

Individual Spirituality in Post-nonclassical Arts Education

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Edited by

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PREAMBLE

At the dawn of the third millennium, society, science, and culture as a whole have entered a post-nonclassical era, marking the latest stage in the development of scientific knowledge and bringing radical change to the structure, ideals, and norms of research. Post-nonclassical rationality, which developed as a logical movement in the history of science—moving from classicism to non-classicism and on to “post-nonclassics as a new type of rationality” (V. Stiopin)—establishes fundamentally different values, goals, and spiritual orientations. It highlights interdisciplinary and problem-oriented forms of research, the objects of which become the system and are characterized by openness and self-development.

The unexpected complexity and multifactorality of a constantly changing world reality, and the impossibility of describing this phenomenon within classical theories with their linear ideas of development and self-development, have contributed to the emergence of nonlinear thinking, which generates a special cluster of events and ideas (synergism). This has dramatically affected the intellectual state of society, including all spheres of sociocultural life and, in particular, education and upbringing. As evidenced by recent developments in scientific thought and the establishment of a new system of values within a period of transition, the separation of new methodological principles of post-nonclassical didactics—homeostatism, hierarchy, nonlinearity, instability, dynamism, and openness, etc.—stipulate a need for a substantial rethink of pedagogical theory and practice in terms of the philosophical, ontological, methodological implications of the new post-nonclassical system of knowledge.

At the present moment of this transition to a new paradigm—the post-nonclassical—the role of education is becoming ever more actualized, being the leading culture-making sphere of human beings and society and utilizing the intellectual, informational, and design resources of mankind. In post-nonclassical science the dominant object of research is the complex of self-evolving human-dimensional systems. In contrast to classical and nonclassical science, post-nonclassics presupposes the idea that knowledge is no longer focused solely on reflecting reality. It (knowledge) becomes essentially human and this determines the integration of both its subject and object. A characteristic feature of post-

nonclassical science is that it is aimed at the transmission and reproduction not only of ready-made knowledge, but also of the patterns of culture that form the post-nonclassical worldview and the outlook of the individual within this period of transition.

In recent years in Ukraine, which has chosen the path of closer European integration for social development, significant changes have arisen. The country is becoming increasingly open to the world, and, in such an environment, a person who has a sufficient level of motivation and sense of responsibility, both for their own destiny and for the fate of the state and the world, comes to the fore. This is due to the reorientation of society towards human development, the personal qualities and values involved in learning about the world, and its association with the strengthening of the spiritual and ideological aspect of pedagogical thought, which correlates with the provisions of post-nonclassical pedagogy. This is now being updated in scientific discourse.

Professional artistic education in Ukraine as a system-creating factor of the modern cultural policy of the state is one of the priorities of a strategy for the spiritual and ideological development of specialists in social reality. At present, higher artistic education functions as a synergy of various technologies and forms of information processing into personal professional knowledge in the context of nonlinear dialogue/polylogue. In this nexus, the formation of a new model of post-nonclassical knowledge, via the comprehensive multidisciplinary of both the arts and artistic education, becomes of particular importance in the system of professional artistic education. This requires a thorough philosophical understanding of the essence of the arts, their uniqueness and individuality, the general archetypal images that unite humanity, and the development of relevant theoretical concepts and innovative technologies for the training of future music and art specialists in post-nonclassical realities.

This volume is a collective work bringing together Ukrainian researchers in the field of arts education. It presents one of the stages in understanding this new pedagogical reality, which is based on the prioritization of the person, comprehending musical values, and creating new values through creative activity that are capable of active inclusion both in the global dynamics of civilization and in the spiritual energy and creativity of national culture. The text is presented in sections so as to preserve the logic of this complex study, including: the theoretical and methodological comprehension of cultural, anthropological, axiological, phenomenological, hermeneutic, and synergistic principles in the formation of personal spirituality by means of music; and the discovery of the dominant spiritual factors in art, expanding the horizon of spiritual and

ideological issues in the content of artistic education, presenting the results of the introduction of scientific research into the musical and pedagogical processes of higher education, and outlining the heuristic perspectives of the new methodological principles of post-nonclassical didactics.

The volume, which has a role to play in the scientific reflection of new trends, will be useful to researchers, educationalists, students, postgraduates, postdoctoral students, and all those who are interested in the modern processes involved in the development of artistic education and who are looking for new pathways for the cultural development of Ukraine, in the context of identifying the value matrix of post-nonclassical culture.

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CHAPTER I

INDIVIDUAL SPIRITUALITY IN THE CULTURAL SPACE OF THE THIRD MILLENNIUM

STRATEGIES OF CONTEMPORARY GENERAL ARTS EDUCATION

O. KOMAROVSKA

Arts education in the Ukraine is a ramified system structured around age and a vertical institutional hierarchy (preschool, general, out-of-school education, including specialized forms that offer a primary link to professional training; as well as professional arts education, which covers the training of artists, historians and art theoreticians, and educators for all of the aforementioned educational components). Cultural institutions (theatres, philharmonics, museums, libraries etc.) are also engaged in educational activities and spontaneous actions (street vernissages, concerts etc.) are growing in influence [1].

Every link of this chain realizes its own content and tasks through the pedagogical organization of the cognition of works and phenomena of various art forms and through art creativity by the subjects of education.

Each link is a dynamic component that covers artistic events in social life generally and in every educational institution, and, secondly, reflects artistic events in human relations that are fixed in spiritual and material constants (creative products that are different in their forms of presentation). As such, a single *art-educational environment* in society is being created [3].

Here we shall consider in detail some peculiarities of arts education for children and young people.

It is obvious that the greatest part of this age group is involved in general arts education and out-of-school art-aesthetic education (such as music, theatre, choreography teams, painting clubs, and artistic clubs). These spheres interact, for they have a common subject and systemic impact. However, children of different ages are involved (or not) in out-of-school education according to their wishes, inclinations, and capabilities. In contrast, general arts education, in the school system, encompasses everyone and is compulsory.

The potential of arts education and its realization

Why do we more often speak about arts education in a broad sense, rather than about teaching children different art forms? Such a tendency is driven by changes in the contemporary arts education space. Each year, schoolchildren are bombarded with more and more information. This hampers the development of a person's emotional sphere; narrows and limits their artistic preferences; makes aesthetic tastes and needs hypertrophic; and constricts the development of critical thinking, which is of special importance in the arts field. Being influenced by this information, a child is not able (or has not enough time) to experience and think through this information sufficiently, and as a result, is unable to adequately evaluate it. Furthermore, there is also the way in which information passes into a child's consciousness, transforming them into a passive consumer. As a rule, such an impact is characteristic of 'aggressive' information, which carries the risk of personal and spiritual damage to the child who has not yet asserted themselves as a fully-formed personality. This leads to the child losing their subjectivity.

This means that having artistic content and disciplines in school and involving children in artistic activity stimulates a *need for creative self-expression and self-realization*. The main thing is to form *ability* in these processes. Teachers should always keep sight of this orienting point. An educator needs to flexibly correct and expedite the involvement of students in certain forms of activity during lessons and out-of-class studies, then analyze the content of this activity, revealing and developing various art capabilities. It is important for educators not to lag behind the changing realities of the artistic-educational space, and to orient themselves to art-informational flows and their students' preferences. Such preferences are extremely dynamic, draw on external influences, and react to newly appearing names, works, and existential forms of art. However, they simultaneously make the children's interests narrow. Children focus on specific things they like and often refuse to interact with all the rest that is unknown and unusual. That is why educators should from time to time rethink the scientific vector of the mechanisms of realizing arts education. For this reason, the most important feature of arts education, which defines its content, is a symbiosis of the *personal-upbringing* and *educational* work of general arts education. It is very important for educators to fully comprehend this principle concerning children at different ages.

What is the core of art education's potential?

Undeniably, the answer to this is found in the uniqueness of art as a form of human consciousness, and therefore in the universality of arts education in the educational system, namely:

- Art is a special means of understanding the world that uses artistic images as thinking units—this is recognized as an axiom; the creation of an artistic image is a dialogic process the basis of which is the human trait of inner dialogue [2]; this process motivates people to enter dialogic communication in different forms [3]. Every art work is a system of various information types encoded by an artist and embodied in artistic imagery [8, pp 85-91]; besides which, every recipient decodes and selects from an image-information complex the things they feel an inclination towards and, through this information, they acquire the possibility of entering other informative spheres.
- An artist, in works of any kind and genre, individually and imaginatively 'reads' and 'transforms' all these themes, ideas, and stories that human beings are interested in. In such a way, each artwork has an impact on the cognitive processes of a person outside of that art. A well known example is that of the philosopher who draws parallels between art as a form of human consciousness and various other activities of human life: science, which studies the world (art as cognition); education (art's worldview function); communication (art as a means of communication) etc. However, art does not replace these forms and designs each of them according to specific linguistic methods (Yu. Borev et al.). In other words, art provides an imaginary model of the world: through experience and individual 'transformation' of the known from any segment of life, human beings gain experience and knowledge of the world and acquire new values.
- Art cognition is universal: it infatuates a person, involves all their cognitive processes in penetrating into the sense of artworks (that is, it triggers all parts of the human psyche: emotions, perceptions, feelings, fantasies, imaginations, associations, attention, memory, will, movements, understanding, and intellect etc.).
- An artwork always and foremost appeals to one's human artistic empathy and reflection; under the correct organization (and self-organization) of a person's communication with art, artworks force a person to identify themselves with other personages, to live

emotionally and acquire the deepest senses available in art; it is the development of artistic empathy and the reflection of a recipient that immediately determine the impact of an artwork on the inner world, on the creation of personal values, and, finally, on spiritual development.

- Being based on a personal experiencing of the sensations set in an artwork, only art is capable of provoking catharsis in a person; we should also bear in mind the research of M. Mamardashvili who said that art's impact on a person is strongest when this person experiences the happiness of discovery and the joy of emotional commotion [4]. On the basis of this, a person forms a need for rethinking and for life transformation by artistic means.

A concrete mechanism for the potential realization of arts education for children is through their involvement in different forms of artistic activity. Traditional forms of these activities include looking at art, practical creative activities, and gaining knowledge on art.

The balance of forms of artistic activity in art lessons

In primary school (children from 6 to 10 years), the priority is to provide practical and creative activities for children and develop their perception of artistic works based on their practical submersion in art (with the development of ability in the practical creation of artistic images). For students of ages 10-11 and up to 14 years, it is important to emphasize the deep acquisition of skills in perception and analysis (interpreting) of artistic work, which is built up through experience in practical and creative activity.

Over time (from the age of 14 years onwards), the importance of forms of activity becomes more balanced and attention to knowledge acquisition increases. However, thanks to experience in perception and creative skills, knowledge appears not as a result of memorizing information, but as a reflection of one's own aesthetic experience.

The way children experience the contents of works of art is deepened through *perception as a basis of art cognition*. However, a teacher should take into account that there should be a period of preparation for children before they are encouraged to perceive works of art. This is because the perception of art is not just an immediate moment of contact with art (contemplation, listening). Aesthetic perception *necessarily* covers pre-communicative (preparatory) and post-communicative stages. At this last stage, a specially organized reflection by students on the works of

art, and their impressions, is carried out. The most efficient way of preparing for this act of perceiving is through the fulfilment of various practical artistic tasks at both the pre-communicative and post-communicative stages. The principle and inalienable element of preparing to communicate with art, especially where primary school students and younger teenagers are concerned, is the creation of a corresponding *situation of art perception*. The creation of such a situation depends on many circumstances: the interior design of the premises used; the various attributes and requisites related to the imagery of the art; relationships among the children during lessons, etc. Art psychology has shown that during immediate contact with art, human beings feel the impact not only of the work, but also of the audience's manner of perception.

Through experiencing the multifaceted content and training of the emotional sphere, art cognition saturates the efficiency of all the modes of education around which educational work with students of different ages is traditionally organized: national and patriotic; moral; civic; environmental; physical; and intellectual. In such a way, educational work becomes a *pivot for integrative personality formation*.

We should underline here that the complex processes of contemporary life of the country require particular attention to the contradictory problems of the *civic* and the *national-patriotic education* of students, in the solving of which art is essential. Again, such a solution can be made possible if art lessons arouse empathy in the students, by involving them in reflecting on the content of art as well as self-reflection. Possibilities for this are available in all the topics of the standard educational courses, but specifically those that are directly linked to Ukrainian art phenomena.

Art education is an instrument that realizes its educational potential through the artistic-educational space of general institutions of education, the subjects of which dialogically communicate through various structural-content components, such as:

- lessons of the artistic-aesthetic cycle (music and painting);
- art-based children's activity during out-of-school and leisure time;
- thinking through aestheticization (experiencing knowledge in other disciplines);
- the organization of non-artistic activity in out-of-class time according to the laws of artistic dramaturgy.

In the activity of the art teacher, the following principle is engaged: *teach—educate/educating by art—teach art*.

During the teaching of various forms of art, the art teacher forms different performance skills, which are peculiar to each particular form of artistic creativity (instrumental and vocal choral music-making; acting skills; skills for musical and stage improvisation; experiments with oils, lines, forms etc.). Children study to divine the sensations incorporated into art.

As such, the teacher, educating by using art and teaching art, has to know several forms of art and artistic creativity, which form the basis of the methods of managing artistic creativity in children.

In addition to lessons specifically in music and visual arts, integrative education has been widely put into practice. In other words, the teacher is faced with the task of helping students develop multi-artistic mental representations and skills. This goal can be achieved by an educator who has reached a high level of multi-artistic preparedness and mastered the methods of multi-artistic development of children at different ages. Multi-artisty is an important orientation point of education, because it optimizes the formation of students' integrated worldview.

The vector of competence in art education

What is the emphasis on competence (the competency approach) in art education?

First and foremost, the vector of competency is determined by the needs of society and the person who is a subject in the creation of their culture. As recent philosophical research has shown (I. Ziaziun, M. Kyiashchenko, L. Levchuk et al.), and as the author of this text has argued [8, pp 79-84], understanding the 'creative personality' requires the recognition of the possibility of realizing the full natural potential of a person. The way in which a person directs their efforts becomes a process of aesthetic education. As has been stated above, it is art education that most effectively 'trains' the sensuous sphere of people. In other words, increasing attention to art education in all branches of education is unavoidable.

Thus, the **competency vector of art education is always based on a realization of the educational potential of art in itself.**

Let us think about competency in art education. This is not something absolutely new to Ukrainian education. The main ideas around competency were highlighted in the General Education Standards (2011). Since 2000, a system of subject competencies for the educational branch of art has been developed. This system covers different types of integration of art and the creativity of students. Firstly, it covers the competencies that a person

should acquire in every separate line of artistic creativity (music, visual arts etc.); secondly, it covers competencies that a person acquires through the combination of various forms of artistic creativity—artistic competencies that intersect other subject areas [5]. The acquisition of such competencies is based on the inner links between different art forms and is manifested at different levels—thematic; definitional; instrumental/technological; and organizational. Since the beginning of the new millennium, another type of integration in art education—a metasubject (interbranch) type—has been theoretically rethought. This type aims at broadening the limits of art education and increasing its influence on integral personality formation—on the development of a person’s capabilities in different spheres of life and work. In philosophical research, the notion of the ‘aestheticization’ of thinking (M. Mamardashvili), and of life (M. Kyiashchenko), has become topical. In pedagogical research, the search for methodological bases for the aestheticization of the educational space through art becomes increasingly urgent once students master the content of different educational subjects [6].

Rethinking educational content in the contemporary sociocultural situation is reflected in the processes of defining new educational standards, such as the New Ukrainian School [7]. This search corresponds to a broader European tendency and has become embedded in the orientation of the educational process on student mastery of a set of key (basic) competencies. These competencies touch upon: language and culture; mathematical competency and competency in the natural sciences; technical and technological competency; environmental competency; informational and communicative competencies; civic and social competencies; management skills and financial literacy; other important personal qualities like innovativeness and creativity; a capability for life-long learning; critical skills and consistency in thinking; and skills for managing emotions and an ability to cooperate with other people (the Law of Ukraine “About education” (2017), art. 12). This list also includes cultural competency.

Cultural competency in the system of key competencies

Art education professionals should understand that cultural competency (self-expression in the cultural sphere) is not a single link in the chain of other key competencies—the notion of ‘culture’ is polysemous and relates to all manifestations of human life. This is why competency in this aspect covers the content of other competencies and is system-building in terms of integrative personality formation. One should also understand that the

concept of culture is broader than that of art. Bearing in mind that the nature of art as a form of consciousness and an impactful mechanism on the development of all one's capabilities (see above) is unique, art education has to be logically considered a pivot for the formation of cultural competency, and thus as an important base from which a person acquires a complete cultural system.

Different aspects of the notion of competency have been widely discussed in science (N. Bibik, O. Lokshyna, L. Masol, O. Pometun, O. Savchenko et al.). However, in practice there is often a misunderstanding among teachers of the essence of the notion when compared to the triad of *knowledge-skills-habits*, and in their identification of the varying definitions of the 'knowledge' and 'competencies' of a 'wise' and 'competent' person. What then is the formula for competency in the modern context?

A teacher has to understand that there is a logical chain of notions and senses: competency appears when the knowledge-skills-habits acquired by a person develop this person's personal value; in its turn, the values of a personality form themselves only on the basis of experience and the acquisition of the known, accompanied by personal reflection.

Nevertheless, not just the information obtained, which transforms itself into knowledge, should be reflected upon, but also the attitude to the knowledge one receives. A person needs to answer the question: *for what* reason do I study it? In *what manner* and in what life situation can I use these skills and habits that I have acquired? What goals have I achieved and what do I have to do to achieve *self-perfection*?

So then, a competent person comprehends themselves in their connection to the world. They learn to choose those things that are valuable to them and to consciously define the fields in which they will surely achieve success. Experience and self-reflection motivate success.

In what follows, we will construct a 'competency formula' for teaching art:

- 1) knowledge about art; skills and habits of perception and interpretation etc. that a student obtains through practical artistic activity;
- 2) awakening of artistic empathy thanks to a person's involvement in such activity;
- 3) reflection on object knowledge, and simultaneously self-reflection (one's own reactions, emotions, feelings etc. about art);

- 4) enablement of received experience (impressions, knowledge, skills etc.); it should be obvious that a person needs to have an inner motivation from which to act.

One element that should be added to these components of competency is that a student can optimally master any competency if they develop self-perception and self-comprehension as a cognitive subject (initiating and organizing cognition of themselves and others). As a result of this, the main components of *the chain of competency* will form themselves as *art (artistic) values*. The process of cognition itself becomes a value, as does the reception of art education. Without value there can be no competent person and this is why in balancing art education there is always a dilemma between 'competency' or 'value.'

Artistic values as a basic notion of art education

We distinguish such values as follows:

- *Objective*—being the world's treasure trove of art accumulated over the course of human existence; the artistic-educational space resembles a cosmic space and a person masters its various modes or does not involve themselves in it.
- *Subjective*—everyone is an individual with their own preferences and perceptions in relation to art. Each person functions in a separate artistic world with its own subculture. Personalizing an objective artistic space, a human being chooses something from it and introduces it to their inner world. In this manner, a personality creates their own artistic culture—their own artistic environment. Understandably, a person will choose the things (objects) they like, according to a number of determinants. That is, objective artistic space is a conglomeration of various art objects—art worlds—which exist independently of a person's knowledge about their existence; it offers a spectrum of possibilities from which a person can construct their own personal artistic values.

There are a number of segments of the artistic-educational space from a child's perspective in relation to their content and values:

- *Pedagogically managed*—as a rule, this constitutes the smallest section in art relations between children and adults.
- *Spontaneous in form, but significant in art content*—this also constitutes a small part of the artistic information a child

independently processes in their leisure time; the content of this segment is influenced by a pedagogically managed process; the values that are formed here during communication with an educator broaden their impact into the sphere of leisure.

- *Spontaneous pedagogically non-managed and quasi-artistic*—this segment is usually the most multi-dimensional in its content and the most risky for the personal development of a child.

Through what educational mechanisms is a personal value of art born? Below we consider some variants of the relations between the art-education space and the child who personalizes it.

- 1) Emotional consonance. This appears if there is the coincidence of a person's expectations and the things this space offers. However, a child can expect, and receive, both artistically significant and quasi-artistic information that has been tested over time and has a strong influence. We think this first variant is educationally valuable.
- 2) Emotional dissonance. This appears when an offering contradicts an expectation. This variant is educationally valuable when a truly significant art offering emotionally wins over a child's quasi-artistic expectation. Risks appear when the proposition of a quasi-artistic thing is stronger emotionally than the artistic expectations.
- 3) Emotional resonance. When there is a coincidence of the offered and the expected it may be considered optimal and acts powerfully on a person's emotional growth. A work of art sends powerful emotional-aesthetic impulses to a person, which are capable of provoking an emotional and aesthetic commotion.

In view of this, a personal value of art is a fundamental notion of contemporary art education. As such, the creation of personal (subjective) art values has to be instrumental in the formation of a competent personality and this is an important goal of art education. The task of teaching different arts involves revealing the link between a personal value of art and the realization of personal value *through* art.

Knowledge about art and art cognition

Successfully teaching art means enabling a child's full and complex mastering of it, which is called *art cognition*.

Art cognition is a determinant of one's ascension to spiritual heights and is constructed as a chain: experience as a basis for the acquisition of

artistic values—values as a basis for spiritual development—the spiritual world of a person as a basis for the production of artistic imagery. However, the essence of art cognition is sometimes treated very narrowly as only being the acquisition of knowledge about art. One should remember that the notion of art cognition can not be identical to the contact between a child and artistic language—expressing a definition of different arts, or facts from art history and biographies of artists etc. Art cognition entails a complex involvement in art, which simultaneously includes:

- The reception by a person of the emotional-informational impulses transmitted by a work of art.
- Their experiencing and individual treatment of an image—the creation by a person of their *own* images/interpretations of everything they see or hear.
- Their comprehension (within the possibilities of their age range and preliminary emotional aesthetic (sensorial) experience), which creates a basis for personal value creation. Strictly speaking, the transformation of an objective value of art into one's own value through the introduction of it into one's own inner world. It is particularly the birth of a personal value *through emotion* that stimulates a child to further submerge themselves in the different forms and activities of art. Only this logical progression of art study realizes the personal development of artistic potential. In this way, an art teacher has a certain extra task: systematically, in any kind of activity of students and in all work forms during lessons and out-of-class activities, they must develop art cognition in children inseparably from its components.

Content in the educational branch of art and artistic activities of children during lessons

The most important change in teaching art to contemporary school students is a change in the *content* of art education. Apart from the usual teaching areas, like music, visual arts, and synthetic arts (theater, screen arts, circus etc.), components such as the perception and interpretation of art works, practical artistic creativity, and communication through art become foregrounded.

A teacher may think that these lines of content coincide with the traditional artistic activities of children—perception, analysis of art works, the acquisition of knowledge about art, and practical creative activity—

and that in them there is no real acquisition of knowledge about art. This, however, is a superficial impression. We have, of late, stopped speaking of those activities organized by a teacher, and more about the activation of students' inner motivations of art cognition. This does not mean that schools should not pursue a formal course of traditional activities for students.

What can the change in these content lines be attributed to? It can be attributed to the fact that the real content of art education is not a conglomeration of certain information on different types and genres of art, specific artworks, and the creativity of artists that a child has to master. Rather, it is the child's inner world and their attitude to the world and themselves that needs to be the focus. Furthermore, students acquire artistic knowledge and skills *for* their own self-development and self-assertion.

Art education reacts to this urgently and operatively: all artistic disciplines are *inseparable* from the elements of education and upbringing previously mentioned, because teaching art is only possible through experience and loses its meaning if it is not born out of experience.

Let us examine these *content lines* in detail:

- The *perception and interpretation* of works of different forms of art envisages a deep emotional experiencing of artistic imagery in its hearing and viewing. Perception is inalienable from interpretation, at least because the primary reaction to an art work is always the child's first response that centers on the attitude *like—do not like*. Interpretation, per se, is founded on this primary emotional response, but requires some elementary notions to be mastered in order for a person to express their impressions and explain them clearly. Certain knowledge and skills are necessary in order to sufficiently understand one's own perception (one's own impression). Thus, when engaging students in perceiving works of art, a teacher carefully and little by little teaches a child to use those notions *necessary at a particular moment* connected to the perception of an artwork.
- *Artistic-practical creativity*, which envisages the development of a child's creativity during the creation of art images. A student learns to work with certain materials, masters particular techniques, conducts experiments, improvise, and comes to feel themselves an artist. In so doing, they express their own self in art and through artistic imagery. In this case, they need to acquire some knowledge and skills in a concrete plane of creativity and within a certain timeframe. Teachers need to know how to engage a student's

natural mastery of this knowledge and these skills. However, one should not forget that while creating an artistic image, the child should have no restrictions and should not be told that *something is wrong*. In art everything is 'right,' because it is as unique and inimitable as every human being.

During such creative activity, a child's natural talents reveals themselves and their artistic abilities develop (a teacher, if possible, can guide the student's inclinations towards whichever art form they are best suited);

- *Communication through art*, the introduction of this content line is stipulated by the fact that problems of interpersonal communication have become prevalent. Dialogue (after ideas of the philosophic 'culture dialogue school' of M. Bakhtin, V. Bibler; psychological conceptions in L. Vigotsky, H. Kostiuk and others) is the basis of human existence.

The total informatization of our life, beside its positive impacts, entails the danger of a child avoiding communication in the real world, delving instead into virtual reality and different informational flows that can be of high artistic quality and quasi-artistic, as well as potentially harmful. The rethinking of artworks—classical ones, but especially modern—needs one's personal skill in the identification of 'I' in artistic space. This is impossible without a number of different aspects of communication—with an artwork, as well as through it—as an artwork is a collection of various informational components embedded in an artistic image. With the content line of communication through art, the teacher's aim is the formation of a student's ability for adequate self-appraisal in their creativity, as well as the development of self-esteem and respect of other people's creativity. This kind of socialization through art encourages, in turn, the ability to co-exist in a multicultural world. Communication through art as a means to mastery in children is based on the perception and interpretation of concrete artworks, individual creativity through artistic methods, and the acquisition of knowledge and skills.

Having analyzed the essence of these content lines, we add here another one, which is a very important in education: *self-cognition through art*. Stimulating a child to develop self-cognition has to be realized in every content line. Elements of the competency formula, such as experience (values) and the enablement of this experience and values,

determine the next link of the logical chain: *self-cognition—self-expression—self-correction—self-creation through art*.

In other words, this approach to competency means that the acquisition of art knowledge must align with the formation of personal values and an ability for self-realization. Rather than the triad of knowledge-skills-habits being in the foreground (as it was before), development of the emotional-feeling sphere takes its place allowing for *artistic-cognition, motivation, and perfection*.

The shift in emphasis in the priorities of art education in the twenty-first century can be explained by this new understanding—its content is not just knowledge of a certain art form, but also its *methods of its mastery*.

Risks of the competency approach in art education

In every branch of education, certain comprehensive skills are distinguished that are necessary. All key competencies should be formed through all subjects and this concerns artistic subjects as well.

Art cognition is universal, and consequently, interdisciplinary. However, certain risks entail in this shift of emphasis away from the idea that artistic cognition is oriented solely around art (as cognition and interpretation of the world embedded in art imagery), onto the content of the artworks used, in order to acquire informational-digital, mathematical, or environmental competency. As a result, there are banal and senseless artistic illustrations of knowledge from different spheres (subjects). That is to say, art is sometimes used in a somewhat vulgar manner, where artistic cognition loses its significance. A danger of the devaluation of art education arises if its objective nature, which is a consequence of the imagetic nature of art and its impact on the spiritual world of humanity, is not taken into account.

This risk of devaluation can be explained by the artificial empowering of art with functions that are not inherent to it. For example, when artworks are used in order to acquire informational, business, or environmental competency (literacy) etc. As a result, art can begin to play only a utilitarian or entertainment role in the educational process, and art education becomes of no special importance.

The essence of the competency approach lies in a strict comprehension of the features needed for the optimal development of art cognition and childrens' communication with art, in order to develop other competencies that are integral to one's personality.

For example:

- Art contributes best to the formation of business competency by stimulating, through artistic creativity, the creative potential necessary in any profession, as part of the inner motivation of a student towards creative activity. It also trains flexibility in thinking and reactivity etc.
- By using digital technologies in artistic creativity, children can begin to understand the unlimited possibilities these technologies have for the birth and development of new art genres. This 'new' art offers new means of expression and new ways of artistic communication in the information space. This is accompanied by a comprehension of author's rights in art and other forms of informational-digital literacy.
- As regards the formation of mathematical competency, we note that it is not calculations that are important (for example, intervals in musical texts, proportions etc. in painting, graphics, sculpture, or architecture). Of primary importance is the perception of beauty and elegance in solving mathematical tasks. In theatre, the performance of music, choreography, and texts, etc.; understanding the logic of how a musical performance unfolds; the development of a feel for dramaturgy in the viewing of a play; the *beauty and expression of materials and forms* in sculpture; the distinctiveness of lines in graphics, and so on in other art forms.
- Mathematical knowledge can be useful when a teacher explains the genius of an artistic image and can deepen the emotional perception of children when they contemplate paintings. For example, viewing William Turner's famous "Rain, steam, speed," from a physical scientists' point of view, can allow a student to study the laws of optics!
- Art can also stimulate a child's interest in the learning of foreign languages. For example, why is ballet terminology formulated in French? Why is music terminology mostly Italian? Why does theatre often use words from Ancient Greek and Latin? In finding out the answers to such questions, students can embark on independent scientific research. We should also remember the idea of orienting the study of artistic disciplines onto the whole set of life competencies.

A teacher should have a twofold approach—developing art cognition and trying to implement its integration:

- The involvement of a child's experience from other branches of education (subjects) in order to deepen their emotional comprehension of art.
- The actualization of the emotional-aesthetic experience of a child in other lessons in order to deepen their emotional experiencing of all knowledge.

Those positions considered above have already begun their realization in the teaching of first grade students and vectors from these positions are also relevant to the further phases of art education of students before they leave school.

And in conclusion

The initial positions of art education (educational and potential competency) are interdependent and define an art education strategy that corresponds to a particular time. In twentieth century art pedagogics, the priorities were teaching different forms of art and aesthetic education. In contrast to this, the topical positions of the twenty-first century are:

- the integrity of art cognition;
- students' orienting their understanding of life and the environment through the study of art;
- the development of self-comprehension, self-expression, self-correction, and self-creation in and through art.

That is to say, the processes of 'living aestheticization' and 'thinking aestheticization' make the role of a creative, motivated personality in all professional spheres more significant. This fact changes the paradigm of art education itself; it shifts the meaning of teaching art and education through art in order to create a harmoniously developed personality (as it has been considered until now), onto a person's potential creative development in all spheres of life and creativity *on the basis of and through* art education.

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