

practice of landscape design is a work of landscape art. Landscape art is considered to be a “top achievement” in the field of landscape design.

There are two principles in the formation of the concept of an art-landscape. The first principle (contextual) visualizes some features characteristic of this territory, which occur today or occurred in the past. The second principle (mythopoetic) shows from the landscape a myth invented by the designer for this space or forms abstract ideas in the landscape.

In this study, we consider only art landscapes created on the territory of universities. The analysis of landscape practice has shown that among such art-landscapes, no works with a mythopoetic concept were found; it is noticed that they are all contextual.

These contextual art landscapes are divided into two main thematic areas (“the past and the present of this place”, “look into the future”).

In the first thematic direction “past and present of space”, three original ways of solving space are distinguished: a) (associative solution) the landscape depicts wave processes that are studied in this building of the university (M. Lin, P. Dougherty); b) (historical) the landscape indicates the historical events that took place at the university (A. Goldsworthy); c) (illusory) in the art object the natural and the artificial are juxtaposed, showing how one influences the other (C. Drury, J. Hein, J. Turrell).

The second thematic area – “look into the future” – raises the issue of survival of civilization (K. Dimopoulos).

Further research should be directed at other cultural spaces created on the territory of universities (art galleries, museums, sculptures and sculpture parks). Awareness of the importance of such spaces will fill the gap in understanding the fundamental concept (“educational space”).

Key words: “educational space”, “educational landscape”, landscape, art-landscape, art object, sculptural space, landscape design, intellectual landscape.

UDC 378.011.3-051:784

Natalya Koehn

South Ukrainian National Pedagogical
University named after K. D. Ushynsky
[ORCID ID 0000-0002-8229-502X](https://orcid.org/0000-0002-8229-502X)

Peng Yu

South Ukrainian National Pedagogical
University named after K. D. Ushynsky
ORCID ID 0000-0003-2703-1109
DOI 10.24139/2312-5993/2021.04/418-427

METHODOLOGICAL APPROACHES TO THE FORMATION OF FUTURE VOCAL TEACHERS' CREATIVE SKILLS

The article considers methodological foundations of solving the problem of improving the quality of creative activity of future vocal teachers of higher school. Its relevance is due to the importance of training professionals capable of successful independent creative activity in conditions of rapidly growing scientific-methodological achievements and enrichment of musical-information space. The authors consider the specifics of personal-personified, systems-functional and integrative approaches, substantiate feasibility of their use to ensure ability to individual-personal interpretation of artistic content of the vocal works, variable interpretation of the repertoire, mastering skills of vocal improvisation.

Key words: future vocal teachers, personal-personified, systems-functional and integrative scientific approaches, creative skills.

Introduction. The information explosion of the late 20th – early 21st centuries, rapid expansion of the information field provided by the Internet and active computerization of society, required revolutionary changes in the system of assimilation, transfer and further development of knowledge accumulated by mankind. The change of paradigm guidelines strengthened the need of society to train professionals able to be creative in performing professional functions, to accept innovative ideas and adapt them according to the specifics of their activities.

The activity of a vocal teacher is no exception, the creative nature of which is determined not only by the needs of today, but also by the very nature of musical art. Instead, as research by scholars and practitioners have shown, creative expressions of vocal teachers still remain relatively limited and sporadic due to a number of objective and subjective factors (Tolstova & Koehn, 2016). Overcoming this situation requires substantiation of the methodological foundations for the formation of future vocal teachers' creative skills as a basis for developing a strategy to improve the content and methods of solving this problem.

The aim of the article is to substantiate effective scientific approaches to solving the urgent problem of today – formation of future vocal teachers' creative skills.

Analysis of relevant research. The issue of forming creative skills is considered in the works of many modern scientists. There are two views on the comparison of skills and abilities. Some scientists consider skills to be the result of achieving a certain quality of repetitive actions (I. Lerner, N. Talyzina and others). It is emphasized that skills are automated actions, a complex system of mental and practical techniques, consequently – they do not have a creative nature (Yu. Babansky). Another point of view, which we join, is to define skills as a person's acquired ability to use automated skills in actions of a varied, creative nature (L. Leontiev, Ye. Milerian and others). Confirmation of this fact is found in the works of K. Platonov, who gave the following definition: "Skill is a set of knowledge and flexible techniques that provide ability to perform certain activities or actions in certain conditions. Going through a number of development stages, as a result, skills grow into proficiency and creativity" (Platonov, 1986, p. 112). From this point of view, skills and creativity are related phenomena, the common features of which are the ability to flexibly and variably apply the acquired knowledge and skills in accordance with situational needs. This gives grounds to consider vocal teacher's creative skills as an ability to rethink the acquired knowledge and skills and their variable application in the process of performing functional duties in

accordance with changing conditions of the pedagogical reality and individual characteristics of singers.

Methodological training of future teachers in modern research is considered in the works of S. Honcharenko, V. Kraievskiy, S. Sysoieva and others, which emphasize that methodological equipment is the core of their professional skills, improving efficiency of research and effectiveness of pedagogical practice. Summarizing the research data, the scientific approach will be understood as a principled methodological orientation and a balanced position chosen by scientists in order to develop a general search strategy.

The scientists substantiated methodological provisions that play the most important role in research in the field of music education. In particular, N. Ovcharenko emphasized importance of the future musical art teachers' methodological training in the process of their vocal training, O. Rebrova initiated the artistic-mental approach to the study of the specifics of specialists' activity in the field of music pedagogy, H. Nikolai proved the importance of a comparative approach to the implementation of music research, L. Vasylenko introduced a hedonistic approach to the practice of scientific research.

The research methods are used to analyze and generalize the data of scientific works related to the development of creative abilities and forming creative skills in teachers of artistic, in particular – vocal disciplines.

Research results. Generalization of these studies and taking into account the specifics of training vocal teachers to master creative skills, allowed to choose the main scientific approaches, which determine the strategy of our study, namely: personal-personified, systems-functional and integrative.

Personal-personified approach is one of the varieties of the personal paradigm of pedagogical research. The origins of the personal-personified approach in the field of pedagogy are found in the personalism – a philosophical trend that recognizes the individual as a primary creative reality and the highest spiritual value (Petrovskiy, 1984). Its peculiarity is that the individual is characterized not only as a carrier of cultural and socio-axiological orientations, but also as their active creator, the subject of creation of the socio-cultural values.

The specifics of the personal-personified approach in pedagogy is that it is built, along with orientation of pedagogical actions on the individual properties of the subject of education, taking into account the necessity to meet the needs of the individual in the implementation and self-affirmation in the social environment, revealing oneself in the educational space, acquire ability to influence spiritual existence of others, “to continue oneself in them” (Petrovskiy, 1984).

According to A. Petrovskiy, it is an individual's special need to be a personality, that stimulates his desire to show his potential, bring it to the attention of others, attract their interests, ideas, long-term plans, thereby satisfying the need for personalization, personal self-realization. Therefore, an important indicator of the individual's movement in this direction is the growing need for self-development and realization of his potential and the desire for exploratory activities aimed at self-improvement.

Application of a personal-personified approach in the vocal-pedagogical sphere is extremely important in terms of the fact that pedagogical communication during individual singing lessons requires reflection of personal understanding of the essence of artistic images, which involves disclosure by the teacher of his emotional and subjective feelings and experiences and thus revealing oneself as an artistically gifted, educated and creative person, ready for spiritual and creative communication with the authors of musical works, for communication with his listeners, for communication-cooperation with teachers, concertmaster, ensemble partners, with his future students.

It should be noted that the teacher should be tolerant to his students and encourage them to self-realization as a subject of their own creative activity. From this point of view, introduction of a personal-personified approach in the field of vocal education should contribute to the establishment of understanding, trusting relations between a teacher and a student, overcoming pedagogical authoritarianism in the interpretation of the artistic meaning of the educational repertoire. This creates conditions for promoting manifestation of students' individuality, motivation for exploratory and creative activities, development of their personal and value position and the ability to independently determine the means of performing the artistic idea of vocal works of different styles.

In substantiating the following methodological approach, we proceed from the fact that profession of a vocal teacher is multifunctional and requires possession of creative skills of various kinds. In defining the functions to be performed by the vocal teacher, the scholars have not yet reached a consensus. In the most general form, we define these functions in the traditions of classical pedagogical thought as educational, developmental and upbringing. Therefore, creative skills of the vocal teacher should be formed in these functional areas in the appropriate, specific to the specialist of this profile activities.

The educational function of future vocal teachers is manifested in two directions: knowledge-competence and molding-performing. First of them concerns acquisition of culturological, musicological, psychological-pedagogical,

vocal-methodological knowledge and ability to creatively apply it in various educational situations, in the process of differentiated and holistic analysis and interpretation of vocal works, substantiation of innovative methods of vocal-professional training of future musical art teachers, their practical application in the process of pedagogical practice.

The second direction in the implementation of the educational function concerns formation of applicants' practical skills – phonation-technical, vocal-performing, communicative-stage, which together provide singers' ability to independently interpret and prepare the repertoire for public performance, enable demonstration of its samples to students, promote ability to empathically conscious understanding of vocal-phonation and performance problems with which novice singers face.

The developmental functions of the future vocal teacher should be realized in the process of improving general and artistic-intellectual qualities related to improving musical perception, students' artistic thinking, development of their special musical and musical-creative abilities, as well as specific vocal talents. We also note significance of developing a unique, important for the activities of the vocal teacher ability – vocal hearing. Its formation becomes the key to implementation of developmental functions in relation to the development of a set of creative abilities needed by a vocal teacher, namely: ability to performance interpretation of the repertoire, master the skills of vocal improvisation, ability to choose accompaniment to melody and vary its texture, create intonation exercises for solving vocal-formation tasks according to the students' individual needs, etc.

Upbringing functions of future vocal teachers concern strengthening students' motivation to master vocal and pedagogical skills, actualization of responsible attitude to the results of teaching their students to sing, ability to influence the system of their artistic-axiological orientations, vocal-stylistic representations, improving artistic taste, its manifestation in the process of perception and evaluation of artistic phenomena and their creative interpretation.

Coordination of these functions and tasks of their performing requires application of a systems-functional approach, the peculiarity of which is identification of the place and role of each element in the whole process in all its connections and interdependence.

According to the generally accepted theory of L. Vygotsky on two zones of personality development, the content of education plays a crucial role in mastering by future vocal teachers of creative skills in a gradual transition from the zone of near to the zone of actual development of students (Vygotsky,

2020). Such a construction of this process allows establishing hierarchical levels in its organization on two vectors, namely: the vector of transition from fragmentary to holistic mastery of the educational material and its integration into a holistic system and the vector that reflects the level of independence and creative initiative in the use by the subject of education of a certain element in order to implement certain professional functions.

For example, comprehension of the logic of a musical work structure occurs at the level of mastering the morphological laws of musical speech, which are realized, in particular, in the frictional attraction of individual sounds, metric organization of musical time; its manifestation at the level of syntactic structures – in the modal-intonational connections of various elements – motives, phrases, sentences; at the compositional level of the whole musical work, which is perceived through the comparison of the flow of relatively complete structures, the dynamics of their culmination.

The second vector, which concerns the level of independence and creative initiative of the subject of education, is characterized by the degree of his ability to apply the learned element in the process of performing certain functions. For example, during formation of the ability to develop an interpretive and performing plan of a vocal work, the student must first analyze it and interpret these results in terms of their role in the embodiment of artistic-figurative content of the work. The process of performing the task can be qualitatively different. The lowest level is reproductive-imitative, characterized by the fact that the student can act correctly and adequately only with the help of the teacher and without the help of the latter is unable to identify the features of the work and causal links between its intonation-structural features and artistic meaning. Independent performance of a task of a similar type according to the model provided by the teacher indicates that the student has achieved an independent-imitative level. Acquiring the ability to interpret the work, vary and process melodies with the help of a teacher should be defined as creative-initial, confident, inspired mastery of all forms of creative activity, which indicates achievement of the level of independent creative activity. Identifying similar hierarchical levels for all the above functions allows to systematically and comprehensively direct the educational activities of future specialists to master creative skills needed by a modern vocal teacher of the higher school.

Thus, application of the systems-functional approach allows not only to ensure logically and comprehensively the process of the future vocal teachers' creative skills formation, but also to evaluate the achieved levels of their formation.

The following scientific approach is defined as integrative. We understand implementation of an integrative approach in the vocal-educational field as a set of consistent and interconnected actions of the subjects of learning, aimed at forming in them a holistic skill based on the combination of educational material from different academic disciplines. Its significance is due to the fact that creative skills have a multicomponent nature, so their holistic formation requires certain psychological properties and a set of different skills and knowledge. It is, in particular, upbringing in the future professionals of activity, determination, confidence in the ability to be creative, etc.; acquisition of a set of knowledge not only on the subject of activity, but also psychological foundations of creative self-realization, self-improvement; mastering practice of algorithmic transition from automated skills to the ability to use them in a variable form, in various contexts, to resort to combinatorics, activation of associative representation, search to obtain a creative product. Application of an integrative approach creates conditions for the combination of disparate components, resulting in a new level of realization of the individual's potential, achieving a qualitatively new level of their manifestation, expressed in creative skills.

We consider implementation of the principles of integrated learning as a way of organic and systematic complementarity of various components of learning, which allows to achieve integrity in the formation of the future vocal teachers' creative skills.

In the integrative skills formation, scientists identify the following levels of integration: comprehensive, block (Zhukov, 2018). In the field of music education, comprehensive integration is realized at the philosophical, ideological and culturological levels on the basis of the integration of general ideas about the purpose and essence of music education as a creative process. The possibility of this type of integration in the process of mastering creative skills by future vocal teachers is based on the identification of possible forms of creative activity and their role in solving professional problems. Integration of this type is realized due to a certain affinity of the content of creative-cognitive and productive-practical actions, typical for the disciplines of this block of psychological-pedagogical and vocal-methodological direction.

We understand block integration as one that is formed at the level of interpenetration of knowledge and skills from related fields, the set of knowledge which prepares future specialists for a particular activity. It is important that there are also certain connections and related tasks between the disciplines of different blocks, which are solved in different ways, according to the specifics of the subject.

The first block includes disciplines of methodological and psychological-pedagogical orientation, in particular – Pedagogy and psychology of higher school, Introduction of innovative approaches and methods in the vocal-educational process, Innovative technologies. The second block of disciplines is considered as one that combines them on the basis of defining tasks of cognitive-interpretive nature. These are, in particular, disciplines of musicological and vocal-historical content, namely – History of world art, Workshop on musical hermeneutics, History of vocal art. In the next block, we will define related disciplines which concern vocal-performing activities, namely – Course of performance proficiency, Ensemble music-making. The fourth block is defined as vocal-methodological. It includes the following disciplines: Methods of vocal teaching, Innovative technologies in vocal teaching, Assistant practice in the specialty “vocals”. The fifth block is defined as research. Its implementation is closely connected with actualization of knowledge from various disciplines of the professional block by disciplines, first of all – of methodological and methodological-practical direction.

Formation of integrative knowledge and skills is provided on the basis of interdisciplinary coordination, which becomes a mechanism of constant corrections of the educational process based on the real situation, students' individual pace, their level of readiness for creative activity in a particular educational component. Due to this correction, the skills that are formed in various disciplines, acquire a generalized nature, flexibility and variability, which allows their use by future specialists in independent creative activity.

Conclusions and prospects for further research. Generalization of the content of future specialists' activities gives an idea of their creative skills formation as complex properties, consisting of various elements and their relationship, achieved within a holistic educational-molding process. Their varieties are determined by the content of professional activities and are provided under the conditions of personal-personified, systems-functional and integrative scientific approaches. Further research should be aimed at substantiating pedagogical principles and methods to promote formation of future vocal teachers' creative skills.

REFERENCES

- Выготский, Л. С. (2020). *Психология развития. Избранные работы*. Москва: Издательство Юрайт (Vygotsky, L. S. (2020). *Psychology of development. Selected works*. Moscow: Yurayt).
- Толстова, Н. М., Кён, Н. Г. (2016). Формирование готовности будущих учителей музыки к профессиональному самосовершенствованию в процессе вокально-учебной деятельности (Tolstova, N. M., Koehn, N. H. (2016). Formation of future music

teachers' readiness for professional self-improvement in the process of vocal-educational activity). *European Applied Sciences*, 5-6, 35-37.

Петровский, А. В. (1984). *Вопросы истории и теории психологии. Избранные труды*. Москва: Педагогика (Petrovskiy, A. V. (1984). *Matters of history and theory of psychology. Selected works*. Moscow: Pedagogy).

Платонов, К. К. (1986). *Структура и развитие личности*. М.: Наука (Platonov, K. K. (1986). *Structure and development of personality*. Moscow: Science).

Zhukov, V. (2018). Preparation of future musical art teachers for integrated teaching. *Educational Studios: Theory and Practice: monograph*. Prague-Vienna: Premier Publishing, P. 166-173.

РЕЗЮМЕ

Кён Наталья, Пен Юй. Методологические подходы к формированию творческих умений будущих преподавателей вокала.

В статье рассмотрены методологические основы решения проблемы повышения качества творческой деятельности будущих преподавателей вокала высшей школы. Ее актуальность обусловлена важностью подготовки специалистов, способных к успешной самостоятельно-творческой деятельности в условиях стремительного роста научно-методических достижений и обогащения музыкально-информационного пространства. Авторами рассмотрена специфика применения личностно-персонифицированного, системно-функционального и интегративного подходов, обоснована целесообразность их применения для обеспечения способности к индивидуализированно-личностной трактовке художественного содержания вокальных произведений, вариативной интерпретации исполняемого репертуара, овладению навыками вокальной импровизации, созданию интонационных упражнений для студентов.

Ключевые слова: будущие преподаватели вокала, личностно-персонифицированный, системно-функциональный и интегративный научные подходы, творческие умения.

АНОТАЦІЯ

Кьон Наталія, Пен Юй. Методологічні підходи до формування творчих умінь майбутніх викладачів вокалу.

У статті розглянуто методологічні засади вирішення проблеми підвищення якості творчої діяльності майбутніх викладачів вокалу вищої школи. Її актуальність зумовлена важливістю підготовки фахівців, здатних до успішної самостійно-творчої діяльності в умовах стрімкого зростання науково-методичних здобутків та збагачення музично-інформаційного простору. Авторами розглянуто специфіку застосування особистісно-персоніфікованого, системно-функціонального та інтегративного підходів, обґрунтовано доцільність їх застосування для забезпечення здатності до індивідуалізовано-особистісного трактування художнього змісту вокальних творів, варіативної інтерпретації виконуваного репертуару, оволодіння навичками вокальної імпровізації, створення інтонаційних вправ для студентів.

Особистісно-персоналізований підхід є одним із різновидів особистісної парадигми педагогічних досліджень. Витоки особистісно-персоналізованого підходу в сфері педагогіки знаходимо в персоналізмі – філософському напрямі, який визнає особистість первинною творчою реальністю й вищою духовною цінністю. Його особливість полягає в тому, що індивід характеризується не тільки як носій культурних та соціально-аксіологічних орієнтацій, але і як їх активний творець, суб'єкт творення соціокультурних цінностей.

Застосування системно-функціонального підходу дозволяє не лише логічно й усебічно забезпечувати процес формування творчих умінь майбутніх викладачів вокалу, але й будувати діагностику оцінювання досягнутих досліджуваними рівнів їх сформованості.

Утілення інтегративного підходу у вокально-освітню галузь розуміємо як сукупність послідовних та взаємопов'язаних дій суб'єктів учіння, спрямованих на формування в них цілісного вміння на основі об'єднання навчального матеріалу з різних освітніх дисциплін. Його значущість зумовлена тим, що творчі вміння мають багатокомпонентну природу, отже – їх цілісне формування потребує наявності певних психологічних властивостей та комплексу різноманітних навичок і знань.

Ключові слова: майбутні викладачі вокалу, особистісно-персоніфікований, системно-функціональний та інтегративний наукові підходи, творчі вміння.

УДК 61:03-13/768-5

Лі Цін

Сумський державний педагогічний університет імені А. С. Макаренка

ORCID ID 0000-0002-0675-0131

DOI 10.24139/2312-5993/2021.04/427-437

АКТУАЛІЗАЦІЯ ЦІННІСНОГО СТАВЛЕННЯ МАЙБУТНІХ УЧИТЕЛІВ ОБРАЗОТВОРЧОГО МИСТЕЦТВА ДО ХУДОЖНЬО-ПЕДАГОГІЧНОЇ ДІЯЛЬНОСТІ ЯК УМОВА ФОРМУВАННЯ ГОТОВНОСТІ ДО ПРОФЕСІЙНО- ТВОРЧОЇ САМОРЕАЛІЗАЦІЇ

Метою статті є обґрунтування місця та значення ціннісного ставлення майбутніх учителів образотворчого мистецтва до художньо-педагогічної діяльності як провідної умови формування художньо-творчої активності майбутніх педагогів-художників. Використано загальнонаукові та логічні методи аналізу, синтезу, індукції й дедукції, історичного і компаративістського дослідження проблеми. Стаття є спробою дослідити роль ціннісного ставлення майбутніх учителів образотворчого мистецтва до художньо-педагогічної діяльності як провідної умови, яка покликана оптимізувати процес формування готовності до професійно-творчої самореалізації майбутніх педагогів-художників. Завдання подальшого дослідження полягає в поглибленому вивченні прогалин у процесі розвитку готовності до професійно-творчої самореалізації студентів на заняттях із фахових дисциплін.

Ключові слова: цінність, ціннісне ставлення, педагогічні умови, готовність, професійно-творча самореалізація, художньо-педагогічна діяльність, фахова підготовка, майбутні вчителі образотворчого мистецтва, образотворче мистецтво.

Постановка проблеми. Гуманістична спрямованість розвитку сучасної вітчизняної педагогіки пов'язана з докорінними змінами в суспільному житті і фокусує свою увагу на особистісно-творчій спрямованості педагогічного процесу, зумовивши потребу в якісному оновленні змісту освіти в усіх її ланках. Перехід шкіл у режим інноваційного розвитку, прогрес педагогічних та інформаційних технологій, зміна стилю взаємодії учасників педагогічного процесу та інші нововведення, з одного