

АНОТАЦІЯ

Лян Цзи. Етапи впровадження методики формування естетичної культури учнів основної школи засобами музичного фольклору.

У статті розкрито етапи реалізації методики формування естетичної культури учнів основної школи засобами музичного фольклору. На першому, мотиваційно-настановному етапі, головним завданням стало стимулювання учнів, які брали участь в експерименті, до впровадження авторської методики формування їх естетичної культури засобами музичного фольклору, а також виховання свідомої особистості та відповідального ставлення до проблеми вивчення творів музичного фольклору. Перший етап був спрямований на формування мотиваційно-аксіологічного компоненту естетичної культури учнів основної школи. На імплементаційно-корективному етапі формування експерименту увага була спрямована на формування когнітивно-знанневого компоненту та реалізацію другої педагогічної умови, сутність якої полягала у створенні в закладі освіти середовища, сприятливого для розвитку естетичної культури своїх учнів. Завдання третього, результативно-творчого етапу експерименту, полягало у творчій реалізації набутих на уроках мистецтва та в позакласній роботі знань про музичний фольклор різних народів із метою встановлення емоційно-естетичних зв'язків, формування естетичного досвіду та поведінки і на цій основі формування естетичної культури учнів основної школи.

Ключові слова: мистецька освіта, музична освіта, естетична культура, методика формування естетичної культури учнів основної школи, музичний фольклор.

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MAIN RESULTS OF RESEARCH ON THE PROBLEM "PEDAGOGICAL CONDITIONS FOR FUTURE MUSICAL ART TEACHERS' PREPARATION FOR THE IMPLEMENTATION OF ART INNOVATION TECHNOLOGIES"

The article is devoted to the main results of the dissertation research, in relation to solving the problem of improving the quality of future musical art teachers training in Ukraine and China, who acquire higher art-pedagogical education (specialty 014 Secondary education. Musical art), regarding effective work in the field of art (music) education, artistic-aesthetic upbringing and multifaceted development of modern schoolchildren, who are referred to in the scientific discourse to the "Alpha" generation. It is about the preparation of these teachers for the implementation of art innovation technologies in the process of general art (music) education of the specified schoolchildren in the context of the socio-cultural environment of the post-information society. The article defines the component structure of the investigated phenomenon, the research methodology in the form of scientific approaches, as well as the principles

and stages of research. The key aspect of the research is defined and presented – an innovative complex of certain pedagogical conditions necessary to achieve the professional preparation of these teachers for the implementation of art innovation technologies, together with the corresponding molding methods. The results of the research are related to the conducting of ascertaining and molding experiments, which proved the productivity of the presented innovative complex of pedagogical conditions.

Key words: *conditions, pedagogical conditions, training of future teachers, musical art, art-pedagogical education, music education, competence-based approach, 014 Secondary education (Musical art), music upbringing, artistic-aesthetic upbringing, technologies, innovation, schoolchildren, experiment, sociocultural environment, post-information society.*

Introduction. The relevance of the study is due to the need to improve the educational systems of Ukraine and China in the context of the post-information society in the direction of ensuring the ability of the individual to competently perceive and use information, in particular artistic information, to carry out cultural interaction with other people and with various communities. This direction is related to the urgency of creating an innovative complex of certain pedagogical conditions for improving training of a new generation of education specialists, in particular future musical art teachers, for the introduction of art innovation technologies as a construct that encompasses formation of professional competences in the education applicants, acquisition of knowledge about innovative educational (pedagogical) technologies, in particular the technologies of art innovation, the ability to differentiate, analyze and use these technologies in the process of art-pedagogical education, as well as the skills to professionally implement them in the process of general art (music) education in the institutions of general secondary education (GSE) with the aim of art (music) education, development of artistic (musical) creative abilities and artistic-aesthetic upbringing of schoolchildren of the “Alpha” generation. The article presents the results of assessing the level of preparedness of future musical art teachers for the implementation of art innovation technologies in the experimental group (EG) and control group (CG) at various stages of the molding experiment within the framework of the study of the problem “Pedagogical conditions for future musical art teachers’ preparation for the implementation of art innovation technologies”.

The aim of the article: analysis of research results, regarding creation of an innovative complex of certain pedagogical conditions for future musical art teachers’ preparation for the implementation of art innovation technologies in the process of general art (music) education of

schoolchildren of the “Alpha” generation of Ukraine and China in the context of the socio-cultural environment of the post-information society.

Research results. The priorities of directing education to the formation of cultural competence of youth, to the ability for constructive and tolerant communication in various areas of cultural life, to the productive exchange of thoughts and ideas, effective cooperation and humanism in relations, contain the most important modern international documents, in particular, the Recommendations of the European Parliament and the Council of the European Union “On Core Competencies for Lifelong Learning” (2006). The specified ideas and directions are recorded and developed by state documents of Ukraine and China. It goes about the Concept of the New Ukrainian School (2016), Laws of Ukraine: “On comprehensive general secondary education” (2020); “On higher education” (2014); “On education” (2017); state act on the modernization of education in the People’s Republic of China until 2035. These and other documents of the state level define the goals, ways and methods of improving the professional training of students of higher pedagogical education institutions, in particular, future teachers of art disciplines for productive work in education institutions. It is about the training of specialists in general artistic (musical) education with the aim of acquiring certain competences relevant for the implementation of high-quality artistic-pedagogical, performing and artistic-educational activities in the context of large-scale socio-cultural transformations brought about by the development of the post-information society.

In the process of research, as a result of the analysis of scientific and scientific-methodological sources, pedagogical observations and surveys, it was determined that in the modern socio-cultural environment, artistic-aesthetic orientations and tastes, ideas about national cultures and the cultural picture of the world, priorities in the fields of art, in particular music art, of schoolchildren of the “Alpha” generation of both countries, are mostly formed spontaneously. The rapid development of computer technologies and “multimedia” has led to the global spread of Internet technologies and social (public) computer networks with access in “online mode” (Guo Jun, 2023). As a result, it is possible to observe mass consumption by young people of commercial artistic phenomena of dubious quality, which are continuously broadcast by mass media, widespread social networks and the Internet, which negatively affects the possibility of constructive communication, adequate perception of cultural information and artistic

works of true artistic value, as well as formation of cultural competence and artistic-aesthetic experience of these schoolchildren. In the scientific discourse, which reflects the problems of general art (music) education and artistic-aesthetic upbringing, scientists emphasize the special place that “so-called “commercial music”, which is of low quality, occupies in the lives of schoolchildren, in particular in Ukraine and China, and in fact corrupts schoolchildren and young people, but has a crazy demand among them” (Guo Jun, 2023). Many scientists, in particular Ukrainian and Chinese (I. Baranovska, N. Batiuk, Wang Yajun, Wang Yuezhi, Ding Yun, S. Kovaleva, T. Koicheva, Guo Jun, T. Zavadzka, A. Kozyr, O. Lobova, N. Koehn, I. Malashevskaya, Meng Xian, H. Nikolai, O. Oleksiuk, Pang Xinyu, A. Rastryhina, O. Rebrova, O. Rostovskyi, O. Rudnytska, Xu Xingzhou, M. Fedorets, Tong Linge and others) emphasize the importance of improving music education and artistic-aesthetic upbringing of young people, because this education and upbringing nowadays fulfills the role of a kind of “cultural-protective barrier” against spirituality and ugly musical-aesthetic taste. In addition, art education, in particular, music education, which includes creative music making, reduces the likelihood of inhumane behavior. Possession of complex musical skills, in particular, playing musical instruments, excludes criminal experience. This is confirmed by the words of the Ukrainian philosopher Hryhorii Skovoroda: “Holding a violin in one’s hands, a person is not capable of doing bad things” (Altukhova, 2021).

The specified problems led to the need to modernize the system of general art (music) education of schoolchildren, its goals, content, technologies and methods with the aim of forming the cultural competence of students, involving them in artistic (musical) culture, acquiring the ability of modern youth to effectively communicate artistically in a multicultural globalized world, which in the projection of the modern cultural competence-based paradigm is ensured thanks to the mastery and implementation of the art innovation technologies. In this connection, there is a natural need to improve the system of art-pedagogical professional education of future musical art teachers, which includes three most important components – artistic-pedagogical, performing, artistic-educational training, and is a key factor in the formation of cultural competence of schoolchildren representing “Alfa” generation and their involvement in artistic (musical) culture.

The concept of pedagogical conditions was considered by many scientists (I. Ziaziun, Yijun Wang, L. Motorna, A. Nain, A. Panibratska,

N. Postoliuk, O. Sviatchenko, Xu Xingzhou, Ye. Khrykov, V. Shynkaruk and others). The term “pedagogical conditions” “constantly appears in the titles of dissertations, the formulation of the subject and purpose of research” (Khrykov, 2011, p. 11-15). At the same time, the analysis of the scientific discourse shows that in modern literature there are practically no systematic studies on the definition and creation of appropriate pedagogical conditions for the preparation of future musical art teachers for the implementation of art innovation technologies in the context of the socio-cultural environment of the post-information society. The determined fact, together with the need to develop a component structure, scientific approaches and principles of preparation of these teachers for the implementation of art innovation technologies at the lessons of the educational disciplines “Musical Art” and “Art” in the institutions of GSE, as well as the disclosure of the content of the specified technologies and the features of their implementation, became basis for determining a number of *contradictions* between:

- the need to create an innovative complex of certain pedagogical conditions for future musical art teachers’ preparation for the introduction of art innovation technologies for the modernization of the general art (music) education of schoolchildren of the “Alpha” generation with the aim of forming their cultural competence and artistic (musical) culture, which is confirmed by state regulatory acts of the European integration direction, and the insufficiency of systematic studies regarding the professional training of these teachers for the implementation of the specified technologies;
- the expediency of introducing art innovation technologies in the process of general art (music) education in the education institutions and the lack of scientific substantiation of the essence of the phenomenon of the future musical art teachers’ preparedness for the implementation of the specified technologies in the context of the modern socio-cultural environment, as well as the component structure of this phenomenon, principles, evaluation criteria of this preparedness, which is necessary for the high-quality performance of the assigned task;
- the need for proper preparation of future musical art teachers for the implementation of art innovation technologies and the lack of defined pedagogical conditions for the purposeful formation of such preparedness in the process of higher art-pedagogical education of students.

The purpose of the study was theoretical justification, development and experimental verification of the innovative complex of pedagogical conditions necessary for the preparation of future musical art teachers for the implementation of art innovation technologies in the process of general art (music) education in the context of the modern socio-cultural environment of the post-information society.

In accordance with the purpose of the study, a number of the following tasks have been defined:

- to reveal the phenomenon of art innovation technologies in the scientific discourse;

- to determine the essence and component structure of future musical teachers' preparedness for the implementation of art innovation technologies in the process of general art (music) education;

- to substantiate the methodological approaches and principles of preparing future musical art teachers for the introduction of art innovation technologies in the socio-cultural environment of the post-information society;

- to develop criteria and indicators for evaluating the levels of preparing of future musical art teachers for the introduction of art innovation technologies;

- to develop, substantiate and experimentally verify the effectiveness of an innovative set of pedagogical conditions for the preparation of future musical art teachers for the introduction of art innovation technologies in the process of general art (music) education.

The object of research is professional art-pedagogical education of future musical art teachers of Ukraine and China.

The subject of the study is an innovative complex of pedagogical conditions for preparing future musical art teachers for the introduction of art innovation technologies into the process of general art (music) education.

The methodological basis of research was the unity of mutually agreed scientific approaches – rational, epistemological, constructivist, ethical, ethological, result-oriented, dialogic, as well as corresponding principles: justification of pedagogical action; epistemological pluralism; observance of deductive logic in the creation of the design of art innovation technologies; care and sensitivity; adaptation to uncertainty; efficiency and adaptability; advisory and operational response.

The dissertation defines the component structure of the phenomenon under study, which is represented by the following components together with the corresponding elements:

- a value-motivational component with elements: “awareness of the value of art innovation technologies as a factor in the development of the field of general art (music) education” and “aspiration to implement innovation technologies to ensure the effectiveness of general art (music) education”;

- design-creative component with elements: “knowledge of the conceptual foundations, functions, structure and content of art innovation technologies”, as well as “awareness of the process of creation of art innovation technologies”;

- ethical-prognostic component with elements: “awareness of responsibility for the results of the implementation of art innovation technologies in the process of general art (music) education” and “the ability to perform predictive modeling of the process of introducing art innovation technologies”;

- managerial-performance component with elements: “ability to implement art innovation technologies in the process of general art (music) education” and “ability to monitor effectiveness and corresponding adjustment of the process of applying art innovation technologies”.

The key aspect of the study was creation of an innovative complex of certain pedagogical conditions necessary for the productive training of future musical art teachers for the introduction of art innovation technologies in the process of general art (music) education of students of the “Alpha” generation in the education institutions of Ukraine and China in the context of the post-information society. It is about the following pedagogical conditions:

- “directing to the determination of the functional capabilities of the art innovation technologies to contribute to the improvement of the quality of music education”;

- “stimulation to the construction of knowledge about the content and design of art innovation technologies”;

- “promoting formation of skills in the application of art innovation technologies in the process of general art (music) education”.

The specified innovative set of specified pedagogical conditions should be implemented expediently and logically with the help of appropriate molding methods:

- method of identification of transmissive, transactive and transformative functions of art innovation technologies (based on S. Petrina's research);
- technologies for constructing skills for the creation of art and education innovations based on the model of multiple intelligence (based on the developments of M. Tracey & R. Richey);
- the method of transformation of the educational situation by means of art innovation technologies.

A comparison of the results of assessing the level of preparedness of future musical art teachers for the implementation of art innovation technologies in the EG and CG at different stages of the molding experiment is presented in Table 1.

Table 1

Comparison of the results of the assessment of the level of students' readiness for the introduction of art innovation technologies in the EG and CG at different stages of the molding experiment

| Levels | EG | | | | CG | | | |
|------------|------------------|-------|------------|-------|------------------|-------|------------|-------|
| | To the beginning | | At the end | | To the beginning | | At the end | |
| | Abs. | % | Abs. | % | Abs. | % | Abs. | % |
| High | 1 | 6,25 | 4 | 25,00 | 1 | 5,88 | 1 | 5,88 |
| Sufficient | 1 | 6,25 | 9 | 56,25 | 2 | 11,76 | 2 | 11,76 |
| Average | 6 | 37,50 | 2 | 12,50 | 3 | 17,65 | 6 | 35,29 |
| Low | 8 | 50,00 | 1 | 6,25 | 11 | 64,71 | 8 | 47,06 |

The diagnostic section made at the end of the molding experiment showed that in the EG the number of respondents who achieved the desired (high and sufficient) level of preparedness for the implementation of art innovation technologies exceeds the number of such respondents in the CG. The validity of this hypothesis was tested by Fisher's test. As a result of the calculations, an empirical value ($\phi^*_{emp.} = 3.959$) was obtained, which turned out to be greater than the value of the statistical significance criterion ($\phi^*_{kr} = 2.31$), which proves the effectiveness of the innovative complex of pedagogical conditions for future musical art

teachers' preparation proposed in the study to the introduction of art innovation technologies.

Conclusions. The conducted research proved that the development of the rationale and creation of an innovative complex of pedagogical conditions for preparing future musical art teachers of Ukraine and China for the implementation of art innovation technologies is one of the key factors in improving the system of art-pedagogical professional education of the specified teachers with the aim of modernizing general art (music) education of schoolchildren of the "Alpha" generation in post-secondary institutions, in particular, the goals, content, technologies and methods of this education for the formation of cultural competence of students, their involvement in artistic (musical) culture, acquisition of the ability for effective artistic communication in a multicultural globalized world.

The results obtained due to the conducted experiments prove the real effectiveness of the developed innovative complex of pedagogical conditions for the preparation of future musical art teachers for the implementation art innovation technologies in the context of the socio-cultural environment of the post-information society.

The practical significance of the results of the study is that the developed, tested and presented innovative set of pedagogical conditions can be used in the process of training future musical art teachers in pedagogical institutions of higher education in Ukraine and China, as well as in post-graduate education institutions of the specified countries for improving professional qualifications of working art teachers.

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АНОТАЦІЯ

Хан Хуйюнь. Основні результати дослідження проблеми «педагогічні умови підготовки майбутніх учителів музичного мистецтва до впровадження технологій мистецької інноватики».

Стаття присвячена основним результатам дисертаційного дослідження стосовно вирішення проблеми більш якісної підготовки майбутніх учителів музичного мистецтва України та Китаю, здобувачів вищої мистецько-педагогічної освіти (спеціальності 014 Середня освіта. Музичне мистецтво) щодо ефективної роботи з мистецького (музичного) навчання, художньо-естетичного виховання та різнобічного розвитку сучасних школярів, що віднесені в науковому дискурсі до «Альфа»-покоління. Йдеться про підготовку означених учителів до впровадження технологій мистецької інноватики в процес загальної мистецької (музичної) освіти означених школярів у контексті соціокультурного середовища постінформаційного суспільства. У статті визначено компонентну структуру досліджуваного феномену, методологію дослідження у вигляді наукових підходів, а також принципи та етапи дослідження. Визначено та представлено ключовий аспект дослідження – інноваційний комплекс певних педагогічних умов, необхідних для досягнення фахової підготовленості даних учителів до впровадження

технологій мистецької інноватики, разом із відповідними формувальними методами. Результати дослідження пов'язані з проведенням констатувального та формувального експериментів, які довели продуктивність представленого інноваційного комплексу педагогічних умов.

Ключові слова: умови, педагогічні умови, підготовка майбутніх учителів, музичне мистецтво, мистецько-педагогічна освіта, музична освіта, компетентнісний підхід, 014 Середня освіта (Музичне мистецтво), музичне навчання, художньо-естетичне виховання, технології, інноватика, школярі, експеримент, соціокультурне середовище, постінформаційне суспільство.

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РОЛЬ ТРАНСКУЛЬТУРНОЇ КОМПЕТЕНТНОСТІ В РЕАЛІЗАЦІЇ ОСВІТНЬОГО ПОТЕНЦІАЛУ МАЙБУТНЬОГО ВЧИТЕЛЯ МУЗИЧНОГО МИСТЕЦТВА В УКРАЇНІ ТА КИТАЇ

У статті автором розкрито потенціал транскультурної компетентності в процесі підготовки фахівців у педагогічних університетах України і Китаю, розглянуто проблеми фахової підготовки кадрів, що ґрунтується на гуманістичних принципах навчання та виховання. Розглядаються питання щодо становлення та еволюції музичної освіти в Україні та Китаї як складової художньо-педагогічної освіти. Досліджено, що з початку ХХ століття музичне мистецтво займає важливе місце у гуманітарній освіті Китаю, відіграючи ключову роль у вихованні молодого покоління. Важливим кроком у розвитку музичної освіти цього періоду стало відкриття вищих навчальних закладів, зокрема консерваторій і музичних факультетів. З'ясовано, що музична освіта в Китаї у ХХІ столітті поєднує в собі традиції та інновації, сприяючи розвитку творчих талантів молодого покоління та підготовці професійних музикантів для майбутнього. Дослідження показує, що ідея формування транскультурної компетентності вчителів музичного мистецтва в Україні та Китаї має глибокі історичні корені і визначається важливістю для суспільства. Подальший її розвиток спирається на стійкі та актуальні принципи, що зберегли свою актуальність до сьогодні. Значення професії вчителя музичного мистецтва визнається на державному рівні, і має високий соціальний статус. Вчителі, які володіють транскультурною компетентністю, мають можливість впливу мистецтвом на духовно-естетичне виховання учнів і визнаються як ключові фігури у цьому процесі.

Ключові слова. вчителі музичного мистецтва, фахова підготовка, музична культура, мистецька освіта, інновації, музично-педагогічна освіта, транскультурна компетентність.