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ESSENCE OF ARTISTIC-PEDAGOGICAL EDUCATION OF FUTURE MUSICAL ART TEACHERS

The article deals with the phenomenon of artistic-pedagogical education of future musical art teachers. Its role in the formation of artistic-pedagogical competence is presented. The definition of this special unit is given and its component model is revealed. The latter consists of vocational-motivational, cultural-informational, artistic-linguistic, interpretative-performing. The basis of artistic-pedagogical education is polyartistic literacy as functional and at the same time professional for future specialists of the artistic and artistic-pedagogical profile. So, the chain is built: literacy, education, competence – represented in the artistic-pedagogical projection.

Key words: polyartistic literacy, artistic-pedagogical education, artistic-pedagogical competence, polyartistry, integration of art, future teachers of musical art.

Introduction. According to the competence approach, which dominates in strategic directions of educational field development, in particular in future musical art teachers training, the choice of professional competences, their classification, unification and variant clichés have become relevant. Based on B. Hershunskyi's conception of the hierarchy of a future specialist development, it turns out that his professional competences are based on appropriate literacy and its transformation into the next stage – education. Then comes competence, which is the basis of culture and a higher level of professionalism – mentality (Hershunskyi, 1998). These steps of professionalism are formed in a specially created learning environment. For future musical art teachers such an environment is polyartistic, since often at one department study representatives of different artistic profile.

Taking into account that recently the problem of teaching integrated course “Art” for schoolchildren has been actualized, therefore preparation of future musical art teachers for mastering artistic synthesis, integrated programs, experience of using different types of art to stimulate multimodal artistic perception has been also actualized.

Practice shows that a system of specializations for future teachers is introduced in Ukraine. For example, for the specialty 014 Secondary education (Musical arts), 014 Secondary education (Choreography) is offered specialization “Art culture” and “Directing music and educational events”. It creates a polyartistic orientation of professional training, while contributing to

the formation of a certain quality, which in our study is defined as “artistic-pedagogical education”.

Meanwhile, this quality is appropriate for the future musical art teacher and within his core specialty. This can be explained by the fact that music is completely related to artistic types of creative activity of a person. Even playing a musical instrument, mastering singing or conducting skill requires a certain level of literacy, not purely musical, but artistic education, which becomes the basis of artistic competence (Liu Qianqian, 2010). But taking into account professional direction of future musical art teacher training, we still focus on its professional basis – pedagogical. The teacher at the mental level tends to transfer his/her knowledge, to teach others. Thus, he seeks to motivate students to comprehend, understand and feel art in its diversity.

This actualizes the problem of determining the essence of the concept of artistic-pedagogical education of future musical art teachers.

Analysis of relevant research. The hierarchy of professional development from literacy to mentality through education and competence is substantiated by B. Hershunskyi (Hershunskyi, 1998). Based on this concept, in the field of art education, the concept of artistic literacy and elementary artistic competence was developed by Chinese researcher Liu Qianqian (Liu Qianqian, 2010); the essence of sufficiently complex phenomena is revealed: artistic mentality (Hlazyrina, 1998), artistic and mental experience (Rebrova, 2013), which include artistic and outlook aspect, the artistic picture of the world as its attribute (Romanova, 1995; O. Rebrova, 2003; Rudnytska, 1998; Shcholokova, 2009); artistic thinking (Medvedieva, 2002; Polataiko, 2010); artistic consciousness (Samoilenko, 2004), artistic culture of the personality of a music teacher (Saldaieva, 2008) and others.

Problems of education of the personality, in particular artistic, are based on the humanistic philosophical ideas of Confucius, Aristotle, Hegel. They were reflected in the concept of integrated art teaching by B. Yusov (1997), which subsequently influenced the new direction of teaching art at school through integrated programs. The phenomenon of artistry becomes a means of communication, interpretation, evaluation of musical works, acquiring a purely pedagogical context (Liashenko, 2001; Tahiltseva, 2011; Shyp, 2001).

Of great importance for the formation of artistic-pedagogical education is culturological training of future musical art teachers, which is revealed in the research and achievements of L. Kondratska (2004), H. Padalka (2008), Rudnytska (1998) and others.

Meanwhile, the concept of artistic-pedagogical education, which denotes artistic-pedagogical phenomenon, is associated with broad artistic outlook of future musical art teachers, which becomes the basis of their professional performing skills, in particular piano training in its various types, is not defined and needs scientific reflexion.

The aim of the article is to substantiate theoretically the essence of artistic-pedagogical education of future musical art teachers in the context of its projection on piano training.

Methods: we applied analysis of scientific literature (pedagogical, music-pedagogical) to reveal the essence of the key concept of artistic-pedagogical education of future musical art teachers; theoretical modeling and generalization of artistic and educational experience to build a component model of the phenomenon under study.

Research results. Defining the essence of the key concept, we consider it expedient to focus on the concept of *“education”*.

N. Nazarova explains the essence of functional literacy of students of pedagogical higher education institutions, which becomes the basis of education as its level, which characterizes the ability of future specialists to solve standard life and professional problems in various fields of activity based mainly on applied knowledge (Nazarova, 2007). That is, such a definition is an idea of the superiority of practice over in-depth theoretical, analytical processes over a particular content line of professional knowledge.

The cultural context of education is represented in works (Lebedev, 2002). We also pay attention to the importance of artistic education, which was considered in the works of N. Suvorov (2000). In the scientist's understanding, artistic education is a factor in preventing repetition in creativity techniques and techniques for displaying typical images, etc.

The activities of future musical art teachers are based on the synthesis of three types of education: musical, pedagogical and artistic as polyartistic. They combine to provide the effectiveness of artistic-pedagogical education, which enables the future musical art teacher *“... to navigate in the artistic phenomena, problems and patterns of artistic creativity, in art in general, while seeing their pedagogical potential and applying them accordingly in the artistic-educational process”* (Rebrova & Pan Sheng, 2018).

Therefore, artistic-pedagogical education in our study is the basis of professional artistic-pedagogical activity of the future musical art teacher, aimed at solving the following tasks: understanding of cultural factors of artistic phenomena emergence (changing styles, integration and differentiation of types of art, polimodality of perception of works of art, etc.) for their qualitative interpretation in the performing and pedagogical process; stimulating an interested attitude to the works of art on the basis of their connection with various life and socio-cultural realities; formation of an artistic-linguistic thesaurus for competent explanation of the figurative and semantic basis of piano works in accordance with their artistic and aesthetic properties and pedagogical potential; high-quality interpretation of piano works and their application in the educational process of music lessons and the integrated course *“Art”*.

Taking into account the above mentioned, we interpret artistic-pedagogical education of future musical art teachers as the basic level of the complex of search cognitive activity for obtaining artistic information, orientation in its pedagogical potential, skills of practical application in solving interpretative-performing tasks during artistic-educational process.

The specified professional entity, which is a necessary step for the formation of artistic-pedagogical competence, differs from the latter by the state of formation and motivation for the expansion of artistic horizons, which are missing in full or desired volume.

In accordance with defined tasks and interpretation of the key concept, the components of artistic-pedagogical education of future musical art teachers were selected.

In defining the first component, attention was paid to the importance of motivation of future specialists to expand artistic awareness, outlook; on the interest in artistic culture and culturological knowledge as the basis of professional competence. Practice shows that the discipline "Culturology" is a variational one and as a rule is not included in the work plans for the preparation of future musical art teachers because they receive a specialization in art culture. At the same time, there is a contradiction between the fact that artistic-aesthetic and culturological context of the works should be realized by the students already during their first year at HEI. In addition, there are students who choose an alternative type of specialization: directing music and educational events. They do not study art culture, but they must interpret qualitatively musical works they perform and use in the educational process of the school. Therefore, we have to deal with such case when finding missing information has to be transferred to independent cognitive search activities.

On the basis of the above mentioned, we introduce the first component – vocational-motivational, which consists of the following elements: interest in art culture and different types of art; cognitive-search initiative in the field of polyartistic issues and art culture.

We refer to the concept of "polyartistic issues", which we apply in a purely pedagogical context, which is associated with integration of arts in the educational process. It is not a synthesis of art, but it is a pedagogical phenomenon of application of both integrated forms of art and their possible combination in the perspective of actual artistic-semantic idea.

The following components are associated with this aspect. Thus, the cultural-informational component is conditioned by the dominant principle of art education, namely: the principle of cultural correspondence, as pointed out by H. Padalka (Padalka, 2008).

The basis of artistic education is knowledge of culturological, historical, philosophical-aesthetic sense. Also, the cultural sense acquires information about the functions of art, especially their evolution, which is caused by

historical fields and certain patterns of cultural development (vertically, horizontally). All this has its continuation in the contemporary phenomena of cultural development of China and Ukraine.

Understanding artistic information involves understanding what exactly is artistic information. In this regard, we draw attention to H. Lokarieva's concept of artistic-aesthetic information of a work of art (Lokarieva, 2017). According to the scientist, artistic and aesthetic information is a systemic phenomenon that consists or combines several streams of information, its types, namely: "cognitive, artistic, aesthetic, intellectual, emotional, psychological, moral-ethical, individually-author, pragmatic, psycho-energetic" (Lokarieva, 2017, p. 160). Their totality is "... an aesthetic structural organization characterized by the simultaneity and synthesis of all these elements of artistic-aesthetic information (AAI) of a work of art" (Lokarieva, 2017, p. 160). They are classified into purely artistic and aesthetic type.

The basis of artistic education is knowledge of culturological, historical, philosophical and aesthetic sense. An important source of artistic education is orientation in matters of the functions of art, which it performs in the modern world and performed in the historical projection of its evolution.

Based on the above mentioned, we consider cultural-informational component as such, which consists of two elements: culturological awareness; artistic-functional orientation. We consider these elements as a whole as a knowledge ground for cultural-historical, philosophical-conceptual factors that influenced the dynamics of changing styles, the artistic outlook of a composer, performer, etc.

Artistic information is indirect, but it is always based on certain content, semiotic (sign) and semantic (meaning) attributes created during evolution of the art development. Some of them are already stereotyped. This applies, for example, to certain musical intonations that are perceived outside the analytical process as an artistic-informational flow that combines musical-expressive means and its vital equivalent. The vital experience is always accompanied by certain musical standards, signs, symbols that are perceived directly, what feelings, moods they fit, and from another point of view, – convey them.

Such stereotypical phenomena of the artistic methodology are, for example, whole scale gamma – a symbol of mystical images, descending second – a symbol of pity; rising quarto – a symbol of the call, etc.

There are also certain stereotypes in transmissions of natural phenomena: storms, thunderstorms, rain, pastoral landscapes, architectural structures and so on.

Similarly, in other forms of art there are means of expression that accurately convey certain characteristic features of the image: masks, costumes, facial expressions; colors, chiaroscuro; symbolism of structures and so on. The most striking example of such stereotypes of the transmission of

artistic image is the symbolism of the masks of the Beijing Opera. So, Xue Xiaocin (2005) views development of Beijing opera as a synthesized form of theatrical art that combines arias, recitative, gesture and acrobatics. The characters of different sex are as follows: Shin – a young man; tribute – a young woman; jin – a military mask; chow – a comedian. There are other masks, but they are clearly symbolized according to the costume and attributes of the cast.

So, based on the above mentioned, we introduce the third component – artistic-linguistic, which covers both semantics and semiotics of artistic texts. And its components are defined by the following elements: polyartistic literacy and the semantic-semiotic thesaurus. If the first element covers knowledge of the language of each type of art, the second indicates formation of a thesaurus, which makes it possible to understand the meaningful filling of symbols and sign forms of works of art.

All these attributes become a convenient pedagogical tool when considering the artistic image of a particular work of art, as well as searching for analogies between a piece of music and works of other kinds of art, which may become its artistic-figurative representation.

The last component is directly related to the artistic enrichment of the performance of the work and its pedagogical interpretation. For a qualitative interpretation of musical art works, including piano, one must not only analyze the work, view it through the prism of the hermeneutic circle, but also feel its spiritual, “artistic-aesthetic aura”. This is facilitated by polymodal artistic ideas, stimulation of the polysensory sensation. Sometimes, a true meaningful idea is revealed in the process of performing mastery of the work, its texture, when the fingers feel the strain of harmony, or the lightness of the carcass. Of great importance is phenomenon of artistic prototype, which prompts the connection between literary work and music written under its influence. Often this also applies to vocal works that are translated into piano solo music, a self-contained piece of art. Polysensorics is also important for concertmaster’s creativity. Often the concertmaster immerses himself in the image of the hero in order to feel the harmony of the intoned word and the intoned sound.

Based on the specified data, we refer to the interpretative-performing component the following elements: polysensory representations (presence of certain associative relationships); artistic figurativeness of performance and its focus on pedagogical projection. With regard to the latter element, we give the following explanation: artistic figurativeness of performance of the work may be conditioned precisely by the artist’s ideas, his attitude to the work, individual creative properties, and may also be conditioned by a clear understanding of the educational perspectives of the performance of the work in the resolution of artistic-aesthetic pedagogical tasks.

Conclusions. Thus, artistic-pedagogical education of future musical art teachers is a formed professional entity, which performs the function of the

basis of artistic-pedagogical competence and manifests itself through a complex of cognitive search activity for obtaining artistic information, orientation in its pedagogical potential and efficiency of use in solving educational tasks of artistic-aesthetic content. The basis of this quality is polyartistic literacy as functional for future specialists in the artistic and artistic-pedagogical profile; it provides for the formation of four components of artistic-pedagogical education: vocational-motivational, cultural-informational, artistic-linguistic, interpretative-performing.

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РЕЗЮМЕ

Пань Шен. Сущность художественно-педагогической образованности будущего учителя музыкального искусства.

В статье рассматривается феномен художественно-педагогической образованности будущих учителей музыкального искусства. Представлена его роль в формировании художественно-педагогической компетентности. Дано определение этого профессионального образования и раскрыта его компонентная модель. Последняя состоит из профессионально-мотивационного, культурно-информационного, художественно-речевого, интерпретационно-исполнительного компонентов. Основой художественно-педагогической образованности является полиартистическая грамотность как функциональная и в то же время профессиональная для будущих специалистов художественного и художественно-педагогического профиля. Итак, цепочка построена: грамотность, образование, компетентность представлены в художественно-педагогической проекции.

Ключевые слова: полихудожественная грамотность, художественно-педагогическая образованность, художественно-педагогическая компетентность, интеграция искусства, будущие учителя музыкального искусства.

АНОТАЦІЯ

Пань Шен. Сутність художньо-педагогічної освіченості майбутнього вчителя музичного мистецтва.

У статті розглядається сутність феномену художньо-педагогічної освіченості відповідно до професійної підготовки майбутніх учителів музичного мистецтва. З орієнтацією на концепцію Б. Гершунського щодо ієрархії рівнів професійного зростання від грамотності до ментальності, використовуються поняття поліхудожньої грамотності, художньо-педагогічної освіченості як основ художньо-педагогічної компетентності майбутніх учителів музичного мистецтва.

Актуальність розгляду даного феномена, виведення його визначення в якості педагогічного поняття обумовлено запровадженням у шкільну практику інтегрованого курсу «Мистецтво», що має враховуватися у процесі формування професійних майбутніх учителів музичного мистецтва.

Художньо-педагогічна освіченість є сформованим професійним утворенням, що виконує функцію базової основи художньо-педагогічної компетентності, яка виявляється через комплекс пошукової пізнавальної активності на отримання художньої інформації, орієнтації в її педагогічний потенціал та ефективність використання в розв'язанні освітніх завдань художньо-естетичного змісту. Основою означеної якості є поліхудожня грамотність як функціональна для майбутніх фахівців художнього та художньо-педагогічного профілю; вона забезпечує формування чотирьох компонентів художньо-педагогічної освіченості: професійно-мотиваційного, культурно-інформаційного, художньо-мовного, інтерпретаційно-виконавського.

Ключові слова: поліхудожня грамотність, художньо-педагогічна освіченість, художньо-педагогічна компетентність, поліхудожність, інтеграція мистецтва, майбутні вчителі музичного мистецтва.