

SUMMARY

Baliuk Anna. Peculiarities of professional socialization of master's degree students majoring in social studies and humanities: structural and functional model.

The paper deals with the peculiarities of professional socialization of Master's degree students majoring in social studies and humanities. The research is focused on the development and testing of a model of professional socialization of Master's degree students majoring in social studies and humanities. The following research methods were used: the theoretical ones involved reviewing, comparing, generalizing, classifying, and systematizing scientific information on the issue; the empirical ones involved diagnostic methods (interviewing, questioning), observation (its direct and indirect types); a pedagogical experiment (summative and formative stages); as well as statistical methods (Student's t-test). According to the results of the carried out theoretical study, a model of professional socialization of Master's degree students majoring in social studies and humanities has been developed. Its main elements are as follows: aim, professional socialization components (professional, cognitive, behavioral, and personal), implementation stages (theoretical, reproductive, practical, and reflexive), criteria (attitude, knowledge, activity, and individual), as well as pedagogical conditions (motivating Master's degree students majoring in social studies and humanities for professional socialization; organizing practice-based activities when teaching psycho-pedagogical and profession-related subjects; pedagogical support of Master's degree students' professional socialization), means of their implementation, and a result. The experiment was conducted at South Ukrainian National Pedagogical University named after K. D. Ushynskiy and Vinnytsia Mykhailo Kotsiubynskiy State Pedagogical University. The total number of the respondents involved in the research was 241 Master's degree students, who were randomly divided into control and experimental groups. The experimental group students were taught according to the proposed model of professional socialization, and the control group students took traditional Master's degree program without any changes. The conducted pedagogical experiment has confirmed the efficiency of the developed model making it possible to conclude that its successive implementation into the educational process makes Master's degree students majoring in social studies and humanities more professionally socialized, which will help them to become consummate professionals in the future. In our further research, it is planned to develop a Master's degree students' professional socialization technology as well as to substantiate the training program for university teachers for its implementation.

Key words: professional socialization, social studies and humanities, structural and functional model, master program, master-degree students, structure, pedagogical conditions, components, implementation stages.

UDC 378:371:78

Nataliia Bilova

South Ukrainian national pedagogical university

named after K. D. Ushynky

ORCID ID 0000-0001-7147-2433

DOI 10.24139/2312-5993/2018.06/142-154

POLYCULTURAL DIMENSION OF ART EDUCATION

In the article the polycultural dimension of art education is characterized. The thesaurus of the problem under study is highlighted, the theoretical foundations of polycultural art education are identified and the pedagogical context of formation of the

polycultural competence of the future specialist of art profile is determined. Polycultural competence of the future specialist of art profile is understood as an integral personal formation, which includes a system of ideological orientations, knowledge, abilities, skills, understanding, personal-professional qualities, experience in the field of art and education, which are formed during the future specialists' training on the basis of the dialogue of cultures through tolerant empathic perception, understanding, artistic identification of the cultural and artistic traditions of other ethnic groups, and promotes positive interethnic and intercultural interaction in the polycultural space.

Key words: art education, polyculturalism, polycultural competence, future specialist of art profile.

Introduction. Modern humanistic trends in the educational sphere actualize culture-centered paradigm. Formation of Ukrainian statehood, creation of the ideological foundations of a civil democratic society, economic, cultural and communicative integration of Ukraine into the world community require a qualitatively new, polycultural educational philosophy. Polyculturalism as a phenomenon of a modern globalized world becomes a condition for existence of many peoples and ethnic groups, adaptation of man to various cultural values in the situation of existence of a plurality of diverse cultures, interaction between people with different traditions, orientation towards the dialogue of cultures, refusal of cultural education monopoly in relation to other nations and peoples.

The process of implementing polycultural education is coordinated at the international level by various forums and organizations: UNESCO, the Council of Europe, the International Bureau of Education, etc. During the years of independence in Ukraine, a number of laws and regulations were adopted that regulate the activities of legislative and executive bodies in Ukraine on issues of national, multi-ethnic and multi-confessional regulation of public life. In such polyethnic regions as Odessa region, where more than one hundred and thirty nationalities live, polycultural art education is of particular importance. Therefore, relevant is the problem of formation of a polycultural person capable of positive interaction with representatives of other cultures and ethnic groups, which is effectively ensured through the positive perception, understanding and acceptance of works of art, which belong to other cultures.

In the new millennium, under conditions of total integration, art education becomes a factor that unites different cultures, teaches tolerance to children and youth of different nationalities. Therefore, actualization of the polycultural dimension of art education requires attention of the scientists.

Analysis of relevant research. In the international scientific space, the problem of polyculturalism is studied multifacetedly. Thus, in the works of G. Baker, J. Banks, C. Bennet, P. Chinn, G. Gay, D. Gollnick, P. Gorski, J. Goodlad, C. Grant, E. Hollins, J. Irvine, P. McLaren, A. Radcliffe-Brown, C. Sleeter, I. Tiedt, P. Tiedt, D. Vavrus the essence of polycultural and multicultural education is

revealed. P. Ramsey highlights the problem of stimulation and motivation in multicultural education of students; D. Hoops considers introduction to the scientific circle of the concept of “intercultural education”; M. Bennett, A. Villegas define the basis for the formation of multicultural competence of the individual; E. Garcia explores the role of language in multicultural education; L. Darling-Gemmond, M. Fullan reveal the problem of school leadership in the context of multicultural education; L. Derman-Sparks addresses multicultural education in early childhood; H. Giroux focuses on national identity and politics of multiculturalism; G. Ladson-Billings orients her research towards culturally relevant teaching; S. Nieto advocates social justice in multicultural education, D. Sadker and M. Sadker study multicultural education for exceptional children, K. Zeichner analyzes multicultural teachers education.

Among the propagandists of the multicultural approach in Western musical pedagogy we can outline such researchers as M. Anderson, D. J. Elliott, P. S. Campbell, B. Reimer, M. Floyd, T. Volk, as well as a group of authors united around the prestigious series Global Music Series, issued by Oxford University Press. The statement on the necessity of accumulation of listeners’ experience in the perception of music of different continents is taken up by German scholars. The essence of the problem is determined by P. Krakauer’s statement that “European-American culture forces us to ignore the spiritual wealth of many non-European cultures when we face them” (Krakauer, 1993, p. 37). In the first decade of the twenty-first century, the problems of intercultural education and upbringing by means of art are actively studied by German and Austrian researchers (R. Böhle, S. Helms, R. Z. Kafurke, D. Klebe, Ch. Khittl, G. Kleinen, W. Stroh), to which joined Polish scientist J. Chaciński.

In the scientific-pedagogical space of Ukraine, the problems of polycultural education are actualized in numerous studies by domestic scientists (R. Antoniuk, I. Bekh, V. Borysov, O. Feldman, H. Filipchuk, O. Kovalchuk, N. Lavrychenko, I. Loshchenova, O. Miliutina, H. Nikolai, L. Pukhovska, O. Rebrova, I. Stashevskaya, S. Tsymbrylo et al. In particular, the problem of forming polycultural competence of academic youth by means of musical and choreographic art is discussed, in the theses from China the polycultural themes in the field of music pedagogy begin to be explored. However, today the polycultural dimension of art education needs its scientific reflection.

The aim of the article is to characterize the polycultural dimension of art education. According to the aim of the article the following tasks are set: 1) to highlight the thesaurus of the problem under study; 2) to identify the theoretical foundations of polycultural art education; 3) to determine the pedagogical context of formation of the polycultural competence of the future specialist of art profile.

Research methods: terminological and comparative analysis, systematization of scientific thought, generalization, observation.

Research results. The thesaurus of research on the problems of polycultural education is diverse and ambiguous. Thus, the concept of “culture” is one of the most multidimensional scientific categories. In the most general form, culture is defined as the cumulative result of productive activity of people, a set of historical experience.

In his famous work, “Philosophy of Culture”, M. S. Kagan mentions the most well-known definitions of the concept of “culture” (Kagan, 1996). The notion of “intercultural” (from Latin *inter* – between and *cultura* – processing, education, upbringing, development, etc.) means something that occurs between people of different cultures including different religious groups or people of different national origins. Since in a modern world a person is constantly in a multicultural environment, in order to secure his identity, he must be nationally conscious and at the same time recognize the diversity of cultures and understand the need to preserve their identity, that is, to be *among cultures*.

Taking into account the terminological diversity, we should note that each scientist finds his arguments about the choice of concepts, giving them contradictory definitions or using them as synonyms. Most often, they use such terms as: polycultural, cross-cultural, transcultural, multicultural or intercultural education; intercultural upbringing; polycultural competence, etc. The terms differ not only in their origin – Greek, Latin, English or Ukrainian, but also in terms of shades of meaning. Polyculturalism is often defined as integration of different cultural units into a single organism. Multiculturalism involves presence of different cultural, ethnic, religious groups in one territory, which do not have close links with each other, or implies a comparison of the cultures of different continents (African, Asian, Latin American, etc.). Interculturalism implies existence of certain intercultural ties. According to the majority of scholars, the concept of cross-culturalism reflects: a) historical vertical of culture development; b) the process of adaptation of man to new socio-cultural conditions. It should be stressed that in the German-speaking scientific-pedagogical literature the term interculturalism is used, while in the American – multiculturalism. However, most often in the works of foreign and Ukrainian scientists, the terms “polycultural education” and “polycultural upbringing” are used.

In the normative field of multicultural dimension of art education, we will first of all pay attention to the State National Program “Education” (“Ukraine of the XXI Century”), where among the principles of its implementation, along with democratization and decentralization, there is also humanization of education, which is designed to form a coherent picture of the world, spirituality, culture of the personality, planetary thinking and harmonize national relations.

The official definition of intercultural education is given in the “Concept of civic education of the person in conditions of Ukrainian statehood development” (2000), where intercultural education is defined as teaching of the diversity of cultures, upbringing of respect and dignity among

representatives of all cultures, regardless of racial or ethnic origin, perception of interrelation and mutual influence of the universal and national components of culture in the broadest sense (Concept of civic education of the person in conditions of Ukrainian statehood development, 2000). The document stresses the need for the formation of cultural pluralism, universal values, tolerant attitude to other cultures.

In Ukrainian pedagogical thought, the problem of polycultural (intercultural) education has strong roots – in the second half of the XIX – at the beginning of the XX century, intercultural education was understood as the process of formation of a versatile, humane, self-sufficient personality, who had knowledge of other cultures, understood and realized universal human and national in traditions and modern style of life, cultural values; had a developed sense of tolerance and solidarity (Ya. Chepiha, O. Dukhnovych, B. Hrinchenko, P. Kulish, K. Ushynsky, S. Vasylenko et al.).

According to Ukrainian scholars, “polyculturalism” involves harmonious coexistence and interaction of various ethnic groups, when culture is considered as a set of features characteristic of society or social group – spiritual and material, intellectual and emotional. Culture covers a way of life, an ability to live together, a system of values, traditions and beliefs, and in the broad sense – art and education (Asaieva).

The content and functional grounds of multicultural education are reflected in the studies of E. Bondarevska, H. Dmytriiev, O. Hazman, O. Hukalenko, S. Kulikova, V. Makaieva, V. Shapovalov, L. Suprunova, L. Sukhorukova and others. The content aspect of polycultural education was studied by V. Bolharina, L. Horbunova, A. Dzhuryynskyi, H. Dmytriiev, V. Kovtun, I. Loshchenov, A. Solodka, L. Volyk and others.

The literature review shows that polyculturalism is a complex and multi-valued phenomenon that is considered in various aspects. With a variety of definitions of the essence of the concept under study, scientists agree on their functional significance, namely: focusing on ensuring a comfortable coexistence and positive interaction of many heterogeneous cultures and ethnic groups on the basis of respect and pluralism while preserving their uniqueness and diversity with the right of everyone to freedom of expression of their cultural experience (Perotti, 1994).

In modern international cultural-educational space, art occupies an important place, a powerful educational and developmental-personal potential of which is revealed through the sensation, understanding, interpretation and positive-emotional acceptance by the person of the artistic picture of the world and of himself in the surrounding cultural environment. Through art one can get acquainted with the mentality of other peoples, through art takes place interpenetration and mutual enrichment of different cultures. Yu. Volkova emphasizes that although art always carries the imprint of national identity, it

is a “language” accessible to the understanding of all mankind. Thus, art is a unique phenomenon that can unite all humanity at any time (Volkova, 2015). We’d like to emphasize that music and choreography have their own specifics and some advantages over other types of art in the description of certain aspects of being; the ability to reproduce directly human feelings, emotions, and the main means of people’s communication in these types of art is an ancient language – nonverbal.

In the context of our study, extremely important becomes the parallel that M. S. Kagan draws between culture and art: if art models, reproduces illusory the existence of man in all its integrity, then culture realizes it just as *human* in all the fullness of historically produced human qualities and abilities (Kagan, 1996). Consequently, polycultural art education, realizing at full extent cultural potential of humanity, forms spiritual world of the personality through axiologically oriented, sensual-emotional assimilation of illusory models of being as integral artistic images of universal value.

Among the theoretical foundations of polycultural art education, we first define the ideas of multiculturalism, the conceptual provisions of the dialogue of cultures, the theory of aesthetic and polyaesthetic education, and the research of scientists-pedagogues in the field of art pedagogy.

The methodological guideline for understanding the essence of the concept of “multiculturalism” can be the concept of multicultural music education of D. Elliott, who distinguished six stages of multiculturalism (Elliott, 1989). Within the sixth, *dynamic multiculturalism*, the world perspective is outlined. In this context, D. Elliott interprets multicultural education primarily as humanistic education, which gives an individual the chance to apply the values of world culture, as well as unique opportunity to learn more profoundly themselves through the understanding of others (Elliott, 1989).

In the search for the theoretical foundations of polycultural art education the conceptual positions of polyaesthetic education shouldn’t be ignored. German musicologist Ch. Khittl believes that they are in line with the ideas of intercultural education through the processes of sensory comprehension of the phenomena of other cultures and epochs (Khittl, 2005). The socio-communicative advantages of polyaesthetic education consist in interpreting it as a process that is always realized in a particular community based on activities in a group in which some of its members want to communicate, not only in the group, but also outside it. In this sense, professional training of students of art specialties in the pedagogical higher education institution creates ideal conditions for polyaesthetic education. Due to the development of his own possibilities of perception (*gr. aisthesis*), which is the key concept of this process, the artist gets the opportunity to refer to the “Other” (people brought up in another aesthetic culture) in the language of sounds (music) or body plastics (choreography) that are familiar for them. Expanding the potential of his own aisthesis, creating/interpreting through it

artistic works in the character of another culture, with which he has got acquainted at classes in the international group, become important tasks of polyaesthetic intercultural education.

Thus, on the basis of a comparative analysis of the thesaurus of the identified problem (“multicultural”, “polycultural”, “intercultural”, “transcultural” education, “polycultural upbringing”, “polycultural competence”), the use of the term “polycultural education” has been specified and theoretically proved, which is aimed at assimilating cultural-educational values of other peoples on the basis of knowledge of their own national traditions, and also involves interaction of all cultures on the principles of mutual knowledge, tolerance, dialogue and pluralism. In conditions of internationalization of education, students of art specialties should acquire polycultural competence in order to carry out effectively their pedagogical functions in the future.

Within the framework of sociological approach, culture is interpreted as a factor in the organization and formation of any society’s life. It is implied that in each society there are some cultural “forces” that guide its life in an organized, rather than chaotic way of development. Cultural values are created by the society itself, but they then determine the development of this society, whose life begins to depend increasingly on the values being produced.

Polycultural education is also based on the ideas of pedagogy of culture. Nowadays, the civilization of consumption is a threat to humanity, because it creates a new mentality and defines new priorities. At the beginning of the XXI century emerges another threat – the loneliness of a creative individual who lacks ties with the community. The cult of individuality leads to the loss of social ties. Today, in conditions of globalization, people, in order not to lose themselves in distant worlds, need to be self-identified with their immediate surroundings (local traditions), as well as their national self-identity. We’d like to stress that Hungarian philosopher Ervin Laszlo calls the new format of human life “inter-existence”, arguing that it has embraced the entire planet (Laszlo).

The history of mankind gives brilliant examples of evolution of the problem of interaction between cultures. At the first stage of acquaintance with other cultures there is a conflict of cultures. Later, the main thing becomes self-determination of the personality in culture, and only then there is a need for interaction. Only then the concept of the dialogue of cultures is born, which today is proposed to be carried out in a broad context at the intersection of different cultures, in conditions of preserving the peculiarities of national traditions and the imitation of the universal basis of being.

Among the theoretical-methodological guidelines for studying the problems of polycultural art education, the concept of the dialogue of cultures of M. Bakhtin (Bakhtin, 1986) and V. Bibler (Bibler, 1989) is most often chosen by the scientists. In modern scientific discourse there are three types of dialogue: dialogue of cultures (intercultural dialogue), dialogue of communication (interpersonal

dialogue) and internal dialogue. The dialogue of cultures involves interaction of historically different ways of thinking and types of world perception. In the dialogue of communication there is a need to make own thoughts and experiences, personal experience in correlation of the concepts of “I” and “Other” accessible to others. The internal dialogue can take place in two forms: a) as a dialogue with oneself, which involves constant self-reflection; b) as a dialogue of the active subject with an object that remains passive and needs transformation.

A well-known Ukrainian psychologist, academician I. Bekh proposes to raise the idea of a dialogue of cultures to the rank of a methodological principle and implement it along with the principle of cultural compatibility in the modern educational process. The implementation of the corresponding theoretical reflection allows the scientist to distinguish between two types of understanding of culture. According to the first type, culture is interpreted as a system of constant constructs (cognitive, technological, artistic-aesthetic, spiritual-moral, communicative), and according to the second type – as a system of open problems solved by humanity in its historical progress. The scientist argues that in the second type of culture understanding full implementation of the idea of a dialogue of cultures is possible, since only by tracing the genesis of the emergence of certain cultural constructs as values the subject occupies an active position (Bekh, 2013).

In this context, I. Bekh suggests interpreting the dialogue as “a parity interaction between the two parties, as a result of a full problem-oriented self-expression of which there are two-way changes” (Bekh, 2013). The scientist emphasizes the importance of distinguishing cross-cultural dialogue (dialogue on the historical vertical) and intercultural (transcultural) dialogue, which is carried out in a horizontal plane and involves understanding of the problems of interaction of parallel, simultaneously existing cultures. I. Bekh emphasizes that intercultural tolerance results from such an intercultural dialogue (Bekh, 2013).

Recently, there has been a growing interest of Ukrainian scholars in the issues of forming polycultural competence of the individual. In particular, O. Nafanets studies the problems of polycultural education of the high school students (Nafanets, 2010), O. Kotenko explores development of the polycultural competence of world literature teachers in the post-graduate education system (Kotenko, 2011), P. Fryz defines the role of choreographic art in the multicultural education (Fryz, 2014). Unfortunately, the issues of formation of the polycultural competence of the future teachers of artistic disciplines lack proper revealing.

It should be noted that in Common European Principles for Teacher Competencies and Qualifications new requirements for the teacher’s profession in the twenty-first century were outlined (European Commission). Within the framework of the Lisbon Strategy, at the next Lisbon conference that took place on September 27–28, 2007, the list of a European teacher’s competences was

clarified. It was found out that a teacher (in particular art teacher) should have three groups of competencies that would allow him to work simultaneously in three areas, including: work with information, technologies and knowledge; work with partners – students, colleagues, etc.; work with society and in society – at the local, regional, European and wider global level. The third sphere requires that art teacher should be able to prepare students for understanding polyculturalism in society. Teachers must know sociological and ethical dimensions of the knowledge society, remember the diversity of cultures and values systems, and so on. It becomes clear that polycultural competence is considered an important requirement for a modern teacher, in particular, a teacher of art.

In the domestic scientific space in the framework of competence approach it is stressed that polycultural competence serves as the basis for forming future teachers' readiness for organization of students' intercultural interaction. According to H. Altukhova, intercultural competence reflects the ability to interact successfully with others, to cooperate with them and to solve conflict situations. The students' interest in the study of cultural diversity of peoples, cultural heritage, and the ability to use this knowledge determine the essence of intercultural competence. With the purpose of its effective formation, it is envisaged to create a broad theoretical basis for the successful organization of intercultural interaction, maintaining a peculiar intellectual and cognitive resource of a person that can be applied in different situations in classroom and extra-curricular activities (Altukhova, 2014).

In his study "Formation of Intercultural Competence in Higher Education" (Die Vermittlung interkultureller Kompetenz im Studium an der Hochschule), the German researcher Martin Siegel defines the concept of "intercultural competence" as a complex of socio-psychological qualities, in particular, the intercultural world perception through which the person reflects and implements the culture of the nation, its spiritual values and demonstrates the level of development of a particular society. In the article "Die Deutsche National hymne im kulturkontrastiven Vergleich – ein Beitrag zur Interkulturellen Landeskunde im Unterricht Deutsch als Fremdsprache" the German scientist Winfried Baumann argues that interculturalism in education is interpreted as formation of a national consciousness through education, that is, the study of history, language, national culture of a country whose citizen is a person and an awareness of the diversity of cultures, languages, traditions and customs in the world and the need to preserve the identity of each of them.

In the national scientific thought, the polycultural competence of students is usually defined as the ability to interact effectively with bearers of various ethnic cultures. In particular, M. Kniazian uses the term "general cultural competence", which, in her opinion, reflects the "students' knowledge on cultural heritage of different peoples, peculiarities of development of cultural heritage in different historical epochs, ability to internalize this

knowledge, use this information to enhance intercultural interaction in school team, to develop oneself as a cultural person” (Kniazian, 2016).

In the context of our study, the *polycultural competence of the future specialist of art profile* should be understood as an integral personal formation, which includes a system of ideological orientations, knowledge, abilities, skills, understanding, personal-professional qualities, experience in the field of art and education, which are formed during the future specialists’ training on the basis of the dialogue of cultures through tolerant empathic perception, understanding, artistic identification of the cultural and artistic traditions of other ethnic groups, and promotes positive interethnic and intercultural interaction in the polycultural space.

Justification of the structure of the phenomenon under investigation is possible taking into account the relevant developments of domestic scientists. Thus, in the structure of the general cultural competence of students M. Kniazian distinguishes three leading components: motivational, cognitive, functional. The motivational component reflects the belief of the future teacher in the importance of knowledge of the culture of different peoples. The cognitive component contains a system of knowledge that has two leading segments: cultural (on world culture) and psychological-pedagogical (on how to form multicultural knowledge in students, as well as means of interethnic interaction with other students). The functional component of the general cultural competence of the future teachers comprises four groups of relevant skills (investigation of culture, dissemination of culture, enrichment of intercultural cooperation, and development of oneself in culture) (Kniazian, 2016).

The cultural segment of the cognitive component of general cultural competence includes the specificity of historical development of the cultures of the peoples of the world, in particular, the cultural heritage of those ethnic groups whose members are among the students; literature, painting, sculpture, architecture, cinema, as well as the history of creating masterpieces of art in individual countries; folklore creativity of different peoples. Psychological-pedagogical segment involves knowledge of the specificity of pedagogical impact on the student, taking into account his cultural and ethnic peculiarities; possession of effective means of ensuring the intercultural interaction of students in the multi-ethnic team and propedeutics of the problems of the polycultural environment; expanding the experience of multi-ethnic communication (Kniazian, 2016).

The functional component of the general cultural competence of the future teachers reflects the following groups of skills (Kniazian, 2016): investigation of culture (the ability to analyze and compare the achievements of the culture of different peoples and to systematize information); dissemination of culture (ability to familiarize pupils and their parents with cultural heritage of different peoples); enrichment of intercultural interaction

(the ability to organize various cognitive and educational measures for activating multiethnic communication of pupils, to involve them in the knowledge of masterpieces of world art, peculiarities of development of the culture of each of the peoples whose representatives are in the collective); development of oneself in culture (ability to determine the prospects and goals of enriching our own knowledge of world culture, design self-development programs and evaluate their results).

In our opinion, in the structure of multicultural competence of the future specialists of art profile), in addition to the indicated components, it is necessary to distinguish one more – *communicative*. The outlined components should also be specified in view of the specifics of artistic activity. Thus, the structure of polycultural competence of students of art specialties includes motivational-value, cognitive-analytical, artistic-performing and communicative-reflexive components.

Conclusions and prospects for further research. Thus, conceptual ideas and provisions of the pedagogy of peace, pedagogy of culture, multiculturalism, aesthetic and polyaesthetic education, research of scientists in the field of art pedagogy constitute a solid theoretical basis for studying the problems of formation of the polycultural competence in the process of mastering dance traditions of different peoples of the world. European self-identification under the slogan “knowing Europe and being a European” gives rise to such phenomena as tourism, internationalization of education, expansion of aesthetic consciousness. At the same time, the problems of the multicultural dialogue of the West and the East require a detailed consideration of characteristics of each of the cultures that are fundamentally divergent. Only on the basis of scientific substantiation it becomes possible to create an effective model for forming polycultural competence of the future specialists of art profile.

REFERENCES

1. Алтухова, Г. М. (2014). Формування інтеркультурної компетентності студентів. *Актуальні проблеми соціології, психології, педагогіки*, 4 (25), 179–184 (Altukhova, H. M. (2014). Formation of intercultural competence of students. *Actual problems of sociology, psychology, pedagogy*, 4 (25), 179–184).
2. Асаєва, В. В. *Філософія сучасної полікультурної, мультлінгвальної освіти* (Asaieva, V. V. *Philosophy of modern polycultural, multi-lingual education*). Retrieved from: <http://www.info-library.com.ua/books-text-11612.html>.
3. Бахтин, М. М. (1986). *Литературно-критические статьи*. М. : Худ. лит. (Bakhtin, M. M. (1986). *Literary-critical articles*. M.: Artistic literature).
4. Бех, І. Д. (2013). Діалог культур у психолого-педагогічному осмисленні. *Актуальні питання мистецької освіти та виховання*, 1 (2), 79–84. Суми: СумДПУ імені А. С. Макаренка (Bekh, I. D. (2013). Dialogue of cultures in psychological and pedagogical comprehension. *Relevant issues of art education and upbringing*, 1 (2), 79–84. Sumy: Sumy SPU named after A. S. Makarenko).

5. Библер, В. С. (1989). Диалог. Сознание. Культура (идея культуры в работах М. М. Бахтина). *Одиссей. Человек в истории: исследования по социальной истории и истории культуры*. М.: Наука (Bibler, V. S. (1989). Dialogue. Consciousness. Culture (the idea of culture in the works of M. M. Bakhtin). *Odysseus. Man in history: research on social history and history of culture*. М.: Science).

6. Волкова, Ю. І. (2015). Методи формування художньо-комунікативних умінь майбутніх учителів музики та хореографії. *Сучасні стратегії розвитку хореографічної освіти*. Умань: ФОП Жовтий О. О. (Volkova, Yu. I. (2015). Methods of formation of artistic-communicative skills of the future teachers of music and choreography. *Modern strategies for the development of choreographic education*. Uman: PPE Zhovtyi O. O.).

7. Каган, М. С. (1996). *Философия культуры*. Санкт-Петербург: ТОО ТК «Петрополис» (Kagan, M. S. (1996). *Philosophy of culture*. St. Petersburg: LLP TC "Petropolis").

8. Князян, М. О. (2016). Загальнокультурна компетентність майбутніх учителів як наукова проблема. *Збірник наукових праць «Педагогіка та психологія», 55, 164–170* (Kniazian, M. O. (2016). The general cultural competence of the future teachers as a scientific problem. *Collection of scientific works "Pedagogy and Psychology", 55, 164–170*).

9. Концепція громадянського виховання особистості в умовах розвитку української державності. (2000). Міністерство освіти і науки України. Київ (*Concept of civic education of the person in conditions of Ukrainian statehood development*. (2000). Ministry of education and science of Ukraine. Kyiv).

10. Котенко, О. В. (2011). *Розвиток полікультурної компетентності вчителів світової літератури в системі післядипломної освіти* (автореф. дис. ... канд. техн. наук: 13.00.04). Київ (Kotenko, O. V. (2011). *Development of polycultural competence of teachers of world literature in the system of postgraduate education* (PhD thesis abstract). Kyiv).

11. Ласло, Э. *Пути, ведущие в грядущее тысячелетие. Проблемы и перспективы* (Laszlo, E. *The paths leading to the coming millennium. Problems and prospects*). Retrieved from: http://vivovoco.astronet.ru/vv/-papers/history/vv_hi16w/html/.

12. Нафанець, О. (2010). Роль полікультурної освіти старшокласників у становленні толерантної особистості. *Рідна школа, 4–5, 49–52* (Nafanets, O. (2010). The role of polycultural education of high school students in the development of a tolerant personality. *Native school, 4–5, 49–52*).

13. Фриз, П. (2014). Роль хореографічного мистецтва в полікультурному вихованні. *Молодь і ринок, 7 (114), 28–31* (Fryz, P. (2014). The role of choreographic art in multicultural education. *Youth and Market, 7 (114), 28–31*).

14. Перотти, А. (1994). *Выступление в защиту поликультурности*. Париж: Издательство Совета Европы (Perotti, A. (1994). *Speech in defense of multiculturalism*. Paris: Council of Europe Publishing House).

15. Elliott, D. J. (1989). Key Concepts in Multicultural Music Education. *International Journal of Music Education, 13, 11–18*.

16. European Commission. *Common European Principles for Teacher Competencies and Qualifications* (2005). Brussels: European Commission. Retrieved from: <http://www.europa.eu.int/comm/education/policies/2010/doc/principles.en.pdf>.

17. Krakauer, P. M. (1993). Das dialogische Prinzip als Chance einer interkulturellen Integration. Zur „polyaisthesis“ in der Erziehung. *Möglichkeiten der Interkulturellen Ästhetischen Erziehung in Theorie und Praxis*, (ss. 29–46). Frankfurt/M. S.

АНОТАЦІЯ

Білова Наталія. Полікультурний вимір мистецької освіти.

У статті схарактеризовано полікультурний вимір мистецької освіти. Висвітлено тезаурус досліджуваної проблеми; виявлено теоретичні основи полікультурної мистецької освіти й визначено педагогічний контекст формування полікультурної компетентності майбутніх фахівців мистецького профілю.

Реалізацію поставлених завдань уможливило використання низки методів (термінологічний та порівняльно-зіставний аналіз, систематизація наукової думки, узагальнення, спостереження).

У контексті даної наукової розвідки полікультурна компетентність майбутнього фахівця мистецького профілю трактується як інтегральне особистісне утворення, що включає систему світоглядних орієнтирів, знань, умінь, навичок, розуміння, особистісно-професійних якостей, досвіду діяльності у сфері мистецтва й освіти, що формуються у процесі навчання майбутніх фахівців на засадах діалогу культур через толерантне емпатійне сприйняття, розуміння, художню ідентифікацію щодо культурно-мистецьких традицій інших етносів, і сприяє позитивній міжетнічній та міжкультурній взаємодії в полікультурному просторі.

Доведено, що концептуальні ідеї та положення педагогіки миру, педагогіки культури, мультикультуралізму, естетичного та поліестетичного виховання, дослідження науковців у сфері мистецької педагогіки становлять ґрунтовну теоретичну основу дослідження проблем формування полікультурної компетентності у процесі опанування танцювальних традицій різних народів світу. Європейська самоідентифікація під гаслом «знати Європу і бути європейцем» породжує такі явища, як туризм, інтернаціоналізація освіти, розширення естетичної свідомості. У той самий час проблеми мультикультурного діалогу Заходу і Сходу потребують детального розгляду особливостей кожної з культур, що кардинально розбіжні. Тільки на основі наукового обґрунтування стає можливим створення ефективної моделі формування полікультурної компетентності майбутніх фахівців мистецького профілю.

Ключові слова: мистецька освіта, полікультурність, полікультурна компетентність, майбутні фахівці мистецького профілю.

РЕЗЮМЕ

Белова Наталья. Поликультурное измерение художественного образования.

В статье охарактеризовано поликультурное измерение художественного образования. Освещен тезаурус исследуемой проблемы; выявлены теоретические основы поликультурного художественного образования и определен педагогический контекст формирования поликультурной компетентности будущих специалистов художественного профиля. Поликультурная компетентность будущего специалиста художественного профиля трактуется как интегральное личностное образование, включающее систему мировоззренческих ориентиров, знаний, умений, навыков, понимания, личностно-профессиональных качеств, опыта деятельности в сфере искусства и образования, которые формируются в процессе обучения будущих специалистов на основе диалога культур посредством толерантного эмпатийного восприятия, понимания, художественной идентификации относительно культурных традиций других этносов, и способствует положительному межэтническому и межкультурному взаимодействию в поликультурном пространстве.

Ключевые слова: художественное образование, поликультурность, поликультурная компетентность, будущие специалисты художественного профиля.