a determination of criteria and corresponding levels of mastering of multilevel artistic and pedagogical communication by future teachers.

Keywords: *professional training, future teacher, theatre pedagogy, student theatre, multilevel artistic and pedagogical communication.*

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1. Introduction

One of the tasks of the education system is the development of a creative personality, a citizen with creative thinking, capable of conscious self-improvement throughout life, communication with other cultures, transformation of the reality into the laws of beauty that meet the needs of the present and the future.

Higher pedagogical education is intended to realise this important task by training pedagogical staff capable of transforming the educational space in the context of European standards. The objective need of the society is the competitiveness of the teacher in the domestic and world educational market, which requires him a high level of professionalism, mobility and culture, communicative and spiritual interaction, continuous personal development and self-development, possession of the latest technologies of learning, methods, tools, based on subject-subject interaction.

We strongly believe that an effective form of realization of theoretical and practical foundations of theatrical pedagogy is student theatre, aesthetically by its nature, whose artistic and creative activity of participants is aimed at forming socially significant creative qualities of the teacher's personality. The introduction into the system of professional training of future teachers of the student theatre, as an extra-auditory component of a holistic and specific form of artistic and pedagogical activity of students, is one of the ways that provides the formation of personality not only by the information content of the subjects of study, but also by the knowledge that is opened to the subject their practical mastery. Considering the student theatre in the educational process of institutions of higher education as a form of artistic and pedagogical activity, we became convinced that the theatre provides the creation of favourable conditions for becoming a teacher's creative personality, enriching his professional experience, developing multi-level artistic and pedagogical communication.

The hypothesis of the study was based on the assumption that the professional training of future teachers of any direction will be more effective and efficient, if students master the multi-level artistic and pedagogical communication within the activities of student theatre.

The general hypothesis is specified by one of the partial assumptions, which represents the key issue of research work: the preparation of future teachers in the conditions of student theatre will be more effective if the approaches to the organization of educational work will provide a consistent and systematic mastery of students of relevant knowledge, abilities and

communication skills, which are necessary for carrying out the pedagogical activity of the teacher.

2. Analysis of recent research and publications

The analysis of the scientific literature on the outlined problem shows that at the present stage of functioning of the higher school the art of theatre gains the particular importance. Scientists from different countries are exploring different areas of the usage of theatre arts in the system of professional training of specialists. Thus, the article by De Castro (2017) is devoted to the involvement of improvisational theatre in the process of mastering French by foreign students. The research presents “Bilingual Drama Workshops (Seminars)” organized by UPEC. The French scientist's experience has been successful and can be used by educational institutions to teach foreign languages to others.

Scientists Cardenas-Rodriguez, Terron-Caro, and Monreal Gimeno (2017) in their teamwork analyzed the process of introducing social theatre as a methodology of participation for the development of intercultural competences at the University of Pablo de Olavide (España). The authors emphasized the importance of using teaching methods that promote creativity and transform students into active participants in public life.

An article by Walker (2018) examines the cultural practices presented in radio-improvisation classes for immigrant students. The article by McKinley-Hicks (2020) describes the results of studies of how middle school students responded to a specially designed theatre piece devoted to youth issues. The study by Anta, Uria, and Morales (2016) shows a positive impact on the development of communication among young spectators of a theater play.

Zamfirov and Leontiou (2018) examines non-formal learning methods for students in the Republic of Cyprus. Authors, in their pedagogical practice, turn to art, in particular, music, theatre, photography. A special place in the study is given to communication technologies.

Ponzio et al. (2018) created an unusual course called “Communicative Science” to help students develop the ability to inform about their researches clearly and accurately, emphasize their value and relevance to different audience. The design of the course included lessons supplemented by improvisation, videos and ample opportunity for students to practice and gain constructive feedback in a professional environment.

British researchers Bird and Tozer (2018), within a research paper, have argued for the effectiveness of their teaching practice using theatre

tools, which reveal new professional facets of teachers. The authors argued that the art of theatre in the educational process allows us to broaden our understanding of the role of the teacher and his influence on students.

Taking into account the experience of European countries, Canada and the USA, Russian scientists Gabitova, Shayakhmetova, and Beysembayeva (2018) have done an experimental test of the effectiveness of dramatic techniques in the development of students' communication skills. At the conclusion of the research, a post-test analysis showed that the usage of techniques such as applied drama, readership, screenplay and theatrical drama contribute to the development of rapid thinking, creativity and emotional expressiveness.

The article by Burroughs and Muzuva (2019) gives an analysis of the work of dramatic seminars using techniques from the Theatre of the Oppressed (a theatrical technique created by Brazilian director Augusto Boal) to foster awareness of the complexities of intercultural communication that students of minorities may face. The workshop facilitates insight into the nuances of culturally informed values that differ from dominant UK values. The authors emphasize the positive use of theatrical techniques and methods as a proactive pedagogical approach to the education of ethnic minority students, and the development of intercultural communication skills of future social workers.

The Work of American Scientists Garcia Crifasi, and Dessel (2019) revealed one of the pressing problems of training – creation of a safe, favourable space for training in order to develop free expression of one's own thoughts, judgments of each participant in dialogic communication. To solve this problem effectively, the authors used two approaches – intergroup dialogue and Theatre of the Oppressed. Intergroup dialogue offers a systematic method of ensuring psychological comfort, mastering social identity, participating in hot topics and finding like-minded people. The technique of the Oppressed Theatre presents communication as the most important mean of creatively revealing sensitive topics. Analysis of the research data showed that students have increased self-reflection and perception of life prospects.

Noteworthy is the study of American scientists Kisida, Goodwin, and Bowen (2020), which substantiate the teaching of history through theatre, the impact of art integration on students' knowledge. As a result of the implementation of an experimental program that filled historical content with theatre, students demonstrated an increase in history, interest in studying, compassion for historical events, interest in the performing arts. This program makes it possible to gain valuable educational benefits through

art and partner based learning partnerships between educational institutions and arts organizations.

A number of studies focus on the use of theater play skills in training healthcare professionals: postgraduate GP trainees (Forde et al., 2020), physical therapy students (Dennis, Parry, Miolin, Mercer, & Furness, 2019), dental undergraduate students (Himida et al., 2019), undergraduate pharmacy students (Jacob et al., 2019), pediatric students (Neilson & Reeves, 2019), nursing students (Webster, 2019).

The study by Benjamin and Kline (2019) found that in the training of specialists in tourism and hospitality, improvisational theatrical games can help strengthen students' communicative competence.

Thus, it can be stated that at the present stage of the development of professional education, the art of theatre, due to its unique capabilities, is of particular importance in the training of specialists in different countries of the world. However, the problem of students' mastery of multilevel artistic and pedagogical communication in the conditions of the student theatre in the system of higher pedagogical education remains insufficiently studied and needs further scientific development.

3. Research methodology

3.1. Theoretical foundations of polyfunctionality of student theatre activity in professional training of future teachers

The purpose of the article lies in theoretical justification, development and experimental testing of the author's program of mastering future teachers by multilevel artistic and pedagogical communication within the activities of student theatre.

The effectiveness of the multifunctional model (Fig. 1.) is based on pedagogical (educational, developmental and educative) and theatrical-artistic (cathartic, suggestive, aesthetic, communicative, converting and informational) functions aimed at forming the stage-pedagogical action of future teachers in three main areas of work: organization of educational process through training technologies; formation of artistic and creative environment; development of the aesthetic experience of the student, which, in turn, contribute to the acquisition of multi-level artistic and pedagogical communication by the participants of the student theatre.

The generalization of the performed work about substantiation of the multifunctional model of student theatre activity confirms that its essence lies in the systemic vision of multilevel artistic and pedagogical

communication, which is a determinant of multilevel influence on the future teacher in the conditions of student theatre functioning.

Undoubtedly, communication is clearly embodied in the activities of student theatre, where are dramatic works, their verbal interaction that obeys the laws of artistic logic is the basis of operation.

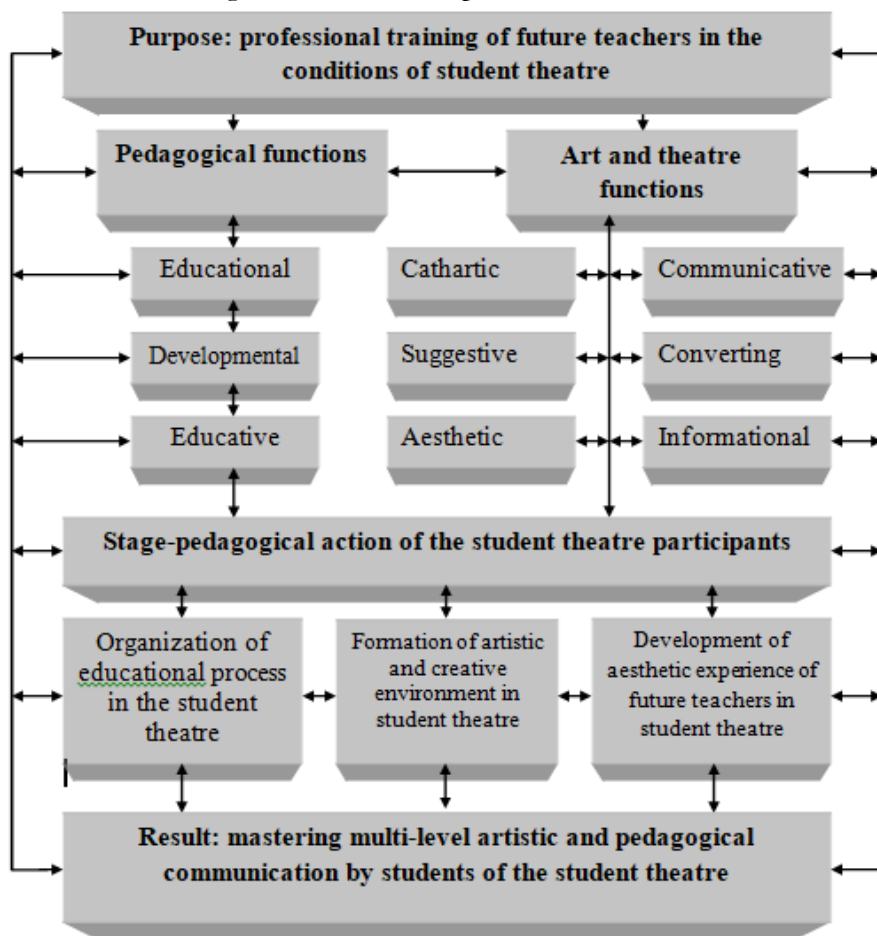


Fig. 1. A multifunctional model of student theatre activity in the system of future teachers' professional training (source: authors)

According to our belief, mastering the participants of the student theatre by communication of a work of art (intonation diversity, logic, and rhythm) contributes to the formation of professional and pedagogical communication. The peculiarities of interaction between the teacher-leader and the students within the student theatre, due to the specifics of the

theatre arts, require them to master multilevel artistic and pedagogical communication, which is considered in two conceptual meanings: 1) artistic; 2) pedagogical (Fig. 2.).

Artistic communication in a student theatre is seen as a form of interaction between the artistic image and the student theatre participant, as a transfer to the scene of dramatic events and phenomena, interpersonal relationships of people in the context of a particular life situation. The result of such interaction is a deep artistic understanding of the work, not only by the student actors but also by the spectators, which underlies dialogic communication. Theatre gives a work of art a stage, not through story, but through action. The most important artistic means of expression that is introduced to the drama theatre is the word (verbal action), the text through which communication occurs, as an interdependent process of play and contemplation, the interaction of performers, spectators and the stage space.

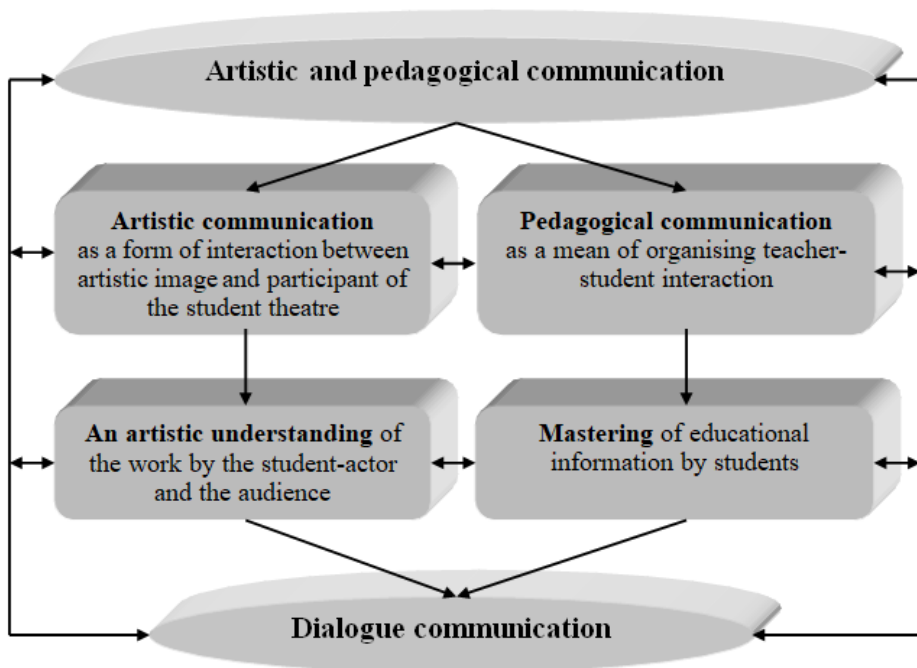


Fig. 2. Artistic and pedagogical communication (source: authors)

Artistic communication of the art of theatre, including student theatre, is a meeting, dialogue, verbal action, interaction not only between those who are on stage, but also the audience, that is why we get the

transmission, assimilation, co-creation as an artistic-aesthetic act, the intersection of artistic information as an emotional-aesthetic, psycho-energetic act of understanding a work of art. Sugiera (2017) emphasizes that the direct communication by means of emotion and psychic impulses takes place in the theatre.

As for pedagogical communication as a mean of organizing teacher-student interaction, it should be noted that it unfolds in a common communicative subject-subject activity, based on a dialogue mediated by the exchange of information. The result of such a process is the mastering of each student's knowledge, common human experience, social, pedagogical, communicative, moral and other values, as well as means of communication.

3.2. Participants of the research

The research was carried out on the basis of: student educational folk theatre "Studio Art" of Kherson State University (Kherson); the all-university Reciter's Theatre "Esperanto" of H.S. Skovoroda Kharkiv National Pedagogical University (Kharkiv); the Student Theatre "Borisfen" of Borys Grinchenko Kyiv University (Kyiv); the student theatre "Babylon" of National Pedagogical Dragomanov University (Kyiv); youth drama group (theatre) of Sumy State Pedagogical University named after A.S. Makarenko (Sumy); the all-university student national theatre "Resonance" Volodymyr Vynnychenko Central University National Pedagogical University (Kropyvnytskyi city); the Youth Drama Theatre "Taki-da" and the "Palitra" Student Theatre of South Ukrainian national pedagogical university named after K.D. Ushinsky (Odessa); students' stage art studios "Aesthetics", in particular the theatre studio "Style" of Mykolaiv National University named after V. Sukhomlynskyi (Mykolaiv); the Interactive Student Theatre "Theatre of Life" of Zhytomyr State University named after Ivan Franko (Zhytomyr); student theatre of drama and comedy at the Pavlo Tychyna Uman State Pedagogical University (Uman).

The stage of collecting primary data and collaboration of the authors of the study with the leaders and members of student theatres lasted in 2008-2016, and the stage of testing participants in student theatres lasted 2017-2019. At various stages of the study, 818 individuals participated in the research: 662 graduate and post-graduate students (participants of student theatres), 132 teachers of higher education institutions, 24 heads of theatre groups, students of courses at the Kherson Academy of Continuing Education. The size of the experimental group (EG) – 335 people. All students participated in the research voluntarily. The participants gave their

informed consent to participate in the research. Ethical standards for the participants of the pedagogical research were observed.

3.3. Methods of research work

To achieve this goal, a set of interrelated research methods was used. Research and experimental work on the preparation of future teachers in the activities of student theatre was carried out in accordance with the identified goals and objectives of the research.

Diagnostics of the activities of student theatres in the system of professional training of future teachers was conducted in the following areas at the ascertaining stage of the pedagogical research: 1) study of the activities of student theatres within the system of “formal – non – formal education”; 2) diagnosis of personal and professional development of future teachers in the student theatre.

In order to study the importance of student theatre in the professional training of future teachers, a survey was conducted of respondents – participants in student theatres operating in the above-mentioned institutions of higher education. To accomplish this task, a questionnaire was developed to determine the levels of future teachers’ interest in student theatre activities. The following questions were asked in the questionnaire:

1. If you had the opportunity to choose a class of arts in extracurricular activities, what would you prefer? a) painting; b) music; c) theatre; d) choreography; e) fine arts; e) cinema; g) literature.

2. If you had an opportunity to study in a student theatre, whom do you see yourself? a) the actor; b) the director; c) the playwright; d) the administrator; e) the artist; f) the costume designer; g) the decorator.

3. What do you expect from participating in student theatre activities? a) recognition and popularity; b) acquisition of specific knowledge, abilities and skills; c) formation of aesthetic experience; d) development of professional qualities; e) raising self-esteem; e) positive influence on the rating of personal educational achievements; g) improvement of personal qualities.

4. In which of the types of activities can the actor-directing abilities be most effectively applied? a) game; b) educational and educative; c) pedagogical; d) artistic and creative; e) collective self-control; e) innovative search; g) development and self-development.

5. Do you see yourself in student theatre activities? a) yes; b) no; c) hesitate with the answer.

The analysis and comparison of the results of the questionnaire showed that the art of theatre is of high interest to student youth, which in turn allows higher education institutions to use its powerful potential in the professional training of future teachers.

The final phase of diagnosis of the personal and professional development of future teachers in the student theatre was the study of their aesthetic culture. To accomplish this task, we used the "Questionnaire for the Study of Aesthetic Culture of Future Teachers". On its form the questionnaire is a set of short questions concerning the study of the aesthetic education by means of theatrical art. There are questions from this questionnaire.

1. Are you able to develop the author's artistic concept, plan, script, the following forms of aesthetic education by means of theatre art:

- a) creative meeting with a theatre artist;
- b) "round table" – discussion of the revised performance;
- c) excursions to the theatre theme (to the history of a certain theatre, to the history of the theatrical life of the city, based on the exposition of the theatre museum).

2. Do you know how to create a creative asset from a student group, to develop a creative task for conducting aesthetic education by means of theatre arts?

3. Determine the level of development of personal practical skills in the educational work of the aesthetic direction: *high, medium, low*.

With regard to the third questionnaire, it focused on determining the level of development of personal practical skills in aesthetic direction of educational work in three levels, namely, high, medium and low. The generalized results of the study of the levels of development of personal practical skills of future teachers in educational work of aesthetic direction are presented in Fig. 3

Thus, the results of diagnostics of the personal and professional development of future teachers in the student theatre revealed that the low level of development of personal practical skills of future teachers in the educational work of the aesthetic direction is in the range of 7-18%. More stable in the interval distinction (38-67%) were the results of self-assessment of the average level of development of personal practical skills of future teachers in the educational work of the aesthetic direction. The high level of self-esteem by future teachers of personal practical skills development in aesthetic direction educational work is 18% in the lowest and 55% in the highest one. The situation with the highest self-esteem is motivated by a

certain popularity of student theatre groups in higher education institutions and the corresponding desire of the respondents to confirm for themselves the importance of participation in this form of activity.

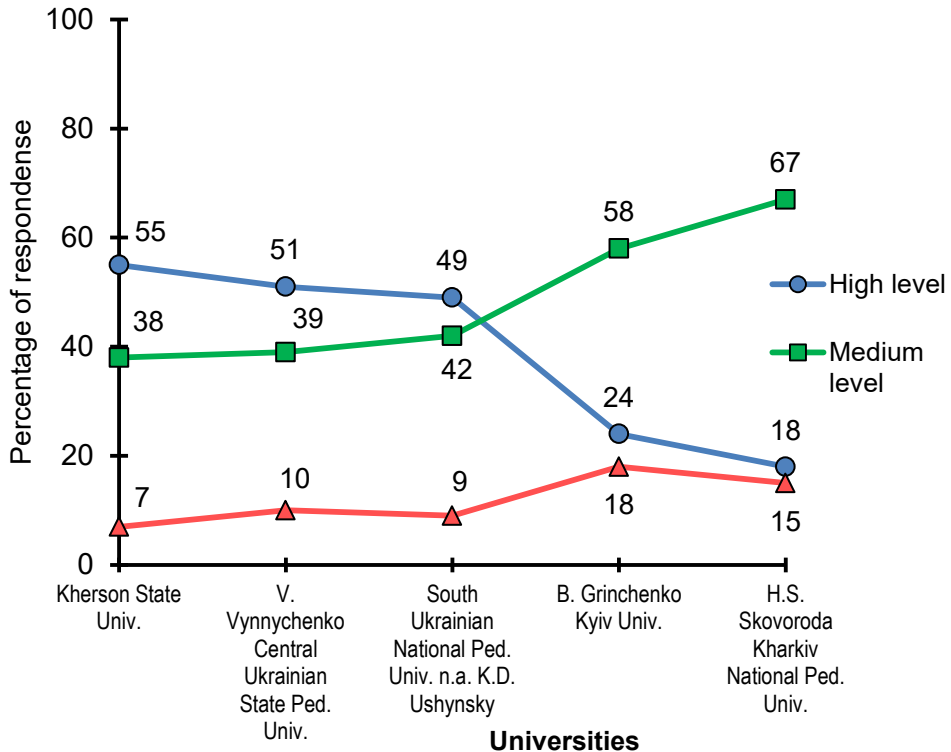


Fig. 3. Generalized results of the study of the levels of development of personal practical skills of future teachers in the educational work of the aesthetic direction (source: authors)

The realization of the research directions of the ascertainment research contributed to the detailed study of the features of student theatre activity as a pedagogical, educational, artistic and creative process, which clearly defines the purpose, content of activity, objects and subjects of artistic and creative influence, as well as the means of organization of pedagogical interaction.

In accordance with the results of the ascertainment research concluded that the interest of future teachers of artistic and creative activity in the student theatre has an independent pedagogical value, since it is aimed

at personal development, self-development, improvement of artistic and creative skills of pedagogical skills.

Further scientific search for the study involved defining and substantiating the criteria of multilevel artistic and pedagogical communication of the student theatre participants.

3.4. Criteria and levels of mastery of multilevel artistic-pedagogical communication by future teachers in student theatre

Taking into account the results of the work, it was concluded that the criteria for mastering multilevel artistic and pedagogical communication by future teachers in the student theatre should reflect the quantitative and qualitative characteristics of professional training in motivational-evaluative, cognitive, communicative and active, reflective aspects.

The motivational-evaluative criterion is represented by the development of the student's motivational sphere (needs, interests, goals, incentives, motives, inclinations, attitudes), which influences on the quality of professional activity of future specialists, reflects their readiness for it, awareness of the importance in forming a spiritually creative personality, manifestation in understanding the results of the aesthetic experience, understanding the importance of mastering artistic and pedagogical communication; contains personal peculiarities, which are characterized by a deep and stable interest to the artistic and creative activities, awareness of the system of artistic values, the desire to put them in the educational environment through various forms of artistic and educational communication.

The next criterion for mastering multilevel art-pedagogical communication by future teachers in student theatre is *cognitive*. This criterion allows to determine the level of existence of stable knowledge in the field of ethics, aesthetics, theatrical art; the degree of knowledge of future specialists in multilevel artistic and pedagogical communication; psychological and pedagogical erudition of the students in the sphere of artistic and creative activity; availability of knowledge about the structure, stages of mastering multilevel artistic and pedagogical communication; an appropriate level of integrative knowledge of artistic and pedagogical communication and ways of self-seeking to improve it.

The third criterion for mastering multilevel artistic and pedagogical communication by future teachers within a student theatre is the *communicative and active aspect*, which is characterized by the degree of students' orientation to artistic and pedagogical communication in artistic, creative and pedagogical activity; the desire and ability to express themselves in their own creative and pedagogical actions (creating images in performances, designing

and performing role-playing positions in the educational process); ability to understand and analyze the received information, work with it successfully and efficiently, use it at a creative level; ability to design and analyze artistic and pedagogical communication through optimal choice of forms and mechanism for its implementation; revealing the independence of the idea and the originality of solving the problems of artistic and pedagogical communication, the breadth of associations in the artistic and creative embodiment of the plan and in pedagogical creativity; the desire to create your own unique style of artistic and pedagogical communication.

The last criterion for mastering multilevel artistic and pedagogical communication by future teachers in the student theatre is definitely *reflective*.

This criterion indicates the level of development of the skills of future teachers to manage themselves on the basis of the perception and awareness of the actions of actors of different dramatic forms and critically grasp the essence of the artistic and pedagogical situation; demanding self-analysis and adequate assessment and self-assessment of the artistic and pedagogical process; the ability to influence on others and objectively evaluate their artistic and pedagogical activities and to anticipate the results of their own artistic and pedagogical activities, which forms responsibility, commitment to self-development, self-improvement. Reflective criterion characterizes the ability of the future teacher in the process of artistic creativity to relate their own life positions, their worldview with the content of artistic images, to compare the values of inner life with the moral and worldviews, reproduced in art, as well as to correlate the deepest values certain work; critically evaluate artistic phenomena; compare the objective content of the artistic image with the results of the analysis of one's life; to correlate their own artistic and creative activity and pedagogical communication. For this reason, reflection is understood as a comprehension and feeling of personal experience of activity, awareness of ourselves in the context of existence in a specific practical action.

Based on certain criteria and their indicators, we have developed levels of mastery of multilevel artistic and pedagogical communication by future teachers in student theatre, namely: low, medium and high. The definition of criteria and levels of mastery of multilevel artistic and pedagogical communication by future teachers provided the study with appropriate diagnostic tools, which, within the framework of a formative research, allowed checking the effectiveness of the multifunctional model of student theatre in the system of professional training of future teachers.

3.5. Forming research

At the stage of the pedagogical research formation, a comprehensive study of the effectiveness of the multifunctional model of student theatre activity (Fig. 1) and the acquisition by future teachers of multilevel artistic and pedagogical communication in the professional training system were realized.

The organization and carrying out of work were done in accordance with the developed plan-program of the forming research, which envisaged the solution of the following tasks: 1) verification of our hypothesis regarding the effectiveness of future teachers' professional training by means of multilevel artistic and pedagogical communication in the student theatre; 2) determination of the effectiveness of theatrical training technologies, oriented on the development of future teachers of stage and pedagogical actions and mastering of multilevel artistic and pedagogical communication.

For realization of certain stage-tasks, diagnostic toolkit (questionnaires on the topic of research), training program "Student Theatre", training manual "Workshop on speech technique", training manual "Training in speech technique" were prepared and developed.

In accordance with the program of the forming research, the study hypothesis was tested, which proved that mastering future teachers through artistic and pedagogical communication in the student theatre contributes to affirmation in the context of modern social requirements of the position of a highly intelligent, aesthetically and professionally trained mentor, able to unite students around them and guide them in the modern educational space. Student theatre provides a harmonious blend of rational, emotional, cognitive, and search components of learning. The theatre, being a holistic system of interconnections, builds a very thorough system of content and operational training, which at the expense of artistic orientation motivates the student to professional self-development. In the context of student theatre activity, the effectiveness of individual and team work is checked, and interaction is established to achieve a common goal. The metatheoretical examination allowed us to establish that the proposed judgments are based on the didactic basis of the pedagogical process, and that practical orientation is in line with the plans and program of future teacher training.

The next position of the program was the development of a technique of forming research. Taking into account the component composition of the multifunctional model of student theatre activity and art-pedagogical approaches to the use of theatrical training technologies in the professional training of future teachers, we decided to conduct a formative

research with several factors that influence the process under study. Therefore, the planning of a formative research with several factors was carried out on the basis of the *method of the Latin square* (Kyvyrialh, 1980). The peculiarity of this method is the front-end experimental work in all groups, taking into account the influence of certain factors, namely: theatrical training technologies; components of stage-pedagogical action. The choice of this method is also conditioned by the peculiarity of forming the general population of respondents involved in the forming research. *Taking into account the small number of participants in student theatres, we decided to **form only experimental groups (EG)*** and, accordingly, to carry out research work on their basis. This feature significantly influenced the design and construction of the forming research, which involved 335 people. Planning a formative research with several factors based on the method of the Latin square is presented in Table 2.

where:

A, B, C – experimental groups, where theatrical training technologies, oriented on the development of future teachers of multilevel artistic and pedagogical communication, were introduced;

T₁, T₂, T₃ – experimental theatrical training technologies;

D₁, D₂, D₃ – components of the stage and pedagogical action of the students theatre participants.

Table 2. Planning of a multi-factor forming research based on the Latin square method (source: authors)

Theatrical training technologies	Components of stage-pedagogical action		
	D₁	D₂	D₃
T₁	<i>A</i>	<i>B</i>	<i>C</i>
T₂	<i>B</i>	<i>C</i>	<i>A</i>
T₃	<i>C</i>	<i>A</i>	<i>B</i>

According to the scheme of planning a pedagogical research in the first series of researches in group A, the scenic and pedagogical action of D₁ is formed by the T₁ technology. In group B, the stage-pedagogical action of D₂ is tested also at the expense of T₁ technology. The same situation occurs with stage-pedagogical action D₃. In the second and third series of studies there is a change in training technologies and corresponding variability of

the experimental groups regarding the components of the stage-pedagogical action.

It should be noted that the proposed scheme of pedagogical research fulfils another methodological requirement – consideration of independent additional variables. The analysis of the results in such a scheme allows to establish the degree of influence of theatrical training technologies (acting, stage speech, stage movement and plastic, directing) on the formation of stage and pedagogical actions that are components of multilevel artistic and pedagogical communication.

To provide a formative research with statistics, author's diagnostic tools were developed: criteria and levels of mastery of multilevel artistic-pedagogical communication by future teachers in student theatre.

4. Research results

4.1. *The results of theoretical research*

Let us analyze the phenomenon of “multilevel artistic and pedagogical communication” of students of student theatre, which, we consider as a consistent mastery of role-playing in the process of certain levels of artistic and pedagogical communication:

- spectator – student-future teacher (1st level – “Contemplative-oriented”);
- actor – future teacher-participant of student theatre (Level 2 – “Creative and Performing”);
- director – the future teacher-participant of the student theatre (3rd level – “Artistic and activity”);
- art critic (playwright, actor, director, choreographer, musician, artist, etc.) – future teacher –participant of the student theatre (4th level – “Creative and Performing”).

Multilevel communication of the student theatre participants is based on dialogical communication and realized through real and training situations that provide accumulation of communicative experience, acceptance of personality positions and establishment of relations through the mechanism of forming a communicative culture. Four levels of artistic and pedagogical communication are theoretically substantiated.

The first level is “*Contemplative-oriented*”, when the student of the institution of higher education is a spectator of theatrical performance. Contemplation, empathy, analysis of the action and skill level of the actor-future teacher, who embodies on stage the ideas of the playwright, director, choreographer, musician, set designer contributes to the desire of the

student-spectator to engage in artistic activities to improve their pedagogical skills, he has got a motivation for classes in the student theatre. In this sense, motivation becomes an active subject of personal development of the future teacher in the student theatre.

The second level – “*Creative and Performing*”, is a stage of mastering the future teacher of the basic creative elements of performing skills. After watching a theatre performance, the student begins attending classes in the student theatre. In the course of rehearsals at “the table” with the teacher, he acquires knowledge about the specifics of theatre as a synthetic form of art, combining words, music, choreography, painting and more. During the practical classes, the students of the theatre master the basic creative elements of performing skills in: the art of stage speech, the basics of the skill of the actor, stage movement, directing, through theatrical training technologies.

At this level of communication there is also a certain amount of art information, skills and abilities are developed in: dramaturgy, music, choreography, and fine arts. At the same time, the attention of the participants of the creative team is directed to mastering the principles of interaction of these types of art in the theatre. This is where students interact while performing creative exercises and communicating with various arts. In the future, the student becomes an active creator of himself and at the same time – an artistic image of a dramatic work, while he acquires a certain aesthetic experience, and also forms his psychotechnics. Gradually the student develops skills for independent creative-performing and directing activities.

The third level is “*Artistic and activity*”, when the future teacher becomes not only an actor, but also a director-organizer of the stage action of the figurative reproduction of reality, a playwright in building the behaviour of characters-actors and so on. In creating a coherent image of the play, the student uses all previous levels of communication: with the playwright, with the actors (in the interaction of verbal and non-verbal), with the musician, choreographer, artist, makeup artist (mastering the language of makeup that helps to develop his image in the future), with the viewer (conveying to him his aesthetic experience and motivating him to achieve a high level of professionalism and desire to engage in student theatre). Through the action of the actor, the director dialogically communicates with the spectator, which is the highest level of communication. Here the communication between students during creative exercises and communication with different arts takes place. At this stage of artistic and

pedagogical communication, all of the above levels interact fully, complementing and improving each other.

The fourth level – “*Art Criticism*”, when the future teacher-participant of the student theatre embodies professionally the acquired knowledge and skills, becomes not only an actor, director-organizer, but also an art teacher, who is in communication with the stage partner, pedagogical partner and acting partner students. At this level of communication, the artistic heritage of dramaturgy, actor skills, stage speech, directing, music, choreography, and fine arts are embodied not only in the organization of the stage space, the production of various theatrical forms, but also in the ability to build and direct methods of teaching and educational techniques of theatrical pedagogy in subject-subject interaction.

Thus, we define multilevel artistic and pedagogical communication in the conditions of student theatre as an interdependent process of professional training of future teachers, which integrates the internal and external interaction of subjects of artistic and creative activity. Internal communication involves the interaction between imaginary actors within the reflected world, and external, in turn, regulates the exchange of information between participants in artistic and pedagogical processes.

4.2. Results of empirical research

Experimental verification of the effectiveness of theatrical training technologies allowed us to identify the areas that received the students' approval. Participants in student theatres praised the training in acting and stage speech, which is the most (9 out of 10) positive positions.

The generalized results of the practice of student theatres of training technologies are shown in Fig. 4.

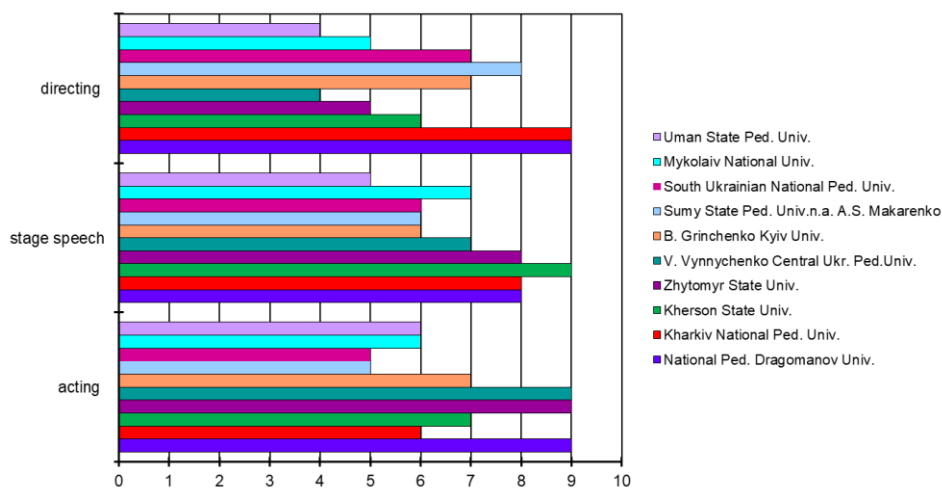


Fig. 4. Generalized results of arithmetic averages for the positions offered for future teachers to choose after the introduction into practice of student theatres training technologies (source: authors)

The proposed diagrams give us a clear idea of the priority areas of theatrical training technologies that have gained some effectiveness in student theatre groups. We can state the fact of constant variability of the positions defined by the respondents in each of the ten Universities, where experimental training technologies were introduced.

To test the effectiveness of mastering future teachers' levels of artistic and pedagogical communication within the framework of a multifunctional model of student theatre activity and to ensure the reliability of the results of a formative research, the method of mathematical processing of statistical data was applied, namely: *nonparametric criterion T – Wilcoxon criterion* (Sydorenko, 2006).

The calculation of the criterion T in the comparison of measurements of mastery of future teachers by the levels of artistic and pedagogical communication is presented in Table 3.

Table 3. Calculation of criterion T in comparison of measurements of mastery of future teachers by levels of artistic and pedagogical communication (source: authors)

Individual code		Self-assessment by future teachers of the levels of artistic and pedagogical communication		Difference	The absolute value of the difference	Rank number of difference
		Before experimental conditions	After experimental conditions			
1.	A.	7	10	+3	3	8
2.	B.	9	10	+1	1	4
3.	C.	10	6	-4	4	9
4.	D.	9	10	+1	1	3
5.	F.	7	10	+3	3	7
6.	G.	9	5	-4	4	10
7.	K.	2	7	+5	5	12
8.	L.	4	10	+6	6	13
9.	M.	10	5	-5	5	11
10.	N.	8	9	+1	1	2
11.	O.	6	7	+1	1	1
12.	P.	9	6	-3	3	6
13.	R.	10	8	-2	2	5
Sum						91

Table 3 in the last column (on the right) shows the absolute values. A smaller number is assigned a lower rank. With this ranking, the sum of all ranks is 91, which corresponds to the following formula of calculation:

$$\sum Ri = \frac{N \cdot (N+1)}{2} = \frac{13 \cdot (13 + 1)}{2} = 91$$

Now let's define all the shifts that are atypical for our study, that is, all the negative indicators.

The sum of the rankings of these atypical shifts is the empirical value of the criterion T :

$$T = \sum R_r$$

Where R_r is the rank values of shifts with a more atypical index.

In our case,

$$T_{emp} = 2 + 3 + 5 + 4 + 4 = 18$$

Using the T Wilcoxon criterion table for the statistical significance levels $p \leq 0,05$ and $p \leq 0,01$, we determine the critical value T for $n = 13$

$$T_{kp.} = \begin{cases} 21 & (p \leq 0,05) \\ 12 & (p \leq 0,01) \end{cases}$$

Let's build the "axis of significance" (fig.5).

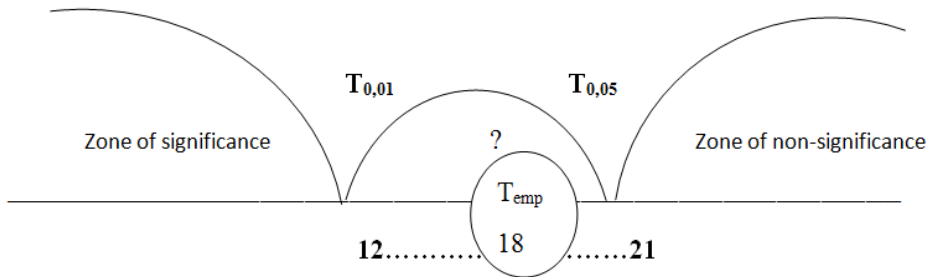


Fig. 5. The axis of significance of the criterion of T signs in EG (source: authors)

The area of significance is to the left. Indeed, if there were no negative answers, then the sum of ranks would be zero. In our version, the empirical value of T is in the indeterminate zone, thus, $T_{emp} < T_{cr (0,05)}$. In this case, H_0 is rejected, and H_1 is confirmed – the shift in the mastery of future teachers by the levels of artistic and pedagogical communication is not accidental.

The calculation of the criterion T revealed that the changes in the mastery of future teachers by the levels of artistic and pedagogical communication in the activities of student theatre are not accidental.

The analysis of self-esteem by future teachers of their own levels of artistic and pedagogical communication testifies to the effectiveness of the development of contemplative-oriented (average points within $9.5 \approx 7$) and artistic-activity (average points within $7.7 \approx 5.9$) levels.

The usage of methods of mathematical processing of statistical data has helped to expand the limits of application of diagnostic tools for checking the effectiveness of a multifunctional model of student theatre

activity. The results of mathematical statistics confirmed the proposed hypothesis regarding the typicality of positive shifts in mastering future levels of artistic and pedagogical communication levels (Table 4).

Table 4. Criteria for mastery of future teachers by multilevel artistic and pedagogical communication in student theatre

Level	Points	Criteria							
		Motivational-evaluative		Cognitive		Communicative and active		Reflective	
High	90-100	218	65	144	43	291	87	194	58
Medium	61-89	104	31	161	48	37	11	107	32
Low	0-60	13	4	30	9	7	2	34	10
Total		335	100	335	100	335	100	335	100

Analyzing the results of the expert evaluation of the levels of artistic and pedagogical communication according to the presented criteria, we draw attention to the indicator of 87%, which confirms the experimental effectiveness of multifunctional model of student theatre activity in the development of multilevel artistic and pedagogical communication.

5. Discussion

Summarizing the results of the experimental verification of the multifunctional model of student theatre activity, we can draw the following conclusions. The effectiveness of the multifunctional model of student theatre activity is ensured by the high level of mastery of future teachers by artistic and pedagogical communication. In the expert assessments of mastering future teachers of artistic and pedagogical communication, the heads of student theatre groups are dominated by high and medium levels, which indicate the students' interest in experimental theatrical technologies.

The evaluation of scientific and pedagogical staff of higher education institutions and heads of theatrical collectives of the level of effectiveness of the developed multifunctional model of student theatre activity in the system of future teachers' professional training confirmed its importance in the context of pedagogical education. The average mark of the expert assessment (on a 5-point scale) is 4.6.

The work provided experimental verification of the multifunctional model of student theatre activity with appropriate quantitative and

qualitative indicators, which fully corresponds to the program of the forming research.

Taking into account the results of the experimental work we identified perspective aspects of the theatrical-pedagogical training of future teachers, namely, theoretical, methodical and practical.

The theoretical aspect involves the projection of educational and upbringing opportunities of the art of theatre on the structural components of teacher's pedagogical skills, which are aimed at the development of psychological qualities of the individual, the creation of aesthetic and art experience, professional and pedagogical training.

The methodological aspect is focused on the creation of effective technology by which the specialists of pedagogical profile will approach the skilful organization of pedagogical interaction in all available formats.

The practical aspect involves the implementation of appropriate organizational and pedagogical conditions, the functionality of which provides for the preparation of future teachers for creativity in life and professional activity.

At the international level, the article brings a new systematic understanding of the effective formation of a multi-level communication of future teachers by involving them in the activities of student theaters.

Conclusion

The realities of today persuade and set the most important tasks for higher education – training not only a specialist of high qualification, competitive in the world market of educational services, but also a creative worker, able to solve complex contradictions, educational and scientific problems in a timely, productive and creative way. And this, in turn, requires improving the content of professional training of future professionals through the search of original ways and their implementation, overcoming patterns and stereotypes of thinking, which is guaranteed to lead to a positive result in pedagogical activity.

The content of artistic and creative activity of the student theatre is focused on mastering future educators' ability to independently solve artistic, creative and pedagogical tasks based on the maximum realization of their own abilities and preferences in situations of emotional experience of human and professional values.

It is indisputable that the communicative nature of student theatre activity is based on the subject-subjective interaction of its participants, which gives rise to a system of specific social and artistic-creative relations,

connections, and is expressed by constant multifaceted communication, which contributes to the enrichment of aesthetic experience, performing skills at the personal and collective levels.

The preparation of future teachers of any direction in the conditions of student theatre becomes more effective if the approaches to the organization of educational and upbringing work involve the consistent and systematic acquisition by students of relevant knowledge, skills and abilities of multilevel artistic and pedagogical communication, which are necessary for general pedagogical activity. For the first time, a developed multifunctional model of student theatre activity for mastering multilevel artistic and pedagogical communication by future teachers was introduced within the educational process and practice of educational theatres of higher education institutions in Ukraine.

On the basis of empirical experience and theoretical modelling, a new perspective on the synthesis of pedagogical and theatrical theories is presented.

The materials of the research and the author's educational-methodical complex on mastering multilevel artistic and pedagogical communication by future specialists are used in practice by the heads of student theatres, teachers in eleven institutions of higher institutions of Ukraine, scientific and pedagogical staff for retraining and refresher training professional communication, development of pedagogical skills of future teachers.

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