

*develops creative abilities, a sense of beauty in art and reality, develops attention, desire to achieve the goal, works out coordinated actions of the whole team. The students will be able to bring up these qualities in their students.*

*Thus, the characteristic features of innovative technologies of active music learning in modern preschool education are determined, namely: they are connected with both modification and combinatorial innovations; they correspond to the subject-methodological level of pedagogical technology functioning; encourage activation of educational and cognitive activity; provide the advantage of practical musical and aesthetic activity over the theoretical; allow the use of modern technologies of music education.*

*The prospects of the study are to investigate the issues of combinatorial use of modern technologies of active music learning: elementary music-making, rhythmic-motor interpretation of musical works, active listening to music.*

**Key words:** *innovations, technologies, active training, musical-pedagogical concepts, preschool education, music-making.*

UDC 378.147+78

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DOI 10.24139/2312-5993/2019.09/299-310

## **PEDAGOGICAL CONDITIONS AND METHODS OF GAINING ARTISTIC- EMOTIONAL EXPERIENCE BY FUTURE MUSICAL ART TEACHERS**

*The article presents scientific justification of the pedagogical conditions that make up experimental methodology for designing future musical art teachers piano training in order to gain artistic-emotional experience. The process of phased implementation of the proposed pedagogical conditions is highlighted. Methodological support for this process is presented. Statistical results of an experimental study on verification of effectiveness of the developed experimental methodology are presented.*

**Key words:** *artistic-emotional experience, future musical art teachers, pedagogical conditions, methods, piano training, design, experiment.*

**Introduction.** Orientation of future musical art teachers training is determined by the specificity of functioning of musical communication, which is realized through the emotional sphere of personality. This determines the relevance of musical-pedagogical techniques development aimed at forming skills of emotional-reflexive analysis of musical works. However, realization of the educational potential of musical art correlates with the level of awareness, systematicity and depth of such an analysis. It should be noted that an individual in the music-perceptual process can state presence of emotional coloring of the work, perceiving the minor mood as a sign of sad mood, or notice the joyful nature of the play created in the dance genre (identifying the lively pace, corresponding metrorhythm, etc.). At the same time, the outlined type of analysis

is often superficial, so that it does not provide implementation of either communicative or educational functions of music. As E. Abdullin rightly points out, it is crucial for music pedagogy that the educational function of music is realized in the process of cognition through the reflection of one's own aesthetic and artistic emotions (Abdullin, 2019, p. 77). Thus, the issue of availability in the personality of a fund of such emotions, structured in the context of functionality for reproduction of perceptual-analytical, interpretive, creative and other types of musical activity, is actualized. In the study, such a fund is considered as artistic-emotional experience, as a complex of "... standards of emotional response" to artistic-musical events and phenomena, textualized by means of certain musical-semantic means (Zhou Ye, 2018, p. 120). Acquiring a personalized experience is a process that requires purposeful pedagogical influence from music education professionals who have received appropriate training. Previous research has established that such training should be designed as an integrated process aimed at gaining by future musical art teachers of artistic-emotional experience and acquisition of appropriate competences that will facilitate gaining of such experience by students. In the outlined context, the study proposes a methodology of designing piano training of future musical art teachers for gaining their artistic-emotional experience. However, the components of such a methodology, in particular, special pedagogical conditions, developed in accordance with the defined structure of the studied construct and appropriate methodological support for their implementation should be specified.

**The analysis of literary sources** has revealed that the category of artistic-emotional experience of future musical art teachers and pedagogical conditions of its purposeful acquisition did not become the subject of scientific research in the field of art pedagogy. In connection with this, we have analyzed the works in which scientists define pedagogical conditions aimed at updating artistic emotions in order to realize certain educational functions of music in the musical-educational process. Among them, H. Panchenko defines the effectiveness of activation of students' emotional-motivational sphere, which stimulates development of their personal and professional qualities "in the context of development of future musical art teachers' creative abilities" (Panchenko, 2008, p. 14).

A. Hordova defines a number of psychological and pedagogical conditions aimed at stimulating students to creative expression of emotions during music lessons, which, according to the scientist, provides "support for emotional well-being and correction of the emotional sphere" (Hordova, 2011, p. 19). Among them the researcher distinguishes "creation of social situation of development of cultural and creative skills of creative expression", "organization of joint interaction, in the process of which there is a need for creative manifestations", "facilities for joint music-playing activities" (Gordova, 2011, p. 11).

L. Kotova, expressing the importance of actualization of the emotional component of artistic-musical communication in the performing process,

introduces a pedagogical condition to the methodology of forming instrumental-performing reliability, which stimulates concentration on the “emotional-figurative content of musical works” (Kotova, 2001, p. 8).

I. Mohilei’s research has made it possible to find out that pedagogical conditions, the effectiveness of which is aimed at providing an “emotional-moral atmosphere of the educational process”, which takes into account individual characteristics of students, promotes formation of emotional personality culture (Mogiley, 2000, p. 9).

V. Voievodin, distinguishing the emotional component in the structure of creative potential of the future musician-performer, proves that introduction of the pedagogical condition of “spiritual atmosphere” contributes to actualization of emotional-value attitude to the work of musical art, which is a prerequisite for creativity (Voievodin, 2007, p. 12).

The scientists also considered pedagogical conditions of formation of varieties of artistic experience in the musical-educational process. Thus, Zhu Peng determines that pedagogical conditions aimed at optimization of “teacher-student interaction” and independently initiated by future musical art teachers creative expanding of their own art thesaurus, will contribute to the formation of artistic-performing experience (Zhu Peng, 2018, p. 137).

O. Rebrova proved that actualization of the pedagogical condition “purposeful use of poly-artistic and multicultural environments” in the artistic-educational process provides a professionally significant enrichment of the artistic-mental experience of future music and choreography teachers (Rebrova, 2015, p. 103).

O. Kuldyrkaieva in the process of exploring the factors of “deepening artistic-aesthetic experience” of future music teachers, considers it advisable to introduce pedagogical conditions aimed at forming “future music teachers’ readiness to project artistic-creative activity on the basis of art-management technologies” (Kuldyrkaieva, 2013, p. 87). Such conditions, developed by the scientist, are aimed at forming awareness of future music teachers about modern designing intercultural arts and educational technologies, as well as gaining experience of their use.

Thus, pedagogical conditions aimed at actualization of an emotional component in art education are introduced in order to stimulate creativity, intensification and optimization of the processes of artistic-pedagogical communication. Acquisition of varieties of professionally significant artistic experience of future musical art teachers is ensured by introduction of pedagogical conditions based on stimulating students to reproduce artistic and creative activities and providing appropriate methodological support of the process. However, substantiation of pedagogical conditions for acquiring artistic-emotional experience by students and ability of its formation in students, also necessitates the study of artistic-emotional component of

artistic-pedagogical communication, as a factor affecting the quality of artistic-creative processes of art education.

**The aim of the study** is to substantiate pedagogical conditions of acquisition by the future musical art teachers of artistic-emotional experience and to highlight the process of step-by-step implementation of such conditions with the help of appropriate methodological support.

**Research methods:** theoretical analysis of literary sources; systematization of the obtained knowledge; theoretical modeling; statistical analysis of empirical research results.

**Results.** As emotions play an important role in a person's life, the function of emotions is also important in the processes related to artistic-communicative activity. This is confirmed by scientists who study such processes in terms of music psychology. In particular, the work of I. Peretz, W. Aubé, and J. Armony (Peretz et al., 2010) draws attention to the fact that the role of emotions has recently been rethought. In the course of neurobiological research it is experimentally proved that emotions have a significant influence on the course of cognitive processes, because they act as a built-in mechanism for determining the value of all the phenomena with which the individual interacts – from subject-material to completely abstract, such as ideas, concepts, art, etc. However, the quality of artistic-musical perception, according to scientists, depends not only on the ability to recognize emotions, but also on the ability of their personal “experience”, and that is why it is necessary to have appropriate experience (Peretz et al., 2010, p. 103).

The thorough study by P. Juslin (Juslin, 2013) has established that an important condition that provides personal experience of musical emotions is activation of three components of the experience – visual images, episodic memory and musical expectation. It is noteworthy that such activation is evolutionary in nature, because the emotions that arise from association of music with certain life events and evoke visual and sensory associative memories, approach physiological in nature. However, artistic emotions arise in response to justification (or lack) of expectations of certain purely musical events. Such expectations are generated in the process of musical perception under the condition of formation of the mental representations on the artistic-semantic patterns of the construction of musical structures. Formation of such representations, according to the results of studies of the scientist, occurs in the process of gaining experience of perception and aesthetic evaluation of artistic phenomena by the criteria of beauty, expressiveness, novelty, emotional fullness, skill, informativeness, style, sublime. Actualization of such representations is a sign of the achievement of the “aesthetic threshold”, beyond which complex artistic emotions arise, such as: nostalgia, pride, excitement, admiration, etc. (Juslin, 2013, p. 261).

Thus, presence of artistic-emotional experience is characterized by formation of analytical-perceptual abilities and ability to learn music work through artistic-aesthetic evaluation. In this connection, the main pedagogical condition that was introduced at the first actualization-preparatory stage was *to stimulate generation and differentiation of artistic-aesthetic emotions in musical-perceptual and artistic-analytical processes.*

The effectiveness of this condition was aimed at developing the ability to identify artistic emotions and awareness of the musical and artistic factors of their emergence, which is why appropriate methods were used. In particular, the method of *reflexive segregation of artistic emotions*, developed on the basis of the methodology of T. Schäfer and P. Sedlmeier (Schäfer & Sedlmeier, 2009), aimed at forming the ability to differentiate emotions in the musical-perceptual process by reflecting attitudes to artistic-musical events and defining their value.

Raising awareness of artistic-musical factors associated with emergence of certain emotions was formed through the method of *emotional verification of artistic-musical information*, developed on the basis of a study by I. Scheffler (Scheffler, 2010). The basis for the method was the scientist's conception of the existence of emotions and cognition in the form of a dichotomous conglomerate, in which emotions function as subjective parameters for evaluating artistic phenomena (Scheffler, 2010, p. 5). During application of the method, students analyzed and drafted cross-artistic projects-explications of piano works. The main task was to determine artistic-musical factors of the emergence of artistic emotions that evoke a representative emotional understanding, during which the dramatic-emotional event of the work is perceived as a clear analogue of reality.

Thus, emotions play a significant role in the formation of artistic-aesthetic value orientations of the individual. However, the definition of pedagogical conditions for the acquisition of artistic-emotional experience involves taking into account the factor of subjectivity of emotional reactions, which causes attention to the issue of authenticity of artistic-emotional interpretation of musical-phenomenological contexts. Scientists note that the degree of authenticity of emotional reactions is determined by the degree of intensity of the desire of the individual to feel relevant emotions in the process of perception and interpretation of musical works. In particular, W. Thomson and L. Quinto (Thompson & Quinto, 2012) have found that emotions act as "somatic markers" in the process of learning about artistic images. Such markers are accumulated in experience as a set of reference mental representations of the emotional meanings of artistic images (Thompson & Quinto, 2012, p. 359). However, the condition of realization of this process is presence of personality intentions, which is manifested by purposeful intention and action to check the patterns of musical information for their compliance

with the established standards of artistic-affective interpretation (Thompson & Quinto, 2012, p. 369).

Thus, acquisition of artistic-emotional experience is determined by the degree of desire of the individual to identify elements of the variant musical-semantic complex (such as tempo, intonation, rhythm, harmony, dynamics, etc.) as those that have become associated with a certain emotional color. This process is accompanied by formation of sample representations of emotional connotations contained in musical patterns. In connection with this, the second pedagogical condition, which was introduced at the mental-cumulative stage, was *direction of the musical-analytical activity at formation and systematization of mental representations regarding artistic-emotional connotations of the elements of musical vocabulary*.

Implementation of this condition was carried out by methods aimed at mental-auditory analysis and systematization of the artistic-meaningful relationships between certain musical constructions and emotions. Such is the method of *synchronization of musical-affective standards*, the basis of which is the study of W. Thomson and L. Quinto (Thompson & Quinto, 2012). The application procedure was to initiate the analysis of elements of the program music piece with their subsequent synchronization with the program proposed by the author. Also at this stage the method of *composing artistic-emotional projects of piano works* was used, in the framework of which students designed thematic projects according to the algorithm of “development of project activity of future teachers”, proposed in the study of O. Rebrova and N. Tatarintseva (Rebrova & Tatarintseva, 2013, p. 157).

The definition of the third pedagogical condition was aimed at forming aspects of experience that are functional in the context of providing pedagogical and creative processes for the professional activity of future musical art teachers. These processes are characterized by a certain specificity, which requires the teacher to possess a number of psychological and praxeological skills. First of all, self-correction skills require presence of a stress component in the structure of artistic-creative performing activity. The results of studies of scientists in this area have proved that stress negatively affects the artistic-emotional aspect of such types of artistic-pedagogical activities as musical performance and pedagogical verbalization. In particular, a study by S. Kruse-Weber and R. Parncutt (Kruse-Weber & Parncutt, 2014) found that the level of stress in music performance could be compared to that in “... high-risk disciplines such as aviation and medicine” (Kruse-Weber & Parncutt, 2014, p. 7). This is due to the fact that all these activities are complex dynamic systems, functioning in which requires a specialist to quickly process large amounts of data. In response to the threat of errors that are perceived by the individual as being likely to lead to serious and irreversible consequences, the level of psychological stress increases. This factor influences the quality of performing activity, including the level of artistic-

emotional embodiment of the images of the work and the process of “generating artistic meaning based on available information and experience” (Kruse-Weber & Parncutt, 2014, p. 3). According to scientists, correction of the situation is possible through enhancing the role of declarative learning, which, in comparison with procedural, promotes acquisition of metacognitive skills in managing their own effectiveness in the process of performing activity. The above-mentioned management with the help of metacognitive skills envisages planning, monitoring, and evaluating one’s own creative activity in real time. These skills are formed in the process of declarative learning as a complex awareness of the causes of errors and the psychological correlation of expectations, thoughts and emotions (Kruse-Weber & Parncutt, 2014).

The problem of the functionality of declarative and procedural knowledge is considered in the study of S. Schmidt (Schmidt, 2017) in the context of extrapolation of experience in the process of musical-creative activity. In particular, the scientist has determined that such a priori activity is based on the process of extrapolation of experience, since no sound or harmony separated from the context, actualized through imagination, is meaningless. Instead, activation of experience-based structures automatically brings about associative ideas that streamline sounds into a musical mental model. The components of such a model are semantic music schemes, artistic concepts, genre-style categories and related emotional experiences. Emotions in musical mental models, as it has been proved by the scientist, function as declarative knowledge, because they indicate and differentiate the meaning of each of the components of the identified models. The process of extrapolation is mental generation of ideas about possible future musical events, their artistic significance, and artistic-conceptual significance of their relationships. This mental process occurs automatically due to the functioning of the formed experience, in which artistic emotions play the role of declarative knowledge (Schmidt, 2017).

Therefore, self-regulation during music-pedagogical performing activity (performing or verbal) is carried out through artistic emotions. In this regard, it is important to create pedagogical conditions aimed at forming self-regulation skills in the process of musical-pedagogical and creative activity by designing mental models in which artistic-emotional experience functions as declarative knowledge. This fact actualizes the problems of projective activity of students, which, in particular, was investigated by O. Rebrova and N. Tatarintseva. Scientists conclude that “projective activity facilitates transformation of the process of learning into a process of self-learning”, promotes creative personal development and involves mastering a number of projective competences, focused on “predicting the quality of educational activity” (Rebrova & Tatarintseva, 2013, p. 157).

The above mentioned proves the expediency of orientation towards formation of self-design skills, based on the mechanism of actualization of artistic-emotional experience. O. Novska’s study indicates that an important

component of the self-design process is activation of the project imagination, which provides prediction of the desired result of the activity. According to the researcher, such imagination functions with the support of experience, the knowledge of which is the basis for the formation of the “image of a new state of the object” (Novska, 2015, p. 17).

Thus, based on artistic-emotional experience, the process of self-design of music-pedagogical performing activity involves formation of an image of performance (musical-performing or/and verbal-pedagogical) as a sequence of emotional states associated with certain artistic-musical events. In this way, the declarative-regulating function of a certain kind of experience is realized, providing a further process of opening and performing presentation of the artistic-emotional content of a musical work. In this regard, it is important to acquire the skills of artistic-emotional self-design, which determines the expediency of *actualization of the declarative function of artistic emotions in the process of self-projecting of creative musical-pedagogical activity* at the creative-affective stage of the pedagogical condition.

Among the methods of ensuring introduction of the third pedagogical condition is the method of *emotional-intellectual design of artistic-musical interaction*, developed on the basis of the studies of M. Brackett and co-authors (Brackett et al., 2006). In the study of scientists, emotional intelligence is considered in the context of its functionality for predicting theoretically related behavioral outcomes. The purpose of application of the method is formation of skills of self-design of a complex process of artistic-musical interaction, which is realized during artistic-emotional communication with a work of musical art and during pedagogical interaction aimed at enriching students' artistic-emotional experience. The procedure of application of the method foresees development of pedagogical and creative projects by future music art teachers. Within the framework of the projects, students made mental artistic-emotional models of performing piano works and artistic-methodological explications for their implementation. Presentation of the projects took place during teaching practice.

The effectiveness of the experimental methodology was tested by performing diagnostic tests at the end of each stage. The final calculation of the results of the diagnostics has made it possible to reveal the discrepancy between the indicators of the levels of formation of future musical art teachers' artistic-emotional experience in the samples. In particular, it was found that in the experimental group, the number of respondents who had reached a high level had increased to 16,67 %, compared to 3,33 % who had been diagnosed before the experiment began; a sufficient level was found in 53,33 % (compared to 10 % before the beginning); however, the percentage of average respondents decreased from 36,67 % (initially) to 23,33 % (at the end); low from 50 % to 6,67 %. The tests used to make identical diagnostics in the

control group showed significantly less intense growth of indicators at the end of the experiment, although the results were almost identical in both samples before the start. Thus, the high level was diagnosed in 10 % (3,33 % before the beginning); sufficient – in 16,67 % (13,33 % before the beginning); average – in 33,33 (30 % before the beginning); low – in 40 % (53,33 %). Checking the statistics by Fisher's criterion confirmed the significance of the discrepancies between the results of the samples in the value of  $\phi * emp = 3,47$ , which testified to the effectiveness of the proposed experimental methodology.

**Conclusions.** The study substantiates pedagogical conditions that make up the methodology of designing the piano training of future musical art teachers with the purpose of gaining artistic-emotional experience. The following conditions are proposed: stimulation of generation and differentiation of artistic-aesthetic emotions in music-perceptual and artistic-analytical processes; direction of musical-analytical activity on formation and systematization of mental representations concerning artistic-emotional connotations of elements of musical vocabulary; actualization of the declarative function of artistic emotions in the process of self-projecting of creative musical-pedagogical activity.

It is found out that implementation of these conditions is provided with appropriate methodological support, in particular such methods as reflexive segregation of artistic emotions; emotional verification of artistic-musical information; synchronization of musical-affective standards; designing artistic-emotional projects of piano works; emotional-intellectual design of artistic-musical interaction.

The results of the experiment, verification of which by Fisher test has shown significance of the indicators growth dynamics due to introduction of experimental methods of designing future musical art teachers' piano training in order to gain artistic-emotional experience, proved its effectiveness.

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## АНОТАЦІЯ

**Чжоу Є.** Педагогічні умови та методи набуття художньо-емоційного досвіду майбутніми вчителями музичного мистецтва.

У статті обґрунтовано педагогічні умови, що складають експериментальну методику проектування фортепіанної підготовки майбутніх учителів музичного мистецтва з метою набуття ними художньо-емоційного досвіду. У якості таких умов запропоновано: стимулювання генерації та диференціації художньо-естетичних емоцій у музично-перцептивному та художньо-аналітичному процесах; спрямування музично-аналітичної діяльності на формування й систематизацію ментальних уявлень про художньо-емоційні конотації елементів музичної лексики; актуалізація декларативної функції художніх емоцій у процесі самопроєктування творчої музично-педагогічної діяльності.

Установлено, що впровадження зазначених умов доцільно здійснювати методами: рефлексивної сегрегації художніх емоцій; емоційної верифікації художньо-музичної інформації; синхронізації музично-афективних еталонів; складання художньо-емоційних проєктів фортепіанних творів; емоційно-інтелектуального проєктування художньо-музичної взаємодії.

Висвітлено результати експерименту, перевірка яких, згідно з критерієм Фішера, виявила значимість динаміки зростання показників у експериментальній вибірці внаслідок упровадження вищезгаданої методики. Зокрема, отримане емпіричне

значення  $\varphi * EMP = 3,47$ , яке вказує на значущість відмінностей у результатах експериментальної та контрольної груп, підтвердило ефективність запропонованої методики проектування фортепіанної підготовки майбутніх учителів музичного мистецтва з метою набуття ними художньо-емоційного досвіду.

**Ключові слова:** художньо-емоційний досвід, майбутні вчителі музичного мистецтва, педагогічні умови, методи, фортепіанна підготовка, проектування, експеримент.

## РЕЗЮМЕ

**Чжоу Е.** Педагогические условия и методы приобретения художественно-эмоционального опыта будущими учителями музыкального искусства.

*В статье представлено научное обоснование педагогических условий, составляющих экспериментальную методику проектирования фортепианной подготовки будущих учителей музыкального искусства с целью приобретения ими художественно-эмоционального опыта. Освещен процесс поэтапного внедрения предложенных педагогических условий. Представлено методическое сопровождение указанного процесса. Приведены статистические результаты проведенного экспериментального исследования по проверке эффективности разработанной экспериментальной методики.*

**Ключевые слова:** художественно-эмоциональный опыт, будущие учителя музыкального искусства, педагогические условия, методы, фортепианная подготовка, проектирование, эксперимент.

УДК 378.22.013.32:792.8

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DOI 10.24139/2312-5993/2019.09/310-325

## ПРОБЛЕМА ПЕДАГОГІЧНОЇ СПРЯМОВАНОСТІ ПРОФЕСІЙНОЇ ПІДГОТОВКИ МАЙБУТНІХ УЧИТЕЛІВ ХОРЕОГРАФІЧНОГО МИСТЕЦТВА В СУЧАСНИХ НАУКОВИХ РОЗВІДКАХ

*У статті здійснено аналіз сучасних наукових досліджень щодо проблеми співвідношення фахової та педагогічної підготовки майбутніх учителів хореографічного мистецтва як цілісної, багаторівневої, різновекторної художньо-педагогічної системи, у результаті якого з'ясовано, що підготовка майбутніх учителів хореографічного мистецтва має біфункціональність та поліфонічний характер, що полягає у складному діалектичному поєднанні її професійно-педагогічної та фахово-хореографічної складових. Виокремлено основні положення представлених у науковому полі мистецької освіти досліджень, які акцентують увагу на необхідності забезпечення збалансованості професійної підготовки майбутніх учителів хореографічного мистецтва, посилення її педагогічної спрямованості, що посідає ключові позиції у процесі стимулювання розвитку професійного інтересу до педагогічної діяльності у студентів хореографічного фаху.*

**Ключова слова:** професійна підготовка, хореографічне мистецтво, педагогічна спрямованість, професійний інтерес, майбутні учителі хореографії.