
THEORETICAL MODEL OF THE PROFESSIONAL ROLE OF THE FUTURE TEACHER AS AN ANIMATOR

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Abstract: This article contains a theoretical overview of animation in the training and education process, which is the basis of a research procedure related to the issues under consideration.

For both schools and universities it is more and more difficult to meet the requirements imposed by the dynamic modernity. The specificity of the teacher's professional profile, as well as the professional roles he is called to perform, is changing. Modern learners (pupils and students) have the opportunity to compare and selectively refer to sources of information. They prefer scientific knowledge to be presented in an attractive, interesting and catchy manner. The teacher, aside from being an informant, coordinator, diagnostician, assessor, interlocutor, observer, educator, role model and diplomat should be an artist and animator.

Didactic animation in the learning process offers a variety of opportunities to involve participants in non-standard pedagogical situations and active participation in learning, which ensures an increased willingness to learn.

The new pedagogical situation is related to the use of pedagogical animation opportunities for the purposes of education, based on the idea of interaction between the joy of entertainment and the learning objectives.

Part of the disciplines studied by future teachers train them to put the child at the center of pedagogical interaction, balancing the elements of learning and play, of commitment and pleasure, which justifies the need to apply an animation approach to education.

Pedagogical animation stimulates certain activeness, creates an environment with higher quality of organization of the education process and leisure time and contributes to more effective achievement of the goals of education and training.

The conducted research involving practicing teachers and students of Primary School Pedagogy and Primary School Pedagogy and English demonstrates the understanding of animation as a modern dimension of the general pedagogical principles of upbringing and education.

Keywords: pedagogical animation, professional role, animator, approaches

INTRODUCTION

The contemporary professional image of the teacher presents him as a committed, more purposeful, more balanced, unusual person with more emotions. Facing the controversial public opinion about the Bulgarian teacher, the future teacher must meet the requirements of employers, but also of consumers - students and their parents. At the same time, he/she should increase the efficiency of his/her work. Pedagogy university students face the challenges of changing the style of teaching and the nature of interactions and relationships.

The educational approach adopted at the beginning of the 21st century places emphasis on the end results of learning, on skills with a high degree of practicality in real life. The European Framework of Reference describes key competences, some of which are:

- communication skills in the native language
- competencies for self-learning and gathering of information
- innovation and entrepreneurship
- cultural competencies

This educational approach increases the challenges faced by the teaching profession and puts the teacher in a new situation. The importance of communication in the educational process is increased, which requires the teacher to play different roles – of a communicator, innovator, analyst, actor. In order to achieve quality education at school and to link it to practical applicability, a new type of teacher who creates non-standard forms of teaching and learning that students can accept with ease and interest is necessary. Future teachers are challenged to offer new methods and approaches to work and acquire new competencies, in line with the increasing demands of the Ministry of Education and Sciences and the society for active and attractive acquisition of knowledge instead of its passive accumulation.

The teaching profession requires a desire to work with children, patience and attention to be granted to each child and to the whole group.

Nowadays it is more and more common to conclude that this is not enough. There is a need to influence the feelings and the mind, that is, the teacher must be engaging and artistic. Many of the tasks that theatrical art takes upon itself have to be accommodated to the context of lessons in the classroom. The future teacher should begin to regard his students as creators, as partners in the lesson, capable of possessing their own opinions and their own desires. This imposes unifying the familiar theatrical acting activity with the artistic activity of the pedagogical work, which means that from an improviser, the teacher becomes an artist. This new role of the future teacher requires a change, above all, in the system of vocational training, a new structure of the learning process, both in school and in the future teachers' training. The proximity of pedagogues' work to that of artists is a prerequisite for the introduction of the principles of theater art, both in the preparation of future teachers and in the educational process at school.

Learning through entertainment is gaining more and more popularity. More and more pedagogues and psychologists support the view that pedagogical animation helps the future teacher to develop his creativity and his psycho-physical uniqueness. The animated approach frees and motivates participation in the learning process. The future teacher finds a field for self-realization, self-initiative and self-proclamation.

To achieve quality educational outcomes, pedagogical animation needs to be applied as an innovative format. It creates prerequisites for understanding, mastering and emotional experiencing of scientific concepts. Students engage in a sort of adventure as they "experience" concepts allowing for different interpretations.

Pedagogical animation as a synthesizing form of work features a new role for the teacher, a new way of organizing the environment, a new role of the student and a great creative freedom.

The animation approach is to a great extent close to the idea of learning through experience and to the idea of learning through influence, combining the advantages of both approaches. Pedagogical animation also contains the benefits of leisure time animation as it has the element of adventure, the moment of anticipated joy, and provokes interest. It creates a positive emotional image of the educational process, creates an environment with a higher quality of organization and a new philosophy of education and meets the requirements for innovative strategies for effective pedagogical impact.

The difficulty in learning and interaction is due to the easy access to information and the resistance of the learner to rely on authority. The deepening of the problems in education causes the outflow of competent professionals from the profession. In the European Union, already in 2000 the need for a change in the educational model was present. A national program for the development of school and pre-school education and training was adopted in Bulgaria in 2006. Bulgarian education's orientation towards memorisation and reproduction is pointed out as a major drawback and problem. It has been noted that Bulgarian education should shift towards provoking thinking, autonomy and skill formation.

The National Strategy for the Development of Pedagogical Staff adopted in 2014 highlighted the objectives: to increase the attractiveness of the profession, to encourage teaching activity and to update the professional skills according to the requirements of modern times. "The professional and pedagogical preparation of future teachers is a constant problem, and the requirements for their theoretical and practical training, according to the dynamics of the contemporary educational process, are growing rapidly."³⁸

The political changes and social transformations that have taken place in the Bulgarian society call for changes in the professional profile of the teacher. According to Y. Merdjanova four main groups of professional impact and professional roles of the teacher are outlined. In the group of advisory-pedagogical interactions, the author defines an animator and an artist as part of the professional roles of the teacher.

The purpose of the conducted research with working teachers and students from the Primary School Pedagogy, Primary School Pedagogy and English and Pre-school Pedagogy and English subjects at the Pleven Pedagogical College is to study and analyse their opinion on the importance of the role of "animator" in the professional profile of the teacher in the contemporary society and determine the degree of mastering the skills in the disciplines: Verbal-performing Activity, Game Culture and Artistic Recreation and Theatrical and Pedagogical Interaction.

³⁸ Marcheua, Penka. Music-Pedagogical Training Of Students - Future Kindergarten Teachers - A Comparative Analysis (based on the example of the Pleven College of Education, Bulgaria, and Aleksinac College for Kindergarten Teachers, Serbia) - International Journal KNOWLEDGE, .20.1, Education and Social Sciences - Skopje, pp. 347-353, EBSCO HOST Global Impact & Quality Factor 1.322 (2016) [Index / Ref. in: EBSCO Publishing] Assoc. Prof. Penka Marcheua, Ph.D. "St. Cyril and Methodius" University of Pedagogy - Pleven Assoc. Prof. Doctor Penka Marcheua Pleven College of Education University "St. Cyril and Methodius" Veliko Turnovo

In the article animation is seen as a complex of diverse activities that effectively achieve specific educational purposes; the concepts of animation and animator and their pedagogical dimensions are clarified.

THE ESSENCE OF THE ANIMATION

A number of scientists offer their own definition of the concept of *animation* in the specialized literature. The term *animation* extends over quite wide linguistic boundaries. This is explained by the Latin root *anima*, which has several independent meanings: beginning of life, life, soul, beginning or reason, spirit. The literal translation of the Latin word *animator* is “life giving”, and the derivative *animateur* in French means “one who inspires, a leader, an organizer”. Deuzeadie defines animation as a "*slogan of the three D*" - *delassiment* (recreation, relaxation), *divertissement* (entertainment), *developpement* (development).

According to Zl. Dimitrova animation is a process of interaction between individuals, as social positions are happening, not predetermined. She defines animation as an interactive approach that provokes children to express themselves, to learn to accept others with their individual abilities.

The professional and pedagogical training of future teachers stands out as a pressing live question. The requirements for the theoretical and practical training of teachers, according to the dynamics of the contemporary educational process, are rapidly increasing.

N. Vitanova identifies didactic animation as an interactive approach that enriches the learning process with games and engaging, entertaining, attractive elements. According to the author, didactic animation synthesizes the ideas of free time pedagogy and traditional didactic approaches. Didactic animation is a creative pedagogical process that enriches planned learning activities.

Contemporary curricula require future teachers to develop professional competencies related to their role as animators, which are a collection of knowledge, skills and attitudes that form behavior with effective learning outcomes.

Three main types of animation are outlined: creative-expressive animation, socio-cultural animation and leisure time animation. To these three types of animation, Lorenz adds the term *cultural animation* and identifies it as "educational-didactic." Dr. Horst Opashovski's merit is that he applies practical approaches related to animation in education. The theoretical accent is placed on the sphere of leisure time. Essential for the author is the principle difference between the time spent forcibly in school classes and the free of compulsion leisure time activity. In his view, animation can be seen as a component of education and training and treated as a method applicable to all areas of pedagogy. He defines animation as a modern dimension of pedagogy that provides an effective interaction approach.

Pedagogical animation is stimulating and encouraging student activity in learning through different forms and methods of entertainment and can be applied at any stage of the education process.

According to Pl. Radev stimulation and encouragement of the activity of the students in the educational activities and learning through different forms and methods of entertainment, games, attractions, show, engagement, intensive communication and unforced creativity, which are pre-designed or spontaneous expresses the essence of the pedagogical animation.

According to N. Marinchevska, the "*nature*" of animation is dual. It unleashes the element of unbridled imagination and at the same time shapes and creates its images with the precision of a watch maker.

R. Vassileva presents educational animation as a means of effective achievement of educational goals through the enjoyment of the learners involved in an educational process with diverse pedagogical interactions, loaded with creativity, stirring enthusiasm and strong desire to participate, which raises interest in scientific knowledge. The author presents the principle rules that construct the concept of educational animation:

- a principle based on rules deriving from theater - theatrical play (dramatization)
- movement and interaction (bringing the static into motion) - a basic principle in the world of educational animation
- preparation for action (anticipation of action) - helping the learner, from a viewer, to take on the role of a researcher
- key elements (enlargement of the essential) - the teacher activates his/her creative skills to serve the student because they are directed towards the student and he/she must see and feel them with a greater effect
- movement and entanglement (movement through traffic) - the essence of the principle is a visual representation that allows seeing many details and peculiarities of the phenomenon studied
- secondary activities - serve to focus attention on something specific and symptomatic
- time movement - allows the student to be given an idea of how processes unfold in time
- exaggeration (caricature) - the creation of various images that become emblematic for human characters, behaviors or events

- attractiveness (interesting and beautiful) - outlines the way to the efficiency and success of educational animation; attractiveness maintains the concentration of attention, interest, and the drive to accumulate new knowledge.

V. Gyurova outlines the principles of building animation game space:

- spontaneity and engagement - stem from the child's everyday gaming practice and stimulate his/her expressiveness
- association and intuitiveness - the adult introduces rules for expressing and supporting the child's discoveries
- freedom and regulation – combining the rules of own experience with the desire to expand cognitive transformation
- repetition and creativity - a personal choice for participation that involves recreation
- structure and contradiction - creating a non-standard composition that comes alive in a strange way for the child through substitution and fantasy.
- The conclusion that curiosity is the driving force that makes the search for ways and means to meet the needs of knowledge is drawn. Animation is not only a fun, but also an effective tool for stimulating and developing pedagogical interaction. It helps to develop different skills and competences in knowledge, emotions and ethics, telling stories, visual communication.
- Animation in education inspires and gives impulse to the learning process and lends it vitality by keeping the balance between useful and enjoyable.
- The "animator" role in the future teacher's professional profile makes it possible for pre-school and school aged children not to feel directly guided by adults and to be happy in their everyday lives. This role of the teacher helps the child to express his/her own personality and enhances the quest for self-expression. That is why the role of an animator is necessary in the professional-pedagogical profile of each teacher.
- The animation approach in future teachers' training helps children in acquiring social skills to communicate, imitate and identify social roles, to seek positions when they accept or reject points of view.
- The future animator teacher will be able to help the child to create a new child-reality relationship, to imagine life situations in a new way by acting them out. The teacher will help the child to develop self-expression, which is a source of pleasure and satisfaction, and to perceive new events; he/she will help the child to discover the relationship of imitation-reality and through experience to acquire a richer inner life and vivid fantasy.

CONCLUSION

In future teachers' training new modules of the already established disciplines should be introduced, as well as the use of new educational technologies, leading to the updating of the curricula. The competence of future teachers as animators should become an integral part of their professional training. The role of an animator helps to make learning more attractive and increase the motivation of children. Students do not feel compelled to cope with pressure for achievement in learning. The teacher in his professional role as an animator eliminates the principal difference between time spent in forced conditions and time free from coercion.

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