

SUMMARY

Pokhylko Olena, Saparova Nurjemal. Trends in higher pedagogical education development in the Republic of Kazakhstan (1991–2019).

Based on a set of scientific principles and methods, the article reveals development of higher pedagogical education in the Republic of Kazakhstan in 1991–2019 and highlights its main positive and negative trends, which range from the support for Soviet education standards at the beginning of building their own statehood to the systemic reorientation to the international education standards, which has become particularly strong since Kazakhstan's entering the Bologna Process (2010). It is confirmed that these steps stimulated development of the legal field of education and led to decentralization of education management and funding, expansion of academic freedoms, rethinking the established principles of the educational process, including creating conditions for further effective professional activity of future teachers in conditions of the fast changes in education and the need for constant continuous updating of knowledge. Emphasis is placed on the negative trends in the development of higher pedagogical education in Kazakhstan: declining prestige and social status of teachers, their social security, weak motivation to master the profession, high levels of feminization, aging, outflow of qualified personnel in highly paid sectors of the economy. It is determined that in recent years the attention of state bodies of the country is focused on improving the status of teachers, the level and quality of their education, as evidenced by the adoption of the Law "On Teacher Status" (2019), increasing the passing score for admission to pedagogical HEIs, introduction of qualification assessments, etc. The positive experience of the Republic of Kazakhstan in the field of modernization of the educational sector in general and higher pedagogical education in particular is actualized, its significant predictive and prognostic potential in modern conditions of reforming the education system of Ukraine is pointed out. It is indicated that the prospects of further scientific research are related to the need to substantiate the content and methodological foundations of higher pedagogical education in Kazakhstan at the present stage.

Key words: education, continuing education, higher education, higher pedagogical education, development trends, Republic of Kazakhstan, international education standards, teacher, teacher training.

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STRUCTURE AND CONTENT OF HIGHER CHOREOGRAPHIC EDUCATION IN THE COUNTRIES OF THE EUROPEAN UNION: EXPERIENCE OF POLAND AND GERMANY

The article highlights the structure and content of higher choreographic education in Poland and Germany. Based on the terminological analysis and interpretation of scientific thought, the content of basic concepts is revealed and higher choreographic education in Poland and Germany is characterized as a branch of art education, which is implemented in the system of higher education institutions (higher schools of dance, higher art schools, academies, professional studios, universities of arts and sports, classical universities) and within which professional training of future performers, teachers-choreographers, balletmasters, stage producers, cultural workers is carried out. The results of comparative and structural analysis have

shown that the structure of higher choreographic education in Poland includes: one university, two academies, four higher schools, four professional studios. Instead, two higher schools of dance, six higher art schools, two universities of arts and one sports university, two classical universities make up the structure of higher choreographic education in Germany. It is found out that content of higher choreographic education of the countries of the European Union, in particular Poland and Germany, includes bachelor's and master's programs in the newest specialties that meet modern requirements.

Key words: *structure, education, higher education, choreography, higher choreographic education, European Union, choreographic training, higher education institutions, choreographers.*

Introduction. Integration of our country into the European community requires active modernization of the higher education institution, especially its artistic unit. The vector of Ukraine in joining the European Higher Education Area regulates adherence to guidelines set by the international community and encourages study of the best educational practices. The educational documents (Laws of Ukraine “On Higher Education” (2014), “On Education” (2017), National Strategy for Education Development in Ukraine until 2021 (2013), EU Strategic Program “Education and Learning 2020” (2009), etc.). serve as a guide in the development of higher choreographic education.

A special place in the cultural and educational space of the European Union is occupied by higher choreographic education, which is the focus of international level organizations, in particular the European Parliament, the Council of Europe, the European Commission, UNESCO and others. Intensive choreographic development, initiated in recent decades, is characterized by significant achievements and draws attention of the professional choreographic community and the international educational community. Of particular relevance are the reformatory achievements of Poland and Germany in the direction of preserving national dance traditions in order to develop and improve modern choreographic education.

It is undeniable that updating of the legal support, content and structure of choreographic education and optimization of the list of specialties under which professional training is provided, have become an important link in the modernization processes of not only European but also Ukrainian choreographic education. Taking into account progressive changes of the national society in the cultural and educational sphere, the study of the structure and content of higher choreographic education in Poland and Germany is relevant.

Analysis of relevant research. The fundamental ideas of national scientists who reveal the problems of the European Higher Education Area (S. Verbytska, I. Yeremenko, S. Martynenko, L. Pukhovska, I. Regeilo, A. Sbruieva and others) are of great value for understanding the phenomenon under study. The issues con-

cerning educational systems of EU countries are considered by M. Haharin, O. Zubrytska, T. Krystopchuk, V. Radkevych, S. Sysoieva, V. Soloshchenko and others.

Some aspects of art education in the European countries are highlighted by M. Artiushyna, L. Volynets, V. Poltavets, O. Sulimenko, N. Tsymbaliuk, I. Yarmak and others. Special attention deserves research that deals with the problem of higher choreographic education in the countries of the European Union (H. Nikolai, V. Soloshchenko, I. Tkachenko (Germany), T. Povalii (Poland)).

In the context of this problem, attention is focused on the works of the Polish (E. Kozak, J. Losakevich, K. Pavlovsky, B. Ser-Janik, K. Urbanski, J. Shimaida, etc.) and German (J. Biondi, H. Walsdorf, K. Erdmann-Rajski, G. Kleins, K. Koch, F. Lampert, P. Primavesi and others) scholars who highlight particular problems of higher choreographic education in the territory of the Republic of Poland and the Federal Republic of Germany. However, despite considerable amount of studies conducted by domestic and foreign researchers, it can be argued that the structure and content of higher choreographic education in the countries of the European Union, in particular Poland and Germany, have not been the subject of a comprehensive study.

From this point of view, the relevance of the issue of investigating the structure and content of higher choreographic education in Poland and Germany at the present stage of development of the European society, as well as the lack of comprehensive studies of the progressive experience of EU countries in the specified field predetermines the **purpose of the article** – to reveal the structure and content of higher choreographic education in Poland and Germany.

Aim of the Study. In characterizing the structure and content of higher choreographic education in the countries of the European Union, namely in Poland and Germany, we operate with the concepts of “structure”, “content”, “choreographic education”, “higher choreographic education”. Let’s analyze definitions of these concepts proposed by native scientists.

In the philosophical encyclopedic dictionary edited by V. Shynkaruk, the term “structure” (Latin *structura* – structure, placement, order) means a way of natural connection between the components of objects and phenomena of nature and society, thinking and cognition, a set of essential links between the selected parts of the whole, which ensures its unity. The internal structure of something is called structure. It is characteristic of objects that represent systems, and is distinguished by establishing relatively stable, intrinsic relationships between their elements, with partial or complete abstraction of the qualitative characteristics of these elements (Шинкарук, 2002).

In F. Peregudov's view, the structure is closely linked to the system. Thus, under the system ("formation", "combination", "conjunction"), the researcher understands the totality of certain elements, between which there is a natural connection or interaction (Перегудов, 2012).

Based on the analysis and systematization of Article 1 of the Law of Ukraine "On Higher Education" (2014), we have established that the concept of "content" is interpreted as the structure, content and amount of educational information, as a result of perception and assimilation of which a person has the opportunity to obtain higher education and certain qualification (*Закон України «Про вищу освіту»*, 2014).

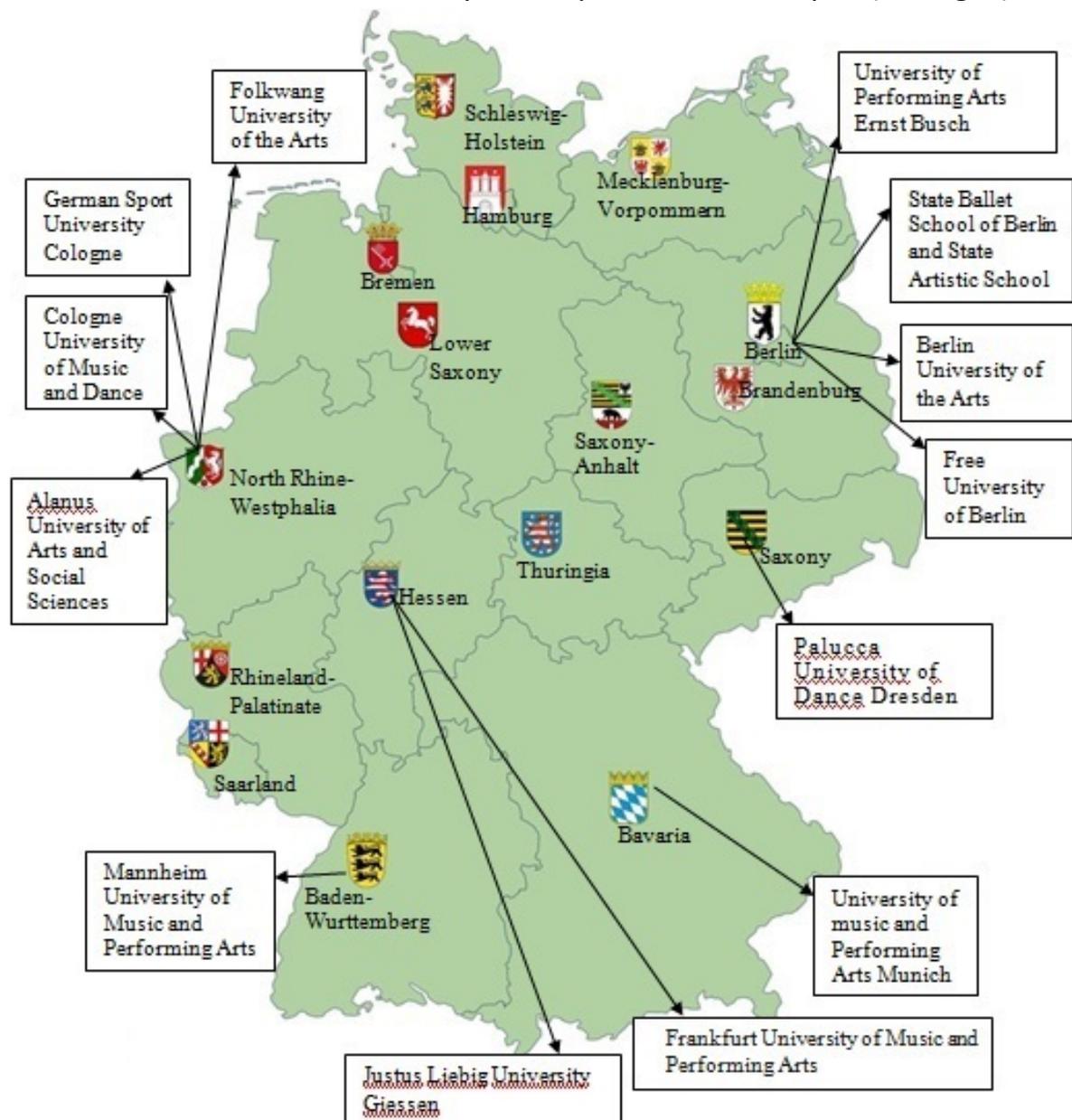
Candidate of Pedagogical Sciences T. Povalii notes that choreographic education is a network of culture and education institutions, secondary specialized and higher education institutions, which provide training for secondary education specialists (schools of culture, choreographic colleges, pedagogical colleges, circus schools, etc.) and specialists of higher category in choreography (academy of culture, academy of managerial staff of culture and arts, universities, pedagogical universities, etc.) (Повалій, 2015).

We would like to emphasize that on the basis of Sumy State Pedagogical University named after A. S. Makarenko (Ukraine, Sumy) within the framework of development and implementation of the comprehensive scientific project "Theoretical and methodological foundations of choreographic-pedagogical education development in Ukraine" (2015–2017) headed by Doctor of Pedagogical Sciences, Professor H. Yu. Nikolai, the phenomenon of higher choreographic education was considered, which was interpreted as an independent branch of art education with its structure, institutionally designed in the form of specialized institutions of higher education and scientific-educational units of the universities, content and organization of its acquisition in the process of preparation of future performers, balletmasters and teachers-choreographers for the purpose of forming their dance culture, professional competence and performing skills, which constitute personal and social value (Ткаченко, 2018).

It should be noted that from the end of the XX – beginning of the XXI centuries higher choreographic education of the Republic of Poland and the Federal Republic of Germany is the focus of attention of the European community, which is explained by their joining the Bologna process and creation of the European Higher Education Area. As a consequence, in particular in Germany, the Dance Plan Germany (Tanzplan Deutschland) (2005–2010) was developed and implemented, the main objective of which was to modernize the structure and content of higher choreographic education in the federal states.

Based on the analysis and generalization of the document, we have found that the main tasks of the Dance Plan Germany were reorganization of existing structural units and opening of new higher education institutions for training highly professional choreographers. Instead, the institutional level envisaged improving the content of bachelor's and master's programs (*Tanzplan Deutschland*).

In order to provide more detailed and thorough description of the structure of higher choreographic education in the territories of the Republic of Poland and the Federal Republic of Germany, we conducted analysis of the documents of the Ministry of Science and Higher Education and the Ministry of Culture and National Heritage (Poland), the results of which showed that in the Republic of Poland eleven higher education institutions provide choreographic training. Instead, choreographers training in Germany is carried out in thirteen universities located in six federal states, as evidenced by the map we have developed (see Fig. 1).



The results of structural and comparative analysis of higher choreographic education in the European countries, have allowed to substantiate the typology of higher education institutions that provide choreographic training in Poland and Germany. It is proved that higher choreographic education in the Republic of Poland is represented by such institutions as universities, academies, higher schools, professional studios and is realized by mastering special disciplines, as well as subjects of the general cycle taking into account the peculiarities of sociocultural activity, within which will work a future choreographer. At the same time, higher dance schools, higher art schools, universities of arts and sports are part of the structure of higher choreographic education in Germany, which also includes arts departments of two classical universities.

In this context, we consider it appropriate to specify the structure of higher choreographic education in Poland and Germany by the following indicators: types of institutions of higher education, structural units, area of training (level/specialty), ownership and summarize it in the form of a table (see Table 1).

Table 1

Structure of higher choreographic education in Poland and Germany

Types of HEIs	Name of higher education institution (city)	Structural units of HEI	Area of training (level/specialty)	Ownership
<i>Republic of Poland</i>				
University	Frederic Chopin University of Music / Warsaw	Choir conducting, music education, church music, rhythmic and dance department	Dance	State
Academies	Academy of Humanities and Economics / Lodz	Arts department	Dance	State
	Grażyna and Kiejstut Bacewicz Academy of Music / Łódź	Faculty of Vocal and Acting Performance	Choreography and Dance Techniques	State
Higher schools	School of Social Skills / Poznan	Arts department	Dance	Private
	Stanisław Staszic Higher School of Skills / Kielce	Humanities department	Dance	Private
	University of Social Sciences / Lublin	Dance department	Dance	Private
	AST National Academy of Theatre Arts / Krakow	Faculty of the dance theatre in Bytom	Acting	State

Professional studios	State Post-Secondary Vocal and Ballet Study / Gliwice	Vocal and Ballet department	Actor of music scenes	State
	State Post-secondary College of Culture Animation / Kalisz	Department of cultural animation	Dance	State
	State College of Cultural Animation and Library Studies in Wrocław	Department of cultural animation	Dance	State
	State Vocal College of Actors D. Baduszkowa / Gdynia	Vocal and acting department	Arts management	State
<i>Federal Republic of Germany</i>				
Universities	Free University of Berlin	Department of Philisophy and Humanities: Institute of theatre studies: Theatre and dance studies	M.A.: Dance studies	State
	Justus Liebig University Giessen	Institute of applied theatre studies	M.A.: Choreography and performance	State
Universities of arts and sports	Berlin University of the Arts	Inter-University Center for Dance	B.A.: Contemporary dance; M.A.: Choreography; M.A.: Solo/ dance/ production	State
	Folkwang University of the Arts	Institute of contemporary dance	B.A.: Dance; M.A.: Dance composition; M.A.: Dance pedagogy	State
	German Sport University Cologne	Institute of Dance and Culture of Movement	M.A.: Dance culture	State
Higher schools of arts	University of Performing Arts Ernst Busch	Dance department	B.A.: Dance; M.A.: Choreorgaphy	State
	Cologne University of Music and Dance	Centre of contemporary dance	B.A.: Dance; M.A.: Dance studies	State
	University of music and Performing Arts Munich	Ballet academy	B.A.: Dance	State

	Frankfurt University of Music and Performing Arts	Department of fine arts with choreographic section	B.A.:Dance; M.A.: Choreography and performance; M.A.: Contemporary dance	State
	Mannheim University of Music and Performing Arts	Academy of dance	B.A.: Dance; B.A.: Dancy pedagogy; M.A.: Dance; M.A.: Dance pedagogy	State
	Alanus University of Arts and Social Sciences	Arts therapy department	B.A.: Eurythmy; M.A.: Eurythmy; M.A.: Eurythmy in school and society; M.A.: Eurythmic therapy	State
Higher dance schools	Palucca University of Dance Dresden		B.A.: Dance; M.A.:Pedagogy of classical dance; M.A.: Pedagogy of contemporary dance	State
	State Ballet School of Berlin and State Artistic School		B.A.: Dance	State

Thus, based on the analysis and systematization, in the Table 1 we have identified such education institutions that provide dance training for future choreographers, namely: in Poland – one university (Frederic Chopin University of Music in Warsaw), two academies (Academy of Humanities and Economics in Lodz and Grażyna and Kiejstut Bacewicz Academy of Music in Łódź), four higher schools (School of Social Skills in Poznanm Stanisław Staszic Higher School of Skills in Kielce, University of Social Sciences in Lublin, AST National Academy of Theatre Arts in Krakow), four professional studios (State Post-Secondary Vocal and Ballet Study in Gliwice, State Post-secondary College of Culture Animation in Kalisz, State College of Cultural Animation and Library Studies in Wrocław, State Vocal College of Actors D. Baduszkowa in Gdynia) (Повалій, 2015); in Germany – two dance schools (Palucca University of Dance Dresden and State Ballet School of Berlin and State Artistic School), six higher schools of arts (University of Performing Arts Ernst Busch, Cologne University of Music and Dance, University of music and Performing Arts Munich, Frankfurt University of

Music and Performing Arts, Mannheim University of Music and Performing Arts, Alanus University of Arts and Social Sciences in Bonn), two universities of arts and one sports university (Berlin University of the Arts, Folkwang University of the Arts, German Sport University Cologne), two classical universities (Free University of Berlin and Justus Liebig University Giessen) (Ткаченко, 2018; *Tanzplan Deutschland*).

It is proved that the leading structural divisions of the Polish universities are: arts department, dance department, vocal and acting performance department, department of cultural animatoion, etc. Instead, department of fine arts, faculty of philosophy and humanities, institute of dance and culture of movement, institute of theater studies, dance center, ballet academies are the structural units of higher education institutions that train choreography specialists in the Federal Republic of Germany.

According to the results of comparative analysis and systematization, presented in Table 1, it is found out that in Poland choreographers training is carried out in higher education institutions of different types, in Germany – in the system of art education.

In the context of considering the structural aspects of higher choreographic education in Poland and Germany, we have found out that content of choreographic training in these countries is being improved according to the demands of the labor market and society. Thus, one of the results of creation of the European Higher Education Area was expansion of bachelor's and master's programs and specialties providing choreographic training. In Poland, such specialties as ballet pedagogy, actor of dance theater, artist of musical theater, performer of music scenes, Latin American dance, rehabilitation of the dancer and choreotherapy, choreography and theory of dance, choreography and dance technique, gain popularity. At the same time, such specialties as dance pedagogy, choreography and performance, dance studies, contemporary dance, eurythmy, dance composition, dance culture, etc. are in demand in Germany.

In the content of future choreographers training in Poland an important place is occupied by a complex of subjects that allows to master teaching methods and techniques of performing dances from different countries. Fundamental among the disciplines of the profile cycle are: theory and methodology of teaching Polish national dance, ballroom dance, historical dance, character dance and folk-dance. In general, the content of higher choreographic education in Polish education institutions is similar. Such disciplines as the principles of dance composition, classical, Polish and contemporary dance are the same for all higher education institutions, but in the standard list of choreographic disciplines, each

higher education institution also makes individual proposals, in particular: Frederic Chopin University of Music in Warsaw introduced into curriculum “Dance Psychology” and “Dance Pedagogy”; “Dance Philosophy”, “Polish Dance Folklore” and “Hygiene of the Actor-Dancer’s work” are taught at AST National Academy of Theatre Arts in Krakow; Academy of Humanities and Economics in Lodz gives an opportunity to master the courses “Production and Directing”, “Principles of Makeup”, “Dance Projects”; the course “Anatomy and Physiology of Movement” is provided by the curriculum of Karol Szymanowski Academy of Music; “Ethnic Dances”, “Basics of Costume Design”, “Psychotherapy of Dance and Movement” are studied at the University of Social Sciences; disciplines “Yoga” and “Biomechanics” are taught at Dance Department at School of Social Skills (Повалій, 2015).

Among the specialized disciplines of higher education institutions that train choreography specialists in the Federal Republic of Germany, priority is given to contemporary dance, modern dance, classical dance, dance composition, dance theory, dance history, dance pedagogy, improvisation. However, some HEIs offer original disciplines for study. For example, “Dance and architecture”, “Dance and film”, “Dance medicine” characterize curriculum of Palucca University of Dance Dresden; “Kurt Joss technique”, “Dance technique and didactics” are available at Folkwang University of the Arts; “Aesthetic gymnastics”, “Theater studies”, “Comparative methodology of modern dance” are mastered by the students of Frankfurt University of Music and Performing Arts.

It should be noted that choreographers training in Poland and Germany is based on a module principle. Lectures, seminars, group and individual classes are supplemented by students’ participation in choreographic circles and ensembles of universities, as well as theatrical choreographic troupes. A component of higher choreographic education in the studied countries is internships for gaining the necessary experience in the field of choreography and realizing their own ideas.

Comparative analysis makes it possible to state that higher choreographic education institutions in Europe offer bachelor’s and master’s degree programs. Based on analysis of the Polish Qualifications Framework (*Polska Rama Kwalifikacji*) and the German Qualifications Framework (*Deutscher Qualifikationsrahmen*) we can state that higher choreographic education in Poland at the bachelor level corresponds to the first level of Qualifications framework. The master’s degree is obtained at the second level of Qualifications framework. German Qualifications Framework includes eight levels, of which the bachelor’s degree corresponds to the sixth level and the master’s degree to the seventh. It should be emphasized that higher choreographic education in

Germany also has doctoral (eighth level). For example, Center for Contemporary Dance of Cologne University of Music and Dance and Institute for Contemporary Dance of Folkwang University of the Arts in Essen (North Rhine-Westphalia) provide doctoral studies in choreography, cultural studies and dance studies.

Conclusions. Thus, higher choreographic education in the European Union, including Poland and Germany, is a field of higher art education, provided by higher education institutions (higher schools of dance, higher art schools, academies, professional studios, universities of arts and sports, classical universities) for future performers, teachers-choreographers, stage producers, cultural workers.

It is proved that joining the Bologna Process by the Republic of Poland and the Federal Republic of Germany and creation of a European Higher Education Area have left a mark on development of the structure and content of higher choreographic education in these countries. It is established that the structure of higher choreographic education in Poland includes universities, academies, higher schools, professional studios. Higher schools of dance, higher schools of arts, universities of arts and sports, classical universities make up the structure of higher choreographic education in Germany.

The content of future choreographers training in the studied countries meets our time requirements and is available in bachelor's and master's programs in the newest specialties. At the same time, curricula of higher education institutions include innovative disciplines that, in our opinion, can be used in the practice of national higher choreographic education.

The study does not exhaust all the aspects of the issue of structure and content of higher choreographic education in the countries of the European Union, in particular Poland and Germany, and confirms the importance of its further study in the following perspective directions, such as experience of training future choreographers of other countries, optimization of the structure and content of higher choreographic education in Ukraine.

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РЕЗЮМЕ

Ткаченко Ирина. Структурно-содержательные особенности высшего хореографического образования в странах Европейского Союза: опыт Польши и Германии.

В статье освещены структурно-содержательные особенности высшего хореографического образования в Польше и Германии. На основе терминологического анализа и интерпретации научной мысли раскрыто содержание базовых понятий и охарактеризовано высшее хореографическое образование в Польше и Германии как отрасль художественного образования, которая реализуется в системе учреждений высшего образования (высшие школы танца, высшие художественные школы, академии, профессиональные Студиумы, университеты искусств и спорта, университеты) и в пределах которой осуществляется профессиональная подготовка будущих артистов-исполнителей, педагогов-хореографов, балетмейстеров-постановщиков, культурных работников. Применение сравнительно-сопоставительного и структурного анализа показывают, что к структуре высшего хореографического образования Польши относятся: один университет, две академии, четыре высшие школы, четыре профессиональных Студиума. Доказано, что две высшие школы танца, шесть высших художественных школ, два университета искусств и один спортивный университет, два классических университета составляют структуру высшего хореографического образования в Германии. Установлено, что содержание высшего хореографического образования стран Европейского Союза, в частности Польши и Германии, отмечается бакалаврским и магистерскими программами по новейшим специальностям, которые отвечают запросам современности.

Ключевые слова: структура, образование, высшее образование, хореография, высшее хореографическое образование, Европейский Союз, хореографическая подготовка, высшие учебные заведения, специалисты-хореографы.

АНОТАЦІЯ

Ткаченко Ірина. Структурно-змістові особливості вищої хореографічної освіти в країнах Європейського Союзу: досвід Польщі та Німеччини.

У статті висвітлено структурно-змістові особливості вищої хореографічної освіти в Польщі та Німеччині. На основі термінологічного аналізу та інтерпретації наукової думки розкрито зміст базових понять і схарактеризовано вищу хореографічну освіту в Польщі та Німеччині як галузь мистецької освіти, що реалізується в системі закладів вищої освіти (вищі школи танцю, вищі мистецькі школи, академії, професійні студіуми, університети мистецтв і спорту, університети) і в межах якої здійснюється професійна підготовка майбутніх артистів-виконавців, педагогів-хореографів, балетмейстерів-постановників, працівників культури. Застосування порівняльно-зіставного та структурного аналізу доводять, що до структури вищої хореографічної освіти Польщі належать: один університет, дві академії, чотири вищі школи, чотири професійні студіуми. Натомість, дві вищі школи танцю, шість вищих мистецьких шкіл, два університети

мистецтв і один спортивний університет, два класичні університети складають структуру вищої хореографічної освіти в Німеччині. Установлено, що зміст вищої хореографічної освіти країн Європейського Союзу, зокрема Польщі та Німеччини, відзначається бакалаврськими й магістерськими програмами за новітніми спеціальностями, які відповідають запитам сьогодення.

Ключові слова: структура, освіта, вища освіта, хореографія, вища хореографічна освіта, Європейський Союз, хореографічна підготовка, заклади вищої освіти, фахівці-хореографи.

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СЮЖЕТНО-АРГУМЕНТАЦІЙНА ТЕОРІЯ: ДОСВІД ІМПЛЕМЕНТАЦІЇ В МЕТОДИКУ ВИКЛАДАННЯ СУСПІЛЬНО-ГУМАНІТАРНИХ ДИСЦИПЛІН

У статті розкрито сутність теорії сюжетної аргументації та її імплементації в навчальних закладах вищих шкіл на прикладі прогресивного досвіду викладачів Великої Британії та США. Розглянуто найважливіші аспекти технології візуалізації та основні правила створення інфографічних конструкцій. Проведено аналіз методів структурування інфо – послідовностей та їх ієрархічності. Показано базові інструменти візуалізації та обґрунтовано їх практичну значимість. Певна увага приділяється концептуальним засадам теорії візуальної аргументації і теорії сюжетно – аргументаційної теорії.

Ключові слова: когнітивна графіка, візуалізація, інфографіка, сюжетно-аргументаційна теорія, візуальна аргументація, сюжетна інфографіка.

Постановка проблеми. Загальновідомо, що вільне володіння іноземними мовами є однією з ключових складових професійної компетентності майбутнього спеціаліста в будь-якій галузі діяльності. Важко переоцінити важливість іншомовної освіти в умовах сьогодення в контексті входження України до світової освітньої спільноти й постійного розширення міжнародних контактів у науці, торгових відносинах, туризмі, загальній комунікації тощо.

Без сумніву, роль викладача у навчанні іноземній мові, інноваційних методів, які він імплементує під час викладання іноземних мов, є графіка – мікс інформації, дизайну та ілюстрації. Завдання інформаційної графіки (ІГ) – виявити та зображати те, для чого недостатньо слів (Velasco, 2015). ІГ – це візуальне відображення даних, що містить невелику за обсягом, але значиму і правильно оформлену інформацію (Bulloch, 2016). ІГ – спосіб візуалізації, який допомагає автору повідомлення чітко й привабливо надати інформацію, а читачеві швидко її сприйняти (Трушко та Шпаковський, 2017).

Аналіз актуальних досліджень. Інфографіка є предметом дослідження багатьох сучасних науковців, які вивчають різні її аспекти.