

EDUCATION AND PEDAGOGY

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PODEJŚCIA NAUKOWE I ZASADY PEDAGOGICZNE KSZTAŁTOWANIA WYKSZTAŁCENIA ARTYSTYCZNO-PEDAGOGICZNEGO PRZYSZŁYCH BAKAŁARZY SZTUKI MUZYCZNEJ

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Adnotacja. W artykule przedstawiono kompetentny paradygmat przygotowania przyszłych nauczycieli sztuki muzycznej na etapie studiów licencjackich w programach uczelni pedagogicznych. Jedną z ważniejszych cech przyszłych specjalistów jest ich kompetencje artystyczne, które powstają na podstawie edukacji artystycznej. Metodologia badań i kształtowania edukacji artystycznej opiera się na zasadach pedagogiki artystycznej; podejściach naukowych i opracowanych zgodnie z nimi zasadach, uwzględnia polifunkcjonalność działalności zawodowej nauczycieli sztuki muzycznej. Wybór podejść i zasad jest zgodny z opracowanymi elementami edukacji artystycznej. Celem artykułu jest uzasadnienie podejść i zasad naukowych z uwzględnieniem specyfiki kształcenia fortepianowego przyszłych nauczycieli sztuki muzycznej-bakałarzy. Takimi podejściami w badaniu są historyczno-kulturoznawcze, artystyczne i integracyjne, funkcjonalno-prakseologiczne, komunikacyjne i twórcze. Są one skorelowane z takimi komponentami, jak świadomość artystyczno-kulturowa; orientacja artystyczno-językowa; motywacja metodyczno-pedagogiczna; interpretacyjne ukierunkowanie twórczego dialogu/polilogu.

W artykule zastosowano metody modelowania teoretycznego, analizy koncepcji naukowych i doświadczeń, uogólnienia teoretyczne, strategie projektowe na połączenie teorii, metodologii, praktyki i kreatywności.

Słowa kluczowe: edukacja artystyczna, kompetencje artystyczno-pedagogiczne, przyszli nauczyciele sztuki muzycznej, podejścia naukowe, zasady pedagogiczne.

SCIENTIFIC APPROACHES AND PEDAGOGICAL PRINCIPLES OF FORMING ARTISTIC-PEDAGOGICAL ERUDITION OF FUTURE BACHELORS OF MUSICAL ART

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Abstract. The article actualizes the competence paradigm of training future musical art teachers at the stage of bachelor's degree programs of pedagogical universities. One of the important qualities of future specialists is their artistic competence, which is formed on the basis of artistic erudition. The methodology of research and formation of artistic erudition is based on the principles of art pedagogy, scientific approaches and principles developed in accordance with them, takes into account the multifunctionality of the professional activities of musical art teachers. The choice of approaches and principles corresponds to the developed components of art erudition. The aim of the article is to substantiate scientific approaches and principles taking into account the peculiarities of piano training of future musical art teachers-bachelors. Such approaches in the study are historical-culturological, artistic-integration, functional-praxeological, communicative-creative. They relate to the following components: artistic-culturological awareness; artistic-linguistic orientation; methodological-pedagogical motivation; interpretive focus of creative dialogue/polylogue.

The article uses the methods of theoretical modeling, analysis of scientific concepts and experience, theoretical generalizations, projective strategies for a combination of theory, methodology, practice and creativity.

Key words: artistic erudition, artistic-pedagogical competence, future music teachers-bachelors, scientific approaches, pedagogical principles.

НАУКОВІ ПІДХОДИ ТА ПЕДАГОГІЧНІ ПРИНЦИПИ ФОРМУВАННЯ ХУДОЖНЬО-ПЕДАГОГІЧНОЇ ОСВІЧЕНОСТІ МАЙБУТНІХ БАКАЛАВРІВ МУЗИЧНОГО МИСТЕЦТВА

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Анотація. У статті актуалізується компетентнісна парадигма підготовки майбутніх учителів музичного мистецтва на етапі навчання на бакалавраті за програмами педагогічних університетів. Однією з важливих якостей майбутніх фахівців є художня компетентність, що формується на основі художньої освіченості. Методологія дослідження й формування художньої освіченості ґрунтується на засадах мистецької педагогіки, наукових підходах та розроблених відповідно до них принципів, урахує поліфункціональність професійної діяльності вчителів музичного мистецтва. Вибір підходів і принципів відповідає розробленим компонентам художньої освіченості. Мета статті полягає в обґрунтуванні наукових підходів і принципів з урахуванням особливостей фортепіанної підготовки майбутніх учителів музичного мистецтва-бакалаврів. Такими підходами в дослідженні є історико-культурологічний, мистецько-інтеграційний, функціонально-праксеологічний, комунікативно-творчий. Вони співвідносяться з такими компонентами, як художньо-культурологічна поінформованість, художньо-мовна зорієнтованість, методико-педагогічна умотивованість, інтерпретаційна спрямованість творчого діалогу/полілогу.

У статті застосовуються методи теоретичного моделювання, аналізу наукових концепцій та досвіду, теоретичні узагальнення, проєктивні стратегії на поєднання теорії, методології, практики та творчості.

Ключові слова: художня освіченість, художньо-педагогічна компетентність, майбутні вчителі музичного мистецтва-бакалаврів, наукові підходи, педагогічні принципи.

Introduction. The competence paradigm as a dominant reference point for future teachers training has actualized the problem of forming the worldview of a person who is able to apply the acquired knowledge and experience of professional activity in different conditions of the educational process. Along with the broad worldview, which is formed in the conditions of a higher school, the professional worldview also crystallizes. For example, for future bachelors of musical art, it is the artistic worldview. This phenomenon is generic for professionals in the field of artistic activity, who develop one or another professional field, which affects integrity of the artistic worldview. A person often sees the world of art through the prism of his/her kind of art (music, choreography, acting, etc.). Since the activities of future musical art teachers combine pedagogical and professional artistic competences, their professional worldview also reflects this complex synthesis: the artistry of reflecting images in works of art during their perception and interpretation, and pedagogical, including methodological component of professional activity.

If musical competences as special and pedagogical competences as professional are acquired during the educational process from the first years of study, then artistic competences as the basis of artistic worldview are often developed by means of elective disciplines that applicants of the first (bachelor's) level may not choose. In this case, there is a certain contradiction between the need to form a broad artistic worldview of the future bachelors of musical art and the lack of real opportunities to form it. Future musical art teachers cannot fully master the artistic culture in the system of independent choice of disciplines, however, the focus of professional training on the acquiring artistic and pedagogical knowledge within certain types of performance activity (vocals, playing instruments) can compensate for the purposeful conditions of artistic worldview as a professional-pedagogical quality of future bachelors of musical art.

Considering the systematicity of forming the artistic-holistic worldview of future bachelors of musical art in connection with their professional artistic competence, it should be clarified that in this context in the Ukrainian scientific and pedagogical discourse two concepts are used: *мистецький* and *художній*, which are translated into English as *artistic*. Thus, the field of pedagogical knowledge, which becomes the methodological foundation for training future teachers, bachelors of musical art, is art pedagogy. Its formation and thorough development are reflected in the works and research of O. Mykhailychenko (Mykhailychenko, 2010), O. Oleksiuk (Oleksiuk, 2006), O. Otych (Otych, 2008), H. Padalka (Padalka, 2008), O. Rudnytska (Rudnytska, 2002), O. Rostovskyi (Rostovskyi, 1997) and others. The main pathos of this scientific field is concentrated in understanding, substantiation, theoretical generalization of pedagogical laws, patterns, approaches, principles, pedagogical conditions, etc., which reveal their specificity and are used in the educational process of teaching various arts, as well as integrated art programs. Instead, the phenomenon of art is understood, interpreted and applied as a specific feature of the works of art, which allows to reflect the phenomena of life, realities of life, nature, etc. through the figurative-semiotic property of the language of art on the criteria of aesthetic and cultural value. Art in the educational process is used in accordance with the tasks of forming the artistic culture of the individual (N. Zelenska (2014), H. Vasianovych & H. Shevkun (2020), I. Yankovska (2017)), artistic and mental experience (O. Rebrova (2013)), artistic-performing activities (A. Lynenko, H. Nikolai & Levytska (2019)) and others.

Our research is devoted to the problem of forming artistic knowledge of future teachers, bachelors of musical art, which is interpreted in the pedagogical context and is a formed professional quality that serves as a basis

of artistic-pedagogical competence and is manifested through a set of search cognitive activity for gaining artistic information, its orientation in the pedagogical potential and effectiveness in the application for solving educational tasks of artistic-aesthetic content” (Pan Sheng, 2019: 310-311).

Main part. The **aim** of the article is to reveal the essence of scientific approaches and methodological-pedagogical principles for the study and formation of artistic-pedagogical erudition of future musical art teachers in the process of piano training.

The *tasks* lie in clarifying the components of artistic erudition of future bachelors of musical art; theoretical modeling of the blocks of correspondence of the components of this phenomenon; substantiating the scientific approaches and formulating pedagogical principles of methodological character for research and formation of the components of artistic erudition of the future bachelors of musical art, studying at pedagogical universities.

Materials and methods. Of great importance in the study was the method of theoretical modeling, through which the structure of artistic erudition is built. In the context of our study, the following components of artistic erudition are relevant: artistic-culturological awareness; artistic-linguistic (figurative-semiotic, genre-stylistic) orientation; methodological-pedagogical motivation; interpretive focus of creative dialogue/polylogue. Thus, awareness, orientation, motivation and focus are the pedagogical side of the phenomenon under study; knowledge in the field of artistic culture, language of art, methods of teaching art and interpretation of works of art in dialogical/polylogical trajectories (dialogue of cultures, dialogue/polylogue of artistic consciousness of the participants in the interpretation process) – constitute a specific artistic-educational unit.

Regarding the concept of “erudition”, the study interprets it as a certain level that already exceeds the level of functional literacy, however, is not yet a level of competence. In order to optimize the transition from erudition to competence in the study, scientific approaches and pedagogical-methodological principles are used, which have formed the basis of the methodology.

Analysis of scientific concepts and theories on the research problems is a method that has allowed to choose a methodology for the application of scientific approaches and development of methodological-pedagogical principles, which are selected on their basis for the construction of the author’s methods. Application of the method has shown that recently scientists most often use such approaches as: competence (O. Rebrova (2013); Liu Qianqian (2010)), culturological (H. Padalka (2008), Tang Peihua (2011)); hermeneutic (E. Georgii-Hemming (2007)), communicative (Wang Yjun (2018), A. Zaitseva (2017), S. Bagga-Gupta, C. Ferm Thorgeresen, E. Georgii-Hemming & Ø. Varkøy (2014)), innovative (Liu Jia (2017)) and others.

These approaches are considered by scientists as a starting vector for the search and justification of appropriate pedagogical principles, which serve as a methodological regulator of the introduction of author’s methods, in particular in the development of pedagogical conditions.

Our author’s methodology was also based on the procedure of choosing scientific approaches that helped to specify the pedagogical principles that performed the methodological function.

The study also used pedagogical observation, which was carried out in the classroom and during the preparation of modular certification. An additional source of information to determine the factors were survey methods: questionnaires and test tasks.

The survey of future bachelors of musical art provided answers to questions regarding: preliminary relevant information about the work being studied; style differentiation of the program submitted for public performance, the factors of its choice; experience of independent application of knowledge acquired in the process of studying the disciplines of music history, analysis of the form of musical works, art culture, philosophy, ethics and aesthetics, etc.; presence of associations, ideas, operants of artistic thinking; interested attitude to the interpretation of the work by different performers or presence of its artistic invariant in different arts; ability to detect the search for analogies with the realities of life; representations about the pedagogical potential of the work being studied; desire to study a work that will be studied further with his pupil; desire to perform a work at a competition or festival; understanding the text and context of the work, etc.

All questions were asked to bachelors who had already completed their studies, had certain results and experience in teaching music, either during various types of practice, or in the process of their own autonomous pedagogical work.

As this stage of the study was preliminary, we did not perform statistical data processing, however, we found that the success of professional training of future bachelors of musical art in the ranking position for their piano training was coordinated with their artistic worldview, orientation in the evolution of styles and genres of art and in the ability to apply cross-cultural, interdisciplinary connections in various disciplines of piano training. Thus, artistic erudition was an important factor in their success, and the factors that contributed to its expansion were: presence of an interested attitude to artistic information, which provided an opportunity to compare and analyze artistic and linguistic attributes of the works of art for vivid convincing interpretation of images; presence of a meaningful attitude to the phenomenon of the text and the context of works, which is often associated with the dialogue of artistic consciousness and the multicultural aspect of creating an artistic image; motivation for self-realization in professional activities (or teaching musical art, including piano playing, or concertmaster activity).

Generalization of observations and results of the survey, the established factors led to the definition of scientific approaches and pedagogical principles for the formation of artistic knowledge of future bachelors of musical art.

Results and discussion. In accordance with the tasks of forming the component “Artistic-culturological awareness” the historical-culturological approach was chosen. Acquaintance with the historical projection of art

development and methods of teaching art is a very important aspect of artistic knowledge of future teachers, bachelors of musical art. On the one hand, this presupposes a comprehension of the connection between pedagogy and culture, which is reflected in postclassical pedagogy, in particular in the works of S. Hessen (Hessen, 1995). According to this approach, the child goes through a compressed form of all stages of the evolution of human culture. From the perspective of this logic, teaching art should be carried out in accordance with the properties of art development. If at first art arose as a holistic phenomenon, then it should be taught holistically. Modern concepts of integrated art education in Ukraine are fully consistent with this approach.

The historical aspect of artistic information is important because it indicates the evolution of images and aesthetic principles in a particular era, which influenced the method of teaching. The importance of applying the historical-culturological approach is indicated by the fact that music pedagogy is not a phenomenon of the twentieth century, it has a history of development since the ancient world, Egypt, the ancient East, Greece and other cultural eras in different regions. According to O. Rostovskyi, in the process of "... learning in history", in particular the history of music pedagogy "a number of theoretical issues is clarified: development of music culture and education from ancient times to the present day, formation and development of music and pedagogical thought, their relationship with economic, cultural, political and other social processes..." (Rostovsky, 2003: 4).

O. Rostovskyi saw the possibility of applying interdisciplinary connections at the level of formation of the necessary musical and, more broadly, cultural literacy, precisely due to the deepening into the history of art pedagogy development. For example, in piano training, in particular in the concertmaster class, it is worth mentioning how and when this kind of musical creativity arose, recalling the improvisation character of performance in the art of antiquity, the ideas of creative competition, which also originate in the culture of the ancient world (Rostovskyi, 2003: 52).

Liu Qianqian's study (Liu Qianqian, 2010) summarizes theoretical research on the stages of art education development and the latent state of the phenomenon of artistic competence. The researcher presents formation of the principles of art education in the dynamics of cultural and historical perspectives, namely: "protocommunicative (archaic period); mythological (transitional stage from archaic to antiquity, early antiquity); protoprofessional (antiquity); professionally dynamic (Middle Ages); normative-methodological (Renaissance); creative-performing (Enlightenment); artistic-technological (XIX century, dominance of the romantic style); experimental-integration (XX century, formation and development of polystylistism) (Liu Qianqian, 2010: 125). It is characteristic that in the XXI century the polystylistism and integrative nature of art education acquires a new stage of development, which is characterized not only by a combination of different types of art in teaching, presentations of art's connections with different spheres of human cognition. And this process begins in the primary grades, which is provided by the NUS (New Ukrainian School) system. This strategy of teaching art strengthens the ideological function of artistic creativity, works of art and their interpretation.

Summarizing ideas on the application of historical-culturological approach to the formation of artistic knowledge of future bachelors of musical art, it is advisable to identify two important principles:

- principle of taking into account the historical-cultural evolution of artistic creativity;
- principle of focusing on the artistic-worldview aspect of the works of art.

According to the second component – "artistic-linguistic orientation" – the prospects of applying the integration approach were considered. Artistic integration becomes relevant both in the educational process of teaching art to schoolchildren and in the educational process of forming professional competences of future musical art teachers. This phenomenon also has a long history of development. In the 90s of the twentieth century, it was actualized in the concept of B. Yusov (Yusov, 1997). In Ukraine, the ideas of integrated art education also developed and were reflected in the works of O. Rudnytska, O. Otych, N. Miropolska and others (Mykhailychenko et al., 2010).

Integration can be manifested in various aspects: artistic-linguistic, genre-style, creative-activity, associative-figurative. This provides an opportunity to apply artistic integration in the piano training of future bachelors of musical art. Many piano works were written by composers thanks to the creative associative process of comparing ancient architectural monuments (K. Debussy "Alhambra Gate", F. Liszt "Chapel of William Tell"), painting (M. Mussorgsky "Pictures from the Exhibition"), literature (F. Liszt "Faust Waltz", F. Schubert-F. Liszt "Gretchen at the spinning wheel") and others.

Given the importance of applying an integration approach in the study and formation of artistic erudition of future bachelors of musical art and its prospects in creating polyartistic support of processing piano works, the approach was specified as artistic-integration and according to it the following pedagogical-methodological principles were selected:

- methodological support of the educational process;
- the principle of expanding the perceptual modes of artistic-aesthetic experience (polymodality);
- variety of artistic integration (language, genre-style, creative-performing).

The next component of artistic erudition, which was defined as "artistic-pedagogical motivation" envisaged to use the functional-praxeological approach. On the one hand, the praxeological approach directs research towards real practice, allows to expand the boundaries of piano training and to trace how its results are applied by students during pedagogical practice. On the other hand, it encourages to look at the activities of the future musical art teacher through the prism of multifunctionality. Functions – the roles performed by a musical art teacher – are quite diverse, both within professional activities (upbringing, creative-developmental, educational, cognitive-motivational, artistic-illustrative, concertmaster, etc.) and within the holistic educational process: organizational, ideological, health-saving, etc. But piano training of future bachelors of musical art is somewhat abstracted from the multifunctionality of the future activity of a musical art teacher in the modern education system in Ukraine.

Regarding the multifunctionality of musical art teachers in China, it has its own specifics, due to the introduction of individual lessons of singing, Peking opera, and recently many schools have introduced playing of musical instruments, including piano. It actualizes methodological preparation of the future musical art teacher for teaching piano to schoolchildren.

The above mentioned indicates that acquisition of artistic erudition is becoming a relevant advantage for work not only in schools in Ukraine but also in China. Because both the genres of Peking opera and the lessons of singing and piano are connected with other arts and with artistic culture development in general.

Given the above, the following pedagogical principles within this approach were selected:

- focus on the multifunctionality of the music teacher;
- understanding of artistic-pedagogical erudition as a competitive advantage.

The fourth component of artistic erudition, defined as “interpretive orientation of creative dialogue/polylogue” envisaged to use communicative-creative approach. In art pedagogy, the communicative approach has recently been considered in the context of art culture and is often referred to in research as art-communicative (Wang Yajun (2016), A. Zaitseva (2017)). Artistic communication has not only interpersonal but also multicultural projection. This is important for the creative process of interpreting works of art. In the process of piano training, such a multicultural dialogue is quite important, because the piano repertoire itself often includes transcriptions, paraphrases, various editions of works and so on. This creates a certain dialogical/polylogical interpretation, which is carried out internally by the person processing the work. And during the concertmaster’s activity, ensemble music making, the dialogue of creative ideas concerning the interpretation of the work is strengthened by the number of participants of the interpretation process. Thus, artistic erudition accompanies the process of dialogue, discussion, provides opportunities to reasonably express an opinion, based on a broad artistic horizon. In China, piano pedagogy and piano works are becoming the subject of comparison and multicultural dialogue (Tang Peihua, 2011).

According to this approach, the following pedagogical principles were formulated:

- understanding the interpretation of the work as an artistic-communicative process;
- taking into account the multicultural context of the interpretation of the works of art, piano works.

Conclusions. Thus, taking into account the content of each component of artistic erudition of future bachelors of musical art, which in the study is formed in the process of piano training, the semantic lines that fill each component and determine the choice of scientific approaches for their study and formation, are specified: historical-cultural, artistic-integration, functional-praxeological, communicative-creative. According to them, the following pedagogical principles of methodological nature are determined: taking into account the historical-cultural evolution of artistic creativity; focusing on the artistic-worldview aspect of the works of art; expansion of perceptual modes of artistic-aesthetic experience (polymodality); diversity of artistic integration (language, genre-style, creative-performing); focus on the multifunctionality of the musical art teacher; understanding of artistic-pedagogical erudition as a competitive advantage; understanding the interpretation of the work as an artistic-communicative process; taking into account the multicultural context of interpretation of the works of art, piano works.

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