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STRUKTURA KOMPONENTÓW I KRYTERIA OCENY DOŚWIADCZEŃ ARTYSTYCZNYCH REPREZENTACJI PRZYSZŁYCH NAUCZYCIELI SZTUKI MUZYCZNEJ

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Adnotacja. W artykule przedstawiono metodologię i metody badania doświadczeń artystycznych reprezentacji przyszłych nauczycieli sztuki muzycznej. W badaniu doświadczenie reprezentacji artystycznych i obrazowych jest rozumiane jako proces i wynik akumulacji i stosowania utworzonych standardów percepcji, reakcji, oceny i zrozumienia obrazów sztuki opartych na kodach pamięci, które pozostały z poprzedniej komunikacji z analogicznymi lub podobnymi graficznie i semiotycznie cechami dzieł. Podstawą takiego doświadczenia są pewne umiejętności reprezentacji artystycznych i figuratywnych oraz zdolności do ich uprzedmiotowienia. Dominującą metodologią badania jest poznawcza i artystyczno-mentalna; na ich podstawie ugruntowane są klastry reprezentacji artystycznych (poznawczo-semantycznych, emocjonalnych, asocjacyjno-interpretacyjnych) i ich funkcje percepcyjno-semantyczne, emocjonalnie-oceniające, asocjacyjno-twórcze). Metodą modelowania teoretycznego opracowano strukturę doświadczenia reprezentacji artystycznych i figuratywnych, która obejmuje trzy kluczowe elementy: poznawczo-semantyczny, emocjonalnie-oceniający, interpretacyjno-asocjacyjny. Określa się kryteria oceny doświadczenia reprezentacji artystyczno-figuratywnych: mentalno-operacyjny, emocjonalno-refleksyjny, hermeneutyczno-performatywny.

Słowa kluczowe: reprezentacje mentalne, doświadczenie artystyczno-mentalne, umiejętność reprezentacji artystyczno-figuratywnych, przyszli nauczyciele sztuki muzycznej.

COMPONENT STRUCTURE AND CRITERIA FOR EVALUATION OF THE EXPERIENCE OF FUTURE MUSICAL ART TEACHERS' ARTISTIC-FIGURATIVE REPRESENTATIONS

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Abstract. The article presents methodology and methods of research of the experience of future musical art teachers' artistic-figurative representations. In the study, the experience of artistic-figurative representations is understood as a process and result of accumulation and application of the formed standards of perception, response, evaluation and comprehension of art images based on memory codes left from previous communication with works of art with similar figurative-semiotic features. This experience is based on certain skills of artistic-figurative representations and ability to objectify them. The dominant methodological studies are defined as cognitive and artistic-mental; based on them, clusters of artistic-figurative representations (cognitive-semantic, emotional, associative-interpretive) and their functions (perceptual-semantic, emotional-evaluative, associative-creative) are substantiated. The structure of the experience of artistic-figurative representations has been developed by the method of theoretical modeling, which includes three key components: cognitive-semantic, emotional-evaluative and interpretive-associative. The criteria for evaluating the experience of artistic-figurative representations are defined: mental-operational, emotional-reflective, hermeneutic-performative.

Key words: mental representations, artistic-mental experience, skills of artistic-figurative representations, future teachers of musical art.

КОМПОНЕНТНА СТРУКТУРА ТА КРИТЕРІЇ ОЦІНЮВАННЯ ДОСВІДУ ХУДОЖНЬО-ОБРАЗНИХ РЕПРЕЗЕНТАЦІЙ МАЙБУТІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА

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Анотація. У статті представлені методологія і методи дослідження досвіду художньо-образних репрезентацій майбутніх учителів музичного мистецтва. У дослідженні досвід художньо-образних репрезентацій розуміється як процес і результат накопичення та застосування сформованих еталонів, сприйняття, реагування, оцінювання та осмислення образів мистецтва, що ґрунтується на основі кодів пам'яті, які залишилися від переднього спілкування з аналогічними або схожими за образно-семіотичними ознаками творами. Основу такого досвіду становлять певні уміння художньо-образних репрезентацій та здатності до їх об'єктивації. Домінуючою методологією є дослідження визначено когнітивну та художньо-ментальну; на їх основі обґрунтовано кластери художньо-образних репрезентацій (пізнавально-смісловий, емоційний, асоціативно-інтерпретаційний) та їхні функції перцептивно-сміслова, емоційно-оцінна, асоціативно-творча). Методом теоретичного моделювання розроблено структуру досвіду художньо-образних репрезентацій, що включає три ключові компоненти: когнітивно-смісловий, емоційно-оцінний, інтерпретаційно-асоціативний. Критеріями оцінювання досвіду художньо-образних репрезентацій визначено мисленнєво-операційний, емоційно-рефлексійний, герменевтично-перформативний.

Ключові слова: ментальні репрезентації, художньо-ментальний досвід, уміння художньо-образних репрезентацій, майбутні учителі музичного мистецтва.

Introduction. Professional training of future musical art teachers is a complex, multifunctional process, prolonged in time. It is aimed at the result – readiness to apply pedagogical, aesthetic-upbringing, artistic-creative potential of works of art in the educational process. The specificity of professional training and its results for future musical art teachers is that they use musical works in various functional processes: performance, historical-theoretical, cultural-upbringing, ideological, pedagogical-interpretive, etc. The variety of art works determines the quality of independent work of future specialists, their mobility and orientation in artistic-figurative properties. Artistic-figurative experience is a success factor in professional training of future musical art teachers. This psychological phenomenon is the basis of artistic competence and consists of a set of various skills to apply the acquired knowledge, skills, formed qualities and developed abilities in the artistic-educational process. One of such skills is artistic-figurative representations. This type of experience is based on the ability of the individual to mental representations, which in cognitive psychology are understood as mental processes of reproduction of what was once perceived, experienced, entered the subconscious, memory and affects evaluation and understanding of what is perceived in new conditions and at other times. That is, we are talking about another spatio-temporal range of direct or indirect communication with certain phenomena of existence. In the case of artistic-professional training of future musical art teachers, such representations can be marked as artistic. If representations in cognitive psychology (M. Kholodna (2002), V. Druzhynin & D. Ushakov (2002), L. Hell & D. Ziegler (1997) and others) are considered in the context of mental processes of an individual, then artistic-figurative representations of future musical art teachers function in the processes of “perception, reproduction, interpretation of works of art as processes of processing artistic information” (You Yan, 2020).

In our study, artistic-figurative representations are considered as “... complex polymodal entity, which is the dominant artistic-figurative mental resource of the individual and functions in his imagination, based on memory codes, formed standards of perception and response to images of art, which are activated in different forms of musical-pedagogical activity and create a basis for the implementation of individual performance and pedagogical interpretation” (You Yan, 2020: 96). This phenomenon is objectified through a number of skills that are responsible for certain functions of artistic-figurative representations: cognitive, perceptual, associative, contextual, creative and so on.

Main body. The aim of the article is to substantiate the component structure of the skills of future musical art teachers' artistic-figurative representations in the projection of mental experience; present criteria and indicators for assessing the levels of formation of these skills. *Objectives of the study:* to present the theoretical-methodological basis of the skills of artistic-figurative representations that accumulate in experience and ensure its quality; to specify the skills by cluster modeling; to develop criteria and indicators for their evaluation; to choose methods for further experimental research.

Materials and methods. Substantiation of the component structure of artistic-figurative representations skills provided coverage of the theoretical-methodological foundations of the study of this phenomenon.

In cognitive psychology, representations are seen as attributes of mental experience. However, scientists believe, according to reference sources, that a representative theory of mind (RTM) originates from the legacy of Aristotle and is considered the starting point of such mental states as: thinking, beliefs, desires, perceptions, ideas” (Stanford Encyclopedia of Philosophy, 2020). And modern cognitivists point to the complexity and nonlinearity of mental

representations, their classification and variety. For example, T. Rebeko speaks of the existence of certain mental matrices that explain the complexity of mental representations (Rebeko, 1998). These are unitary and plural, among which figurative/verbal ones stand out. According to M. Kholodna, figurative representations are relevant for the learning process, because they are “a relevant mental image of a particular event” (Kholodna, 2002: 245). A. Prokhorov, a researcher of metal representations as mental states, points to such indicators that are important for mental experience, namely: associative, conceptual, evaluative and figurative (Prokhorov, 2016). O. Selivanova considers representations as a way of presenting “... the experience of interaction with the world around us, which can have a visual, audible, kinesthetic, odorative and taste character” (Selivanova, 2008: 700).

The above convincingly proves that representations are part of the structure of mental experience, they are manifested in actions of different cognitions: thinking, memories, decision-making, perception, evaluation, figurative representations, etc. Their various mental procedural properties are determined by the experience with which they are objectified. When it comes to artistic information and experience of its perception, awareness, the representation acquires such artistic-figurative and artistic-operational properties that allow them to be marked as artistic-figurative representations.

The research methodology covered theories and concepts of art education. Analysis of the results of scientific research has shown that the phenomenology of artistic-figurative representations is based on the ability to perceive and remember artistic images of works, but not abstracted from the means of expression, artistic-linguistic attributes by which they are created. This determines accumulation and functioning of artistic-mental experience (Rebrova, 2013). According to O. Rebrova, the essence of such experience is revealed through a conglomeration of such attributes related to artistic creativity, as: “... semantics of artistic language, artistic-creative thinking, stereotypes of perception, artistic-perceptual standards, integration of arts – polyart, synesthesia, national features of art, emotionality as an existential quality of art” (Rebrova, 2013: 136). Thus, artistic-mental experience is a complex-structured phenomenon. Based on the above, the trajectory of artistic-figurative representations is respectively determined by the nonlinear, three-dimensional nature of “artistic-mental experience” (Rebrova, 2013).

Artistic representations in the study of Wang Lu (Wang Lu, 2021) become operants in the formation of artistic-aesthetic worldview. According to the researcher’s concept, this is due to the fact that “representation by artistic means of aesthetic beauty, harmony and spirituality...” allows reflecting not only one’s own feelings and attitudes to the image of the work, but also to the prototype, “... realizing and interpreting not only the meaning of the works of art, but also their live prototypes” (Wang Lu, 2021: 53).

The method of theoretical modeling has made it possible to determine the important worldview role of artistic-figurative representations, the leading clusters by which they are objectified, and to model the functions they perform in the educational process. Below we will reveal them in detail.

Artistic-ideological content of representations involves the following mental states that accompany the educational process: cognition, perception, thinking and understanding of the meaning of the work of art, its further interpretation at other levels and stages of processing the work. These processes cover the corresponding *cognitive-semantic cluster*. The result of mental processes of this cluster of artistic-figurative representations are formed artistic-semantic representations (Lee Yue, 2018: 9), which are remembered, remain as standards of understanding that certain artistic symbols, linguistic units convey this or that semantic information. Remaining in memory, these phenomena form a cognitive cluster of artistic representations, and affect the quality of further actions of artistic perception of information that is presented by the same or similar means. Thus, the **perceptual-semantic function** is relevant and effective.

New artistic information activates patterns of artistic experience that need to be understood and evaluated. They are aimed not only at the object of perception (image, symbol, quality of interpretation or presentation of the image, talk about it), but also at the internal plan of mental processes, understanding and reflection of emotional attitudes, experiences and factors that affect them. It is an emotional cluster of artistic-figurative representations, which collects emotional experiences of similar artistic images in different works of art and is responsible for the analysis and evaluation of those emotional, evaluative, reflexive states that they cause. The analysis of the relationship between the existing stereotypes about a certain image and its representations is also subject to evaluation. Based on the above, we turn to the **emotional-evaluative function**, which determines the cluster of emotional attitudes and its reflections on artistic-figurative information in order to understand the factors that originate in previous experience. This process builds a projection for the further accumulation of artistic-mental experience of the future musical art teacher, which provides him with a qualitative professional advantage, expands his ability to understand cause-and-effect relationships and expands the range of necessary associations and analogies.

A wide range of associations and analogies in the artistic-educational process is provided by the associative-interpretive cluster of artistic-figurative representations. The quality of interpretation and perception of the polyartistic connections of a work of art that is studied or presented in the educational process is activated through the memory and experience of ideas and associations. This determines the **associative-creative function** of artistic-figurative representations. This function and the corresponding cluster reflect the dynamics of emotional intelligence development, because, on the one hand, associations always correspond to emotional states, experiences in relation to the emotionality of the received artistic-figurative information. On the other hand, they need intellectual processing for the purpose of qualitative interpretation and performance of the image in various types and forms of artistic-educational process (verbal-narrative, musical-performing, polyart-integration, etc.). According to the concept of L. Kondratska, a musician-performer (and a musical art teacher always acts as a performer), consciously or

unconsciously represents the image of a work of art, becoming for some time the image of a hero (Kondratska, 2019). Thus, interpretation also requires certain skills of transformation, reincarnation.

Results and discussion. Identified clusters that group and concentrate the actual functions of artistic-figurative representations (perceptual-semantic, emotional-evaluative, associative-creative) allowed to model their structural components. Based on the fact that artistic representations are effective processes that are objectified through the experience of “communicating” with works of art and presenting them to listeners (application experience), it has been assumed that certain skills and abilities are grouped in the appropriate component.

According to the cognitive cluster of artistic-figurative representations and perceptual-cognitive function, the **cognitive-semantic component** was chosen. It consisted of the following abilities and skills:

- ability to determine the semantic contexts of the image on the basis of the formed perceptual standards of artistic-figurative memory;

- ability to distinguish stereotypes about evaluation of the image on the basis of artistic-mental features.

The emotional cluster of artistic-figurative representations and the emotional-aesthetic evaluation function led to the introduction of the **emotional-evaluation component**. Its structure contains the following:

- ability to adequately respond to the emotion of the work, its artistic-expressive, linguistic attributes;

- ability to reflect, understand and explain emotional reactions to the artistic-figurative properties of the work.

The associative-interpretive cluster of artistic-figurative representations and the associative-creative function have led to the introduction of the **interpretive-associative component**. It consisted of the following components:

- ability to create artistic-associative connections of the work image in order to activate its figurative polymodal resource;

- ability to represent artistic-figurative representations on the basis of previous experience and formed intuition to solve current interpretive problems.

The results of the theoretical modeling and focus on a certain methodology provided a way to solve the following research problems, namely: development of criteria for studying the experience of artistic-figurative representations. During development of the theoretical model of the criterion apparatus, not only the components as such were taken as a basis, but also their clusters of directed activity and functions that artistic-figurative representations perform in a certain direction of creative actions of the future musical art teachers.

For example, a cognitive-semantic component was evaluated by a *mental-operational criterion*. Its indicators were chosen in such a way that they were a tool for assessing certain components through the prism of the functions of artistic-figurative representations. Accordingly, the following indicators were selected: formation of perceptual standards of artistic-figurative memory (audio, visual, motor) in relation to the semantic contexts of language attributes; measure of artistic-figurative mental operability in relation to the formed stereotypes of artistic phenomena evaluation. As we can see, the indicators fully correspond to the cognitive cluster of artistic-figurative representations and their perceptual-cognitive function.

The emotional-evaluation component and its constituents were evaluated according to the *emotional-reflection criterion*, to which correspond the following indicators: adequacy of emotional response to piano works based on the experience and awareness of artistic-linguistic attributes; degree and quality of self-awareness of one's own emotional reactions and emotional-aesthetic evaluation of the work based on previous experience. As we can see, the selected indicators of the emotional-reflective criterion correspond to the emotional cluster of artistic-figurative representations and emotional-aesthetic evaluation function.

Finally, the interpretive-associative component was evaluated by a *hermeneutic-performative criterion* and the following indicators: degree of artistic-associative mobility based on the activation of different modes of artistic information processing; ability to create metaphorical and narrative accompaniment in the artistic representation of piano works. As we can see, the selected indicators reflect the associative-interpretive cluster of artistic-figurative representations and their associative-creative function.

Application of these criteria and indicators as a tool of the observational experiment required defining research methods and scaling the results. In order to evaluate the experience of artistic-figurative representations according to certain criteria and indicators, the following methods proved to be effective: fixed observation, expert evaluation, questionnaires, analytical and figurative tasks for working on the text, sound questionnaires, text tasks, emotional relations of image and artistic-linguistic resources; Self-Rated Emotional Intelligence Scale (Brackett, Rivers, Shiffman, Lerner, Salovey, 2006: 795), a method of segregation of artistic emotions and their reflection (Schäfer & Sedlmeier, 2009); creation of associative maps; creation of metaphors, narrative based on the analysis of previous experience. Some methods, in particular technologies of narrative pedagogy (Oleksiuk & Rebrova, 2018), analytical and figurative tasks for work on the text, emotional relations of image and artistic-linguistic resources during the ascertaining experiment also have shown their developmental potential, which made it possible to include them in the experimental methodology.

Conclusions. Thus, the theoretical study, the use of cognitive, artistic-mental methodology, methods of theoretical modeling, definition of clusters (cognitive-semantic, emotional, associative-interpretive), functions (perceptual-semantic, emotional-evaluative, associative-creative) have allowed to build a structural model of the experience of artistic-figurative representations, criteria and indicators for their evaluation. Rationale has three key components, which include certain skills and abilities: **cognitive-semantic component** (ability to determine the semantic contexts of the image based on the formed perceptual standards of artistic memory; ability to distinguish stereotypes about the evaluation of the image by artistic-mental features); **emotional-evaluative component** (ability to

adequately respond to the emotion of the work, its artistic and expressive, linguistic attributes; ability to reflect, understand and explain emotional reactions to the artistic-figurative properties of the work); **interpretive-associative component** (ability to create artistic-associative connections of the image of the work in order to activate its figurative polymodal resource; ability to represent artistic-figurative representations on the basis of previous experience and formed intuition to solve actual interpretive problems). Criteria for evaluating the experience of artistic-figurative representations are defined: mental-operational, emotional-reflective, hermeneutic-performative.

A number of methods and techniques for diagnosing the level of formation of the experience of artistic-figurative representations are determined.

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