

*For modern secular painting on canvas, the composition of levkas soil, on the contrary, necessarily includes a plasticizer - a whole raw egg, which contributes to the flexibility and strength of the base (canvas). The use of modern textural materials and acrylic paints enriches the technology of creating levkas with the latest techniques and effects; takes to a new level of development in the arts.*

*The prospect of further scientific research is the study of artistic possibilities (technical and technological techniques) inherent in levkas soil in creating textured surfaces, in modeling reliefs and volumes in iconography and secular art, in identifying technological features of combining different materials, their attachment based on and processing at different stages of formation of a work of art.*

**Key words:** *levkas, levkas soil, work of art, technology, technological process, technology of painting, modern painting, icon painting.*

**УДК 378 111.11:7.038.6:008**

**Xu Minyi**

State Institution "South Ukrainian National Pedagogical

K. D. Ushinsky University"

ORCID ID 0000-0003-0669-4923

DOI 10.24139/2312-5993/2022.03/244-252

## **FORMATION OF ARTISTIC AND COMMUNICATIVE SKILLS OF THE FUTURE TEACHER IN THE PROCESS OF PIANO TRAINING IN SCIENTIFIC AND PEDAGOGICAL DISCOURSE: ESSENCE AND COMPONENT STRUCTURE**

*The article clarifies the essence and develops the component structure of forming artistic-communicative skills for future music teachers in the process of piano training. It is noted that communication is a multi-faceted and complex process of spiritual-psychological connection that reveals the pertinent issue of interaction. Artistic-communicative skills are examined as a combination of several complex professional actions enabling active artistic communication between students and works of musical art (particularly piano) through the exchange of musical information, specific emotions, ideas based on dialogical communication during perception, comprehension, realization, interpretation (artistic and performative), and adequate evaluation for their own creative expression. The essence of the fundamental concept of research, "formation of artistic-communicative skills for future music teachers," is defined as a complex multi-aspect process allowing higher education learners to cultivate necessary skills to manage relationships among conversational partners (including pedagogical ones). A component structure for shaping the artistic-communicative skills of future music teachers in piano training is developed: motivational-organizational, cognitive-sensory, activity-creative, reflexive-evaluative.*

**Key words:** *formation, artistic-communicative skills, future music teachers, piano training, component structure, motivational-organizational component, cognitive-sensory component, activity-creative component, reflexive-evaluative component.*

**Introduction.** Today, there is an increasing need to address the communication process between teachers and students, instructors and learners, the academic community, and the public. Consequently, the role of communication in artistic educational activities is constantly growing. According to G. Padalka, it is the communicative function of artistic

educational activities that enables an artistic poly-subjective communication with higher education learners (Падалка, 2008, с. 18).

**Analysis of Current Research.** The issue of developing artistic-communicative skills in future music teachers has drawn the attention of various researchers, such as I. Halperin, S. Grozan, G. Padalka, O. Rostovsky, B. Yavorsky and others (formation of professional-pedagogical skills of arts teachers). Additionally, O. Berehova, V. Kozakova, V. Medushevsky, E. Hall, A. Yakupov, and others have explored the specifics of artistic communication. N. Guralnik, A. Zaytseva, O. Mykhailichenko, V. Orlov, G. Padalka, O. Rudnytska, V. Fedoryshyn, O. Shcholokova, D. Yunik and others, have delved into the cultivation of a culture of artistic-pedagogical communication for music teachers. A. Anosova, O. Havryliuk, I. Kovalchuk, and others have focused on forming the communicative culture of instructors. Furthermore, O. Baldinyuk, O. Hura, T. Doroshenko, L. Zabolotska, O. Myronova, I. Sypchenko, and others have researched the development of communicative skills and qualities across various forms of pedagogical activities, and so forth.

**The aim of the article** is to clarify the essence and develop the component structure for fostering artistic-communicative skills in future music teachers within the process of piano training.

**Research Methods.** To achieve the set goal and address the tasks, a complex of complementary methods was employed. These included analysis, systematization, and summarization of philosophical, psychological, pedagogical, and musicological literature aimed at defining fundamental concepts of the research and developing a component structure of the investigated phenomenon.

**Research results.** The issue of developing artistic-communicative skills in higher education learners is the subject of specific scrutiny by various scholars from different fields of knowledge, such as pedagogy, psychology, and art studies. To clarify the essence of the fundamental concept under investigation within this scientific inquiry, it is essential to delve into the interpretation of the terms: communication, artistic communication, and artistic-communicative activity.

The modern philosophical understanding of this phenomenon boils down to the idea that “communication is a state of human existence and a way of human being, which serves as the basis for the social process where the transformation of the world occurs, altering the quality of existence” (Почепцов, 2001, с. 649). H. Pochepsov is convinced that alongside the material components of society, communication is equally

strategically important for the development and existence of society (Почепцов, 2001, с. 649).

From the perspective of the activity-based approach, the essence and significance of the communication process were investigated by M. Bakhtin, V. Ivanov, S. Krymsky, M. Moklyak, V. Tabachkovsky, and others. These researchers, in their scientific inquiries, compared the processes of communication and interaction. In their view, communication and interaction share common characteristics, notably being continuous, ongoing processes characterized by their active and dialogical nature. However, they also highlighted differences between them.

In this context, the position of L. Vasilevska-Skupaya becomes crucial for this research. She notes that communication is the process of transmitting specific messages, thoughts, or feelings from the communicator to the recipient, during which only their perception occurs without any observable feedback. Meanwhile, interaction is characterized by such feedback as well as being direct. In other words, the interaction process yields a result, consisting of the listener's perception of information and their understanding of the communicator (Василевська-Скупа, 2014, с. 9).

The Ukrainian researcher A. Zaytseva is convinced that within the scope of examining these concepts in their broader sense, their semantic proximity is traced, namely: the interaction, interrelation of various social objects (classes, groups, individuals), exchange of information, experience, abilities, skills, and the outcomes of activity, and so forth (Зайцева, 2017).

In the context of the dialogical approach, researchers such as G. Andreeva, M. Buber, M. Bakhtin, M. Kagan, C. Rogers, R. Jakobson, K. Jaspersta, and others interpret communication as an interaction between interpersonal and inner dialogue, based on understanding, harmony, trust, mutual respect of opinions, and openness.

According to O. Rudnytska, dialogue contributes to establishing equal positions among individuals during communication and directs interlocutors towards revealing their personal potential. Additionally, the scholar continues, dialogue enables the search for new meanings and truth. In other words, dialogicality serves as the basis for practicing "collaborative pedagogy" (Рудницька).

Therefore, we can confidently state that communication is a multifaceted and complex process of spiritual-psychological connection that reveals the current issue of interaction. In this scientific inquiry, we will use the terms "interaction" and "communication" interchangeably as synonyms.

Ukrainian researcher I. Sypchenko, in her dissertation "Formation of Experience in Artistic-Pedagogical Communication of Future Music Teachers" emphasizes that a work of art primarily involves a dialogue between the author and the listener. During this dialogue, not only is information conveyed, but there's also a birth of mutual understanding between the artist and the audience, eventually resulting in a collaborative outcome (Сипченко, 1997). Hence, one of the undeniable functions of art is its communicative nature, which fundamentally demonstrates its dialogic essence.

Let's delve into the significance of artistic communication in the educational process. The primary aim of such communication is to evoke specific emotions in the audience or reader that contribute to creating an atmosphere of closeness between the author and the listener or viewer. For instance, S. Rappoport notes that during the perception of a work of art, through associative mechanisms in the consciousness of the recipient, emotions similar to those experienced by the author while creating the piece are evoked. Consequently, arousing such emotions stands as the very purpose of communication (Раппопорт, 1978).

N. Lupak in her monograph "Formation of Communicative Competence of Future Art Teachers: Principles of Intermedial Technology" proposes a comprehensive definition of the essence of the term "artistic communication" as "the interaction between the author-creator (artist) and the consumer (recipient) who perceives the artistic concept of the author through the work; the objects of artistic communicative process are the artwork, the author's image, society, historical epoch, artistic process, etc.; artistic communication involves both the perception of the artwork and the awareness of its value, understanding of historical reality, cultural context, artistic intent, and artistic meaning of the work" (Лупак, 2020).

Y. Volkova interprets the researched phenomenon as "complex and multi-aspect, occurring on different levels of artistic communication with works of art and interactive dialogical interaction through art" (Волкова, 2015, с. 6).

In this academic inquiry, we will understand artistic-communicative skills as a combination of a series of complex professional actions that enable active artistic communication of students with works of musical art (specifically piano music) in the process of interpersonal interaction through the exchange of musical information, specific emotions, ideas based on dialogical communication during the perception, understanding,

awareness, interpretation (artistic and performance), and adequate assessment for their own creative expression.

The conceptual foundations of understanding the essence of developing artistic-communicative skills in future music teachers during piano training have been embodied in its component structure by us.

It's worth noting that a formalized approach to any phenomenon, including the development of artistic-communicative skills, reveals consistent connections between its structural components, allowing for a deeper understanding and analysis.

Therefore, the structure of the investigated phenomenon includes the following components: motivational-organizational, cognitive-sensitive, activity-creative, reflexive-evaluative.

Each of the identified components of the researched pedagogical phenomenon has its own substantive characteristics.

The motivational-organizational component within the structure of the artistic-communicative skills of future music teachers implies a preference for the conscious needs of higher education learners in mastering the means that contribute to establishing an appropriate emotional-psychological connection with students during art education.

The motivational-organizational component reflects the content of those motives that lead to purposeful and persistent search for the most effective ways to solve artistic-communicative tasks in the process of artistic communication.

The cognitive-sensitive component involves the formation of all fundamental artistic-communicative skills of the future music teacher. It enables adequate perception, analysis, evaluation, and transmission of musical and artistic information.

N. Lupak is convinced that "communicative knowledge will contribute to the effective organization of artistic discourse, within which future art teachers will construct their own meanings and individual communicative strategy" (Лупак, 2020).

We can note that within the cognitive-sensitive structural component of forming artistic-communicative skills of future music teachers during piano training, two elements can be traced – cognitive and sensitive.

The cognitive component manifests in understanding the causes and effects of specific actions during the piano training of future music teachers in the process of developing their artistic-communicative skills. This component enables learners not only to acquire necessary knowledge, skills, and abilities but also to comprehend the reasons behind

certain types of communicative interaction between the teacher and student, among students, and between students and pupils. Consequently, understanding the essence of these reasons allows for the construction of further communicative interaction processes.

The emotional component manifests as the ability to manage one's own emotions, understand the emotions of others, and consequently utilize these emotions to achieve a result. Additionally, empathy joins this component as the ability to feel the emotional state of another person and perceive the reasons behind this situation.

So, the cognitive-affective component within the structure of artistic-communicative skills of a future music teacher allows for going beyond the boundaries of everyday, patterned artistic-communicative actions. It enables the execution of original actions and adoption of non-standard solutions. Moreover, this cognitive-affective component contributes to making the process of developing artistic-communicative skills of a future music teacher practice-oriented, thereby deepening knowledge, forming, developing, and enhancing the competencies necessary for artistic-pedagogical communication, as well as for planning, organizing, and implementing artistic-communicative activities.

The activity-creative component in forming the artistic-communicative skills of a future music teacher during piano training involves the communicative activity between the teacher and the student by establishing the necessary emotional connection during the artistic-pedagogical interaction.

The activity-creative component in the structure of forming artistic-communicative skills reflects the ability of the future music teacher to engage in collaborative creativity with students.

Thus, the activity-creative component in the structure of forming artistic-communicative skills of future music teachers entails the ability of higher education students to engage actively in joint artistic-communicative activities with students. It also characterizes their capability to adjust the emotional tone of the artistic-communicative process and choose the most optimal behavioral style during artistic-pedagogical interaction.

The reflexive-evaluative component involves the ability of future music teachers to comprehend their own communicative qualities, analyze and evaluate their feelings in specific educational situations requiring artistic communication, and accurately perceive and evaluate students' behavior and communication style.

The reflexive-evaluative component involves conducting reflective practice, which is used to adapt communication to the individual characteristics of both the music educator and the learner. It encompasses dialogical and empirical experiences, contextual variability, and ambiguity. Students engage in self-reflection regarding their creativity and effectiveness, as well as encounter real artistic-pedagogical activities with students. This practice entails training to address individual learning dilemmas and attempts to arrive at new and beneficial (creative) solutions through deep contemplation.

Like other structural components, the reflexive-evaluative component has two aspects: reflective and evaluative. Therefore, the evaluative aspect encompasses an adequate level of self-assessment of one's own artistic-communicative abilities. Specifically, the evaluation of artistic-communicative activities allows the future music teacher to perceive the degree of alignment or misalignment with the student's artistic-communicative actions, thereby adjusting and improving their own artistic-communicative activities accordingly.

Therefore, the reflexive-evaluative component of forming artistic-communicative skills in future music teachers guides participants in the educational process toward reflecting on their own artistic-communicative behavior and self-assessment processes.

**Conclusions and prospects for further research.** Thus, as a result of the conducted study, the essence of the fundamental concept of "formation of artistic-communicative skills of future music teachers" was determined as a complex and multi-faceted process that enables the acquisition of necessary skills in higher education students to establish relationships between interlocutors (including pedagogical relationships).

The structural components of the process of forming artistic-communicative skills of future music teachers in piano training have been identified and characterized, namely: motivational-organizational, cognitive-sensitive, activity-creative, and reflective-evaluative. This enabled the development of a methodology and diagnostic tools to ascertain the level of formation of the researched phenomenon.

Further study should focus on the methodological support for the development of artistic-communicative skills of future music teachers during piano training.

#### REFERENCES

- Булатова, Л. О. (2016). Музичне мислення як спосіб художньої комунікації. *Молодий вчений*, 3, 359 (Bulatova, L. O. (2016). Musical thinking as a way of artistic communication. *Young scientist*, 3, 359).

- Василевська-Скупа, Л. П. (2014). *Формування комунікативної компетентності майбутніх учителів музичного мистецтва*: монографія. Вінниця: ТОВ фірма «Планер» (Vasilevskaaya-Skupa, LP (2014). *Formation of communicative competence of future music teachers: monograph*. Vinnytsia: LLC Gleer).
- Волкова, Ю. І. (2015). Наукові підходи і принципи формування художньо-комунікативних умінь майбутніх учителів музики та хореографії. *Науковий часопис НПУ імені М. П. Драгоманова. Серія 14: теорія і методика мистецької освіти*, 18, 166-172 (Volkova, Yu. I. (2015). Scientific approaches and principles of formation of artistic and communicative skills of future music teachers and choreography. *Scientific journal of MP Drahomanov NPU. Series 14: Theory and Methodology of Art Education*, 18, 166-172).
- Зайцева, А. В. (2017). *Методична система формування художньо-комунікативної культури майбутнього вчителя музики* (дис. ... д-ра. пед. наук: 13.00.02). Київ (Zaitseva, A.V. (2017). *Methodical system of formation of artistic and communicative culture of the future music teacher* (dis.... Dr. Ped.: 13.00.02). Kyiv).
- Лупак, Н. М. (2020). Концепція інтермедіальної комунікативної діяльності у системі професійної підготовки майбутніх учителів мистецьких спеціальностей. *Педагогіка формування творчої особистості у вищій і загальноосвітній школах*, 69, Т. 3. DOI <https://doi.org/10.32840/1992-5786.2020.69-3.2>. (Lupak, N. M. (2020). The concept of intermedial communicative activity in the system of professional training of future teachers of art specialties. *Pedagogy of formation of creative personality in higher and secondary schools*, 69, Vol. 3. Doi <https://doi.org/10.32840/1992-5786.2020.69-3.2>)
- Падалка, Г. М. (2008). *Педагогіка мистецтва (Теорія і методика викладання мистецьких дисциплін)*. К.: Освіта України (Padalka, GM (2008). *Pedagogy of art (theory and methodology of teaching artistic disciplines)*. K.: Education of Ukraine).
- Почепцов, Г. Г. (2001). *Теорія комунікації*. К.: Ваклер (Pocheptsov, GG (2001). *Communication theory*. K.: Vacler).
- Раппопорт, С. Х. (1978). *Від художника до глядача. Проблеми мистецької творчості*. М. (Rappoport, S. H. (1978). *From the artist to the viewer. Problems of artistic creativity*. M.).
- Рудницька, О. П. (2005). *Педагогіка загальна та мистецька*. Тернопіль: Навчальна книга – Богдан (Rudnitskaya, OP (2005). *Pedagogy is general and artistic*. Ternopil: Educational book – Bogdan).
- Рудницька, О. *Про філософію мистецької освіти*. Режим доступу: <http://dspace.tnpu.edu.ua/bitstream/123456789/26561/1/Rudnytska.pdf> (Rudnitskaya, O. *About the philosophy of art education*. Access mode: <http://dspace.tnpu.edu.ua/bitstream/123456789/26561/1/rudnytska.pdf>).
- Сипченко, І. В. (1997). *Формування досвіду художньо-педагогічного спілкування майбутнього вчителя музики* (дис. ... канд. пед. наук: 13.00.02). К. (Sipchenko, I. V. (1997). *Formation of experience of artistic and pedagogical communication of the future music teacher* (dis. ... Candidate of Pedagogical Sciences: 13.00.02). K.).

## АНОТАЦІЯ

**Сюй Міньї.** Формування художньо-комунікативних умінь майбутнього вчителя в процесі фортепіанної підготовки в науково-педагогічному дискурсі: сутність та компонентна структура.

*У статті з'ясовано сутність та розроблено компонентну структуру формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва в процесі фортепіанної підготовки. Констатовано, що комунікація є багатоаспектним і багатограним процесом духовно-психологічного зв'язку, який розкриває актуальну проблему спілкування. Розглянуто художньо-комунікативні вміння як поєднання низки складних фахових дій, які уможливають активне художнє спілкування учнів із творами музичного мистецтва (зокрема фортепіанного) у процесі міжособистісної взаємодії через обмін музичною інформацією, конкретними емоціями, ідеями на основі діалогічного спілкування під час сприйняття, розуміння, усвідомлення, осмислення, інтерпретації (художньої та виконавської) та адекватної оцінки задля власного творчого вираження. Визначено сутність основоположного поняття дослідження «формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва» як складний багатоаспектний процес, який дозволяє сформувати у здобувачів вищої освіти необхідні вміння налагоджувати стосунки між співрозмовниками (у тому числі педагогічними). Розроблено компонентну структуру формування художньо-комунікативних умінь майбутнього вчителя музичного мистецтва в процесі фортепіанної підготовки: мотиваційно-організаційний, пізнавально-чуттєвий, діяльнісно-творчий, рефлексивно-оціночний.*

**Ключові слова:** формування, художньо-комунікативні вміння, майбутні вчителі музичного мистецтва, фортепіанна підготовка, компонентна структура, мотиваційно-організаційний компонент, пізнавально-чуттєвий компонент, діяльнісно-творчий компонент, рефлексивно-оціночний компонент.

**УДК 378**

**Фан Фей**

ДЗ «Південноукраїнський національний педагогічний  
університет імені К. Д. Ушинського  
ORCID ID 0000-0003-4102-3121

**Людмила Степанова**

ДЗ «Південноукраїнський національний педагогічний  
університет імені К. Д. Ушинського  
ORCID ID 0000-0002-9899-1871  
DOI 10.24139/2312-5993/2022.03/252-262

## МЕТОДОЛОГІЧНІ ПІДХОДИ ДО ФОРМУВАННЯ ЕТНО-СТИЛЬОВИХ ВИКОНАВСЬКИХ УМІНЬ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА

*Мета статті полягає в обґрунтуванні методологічних підходів до формування етно-стильових виконавських умінь майбутніх учителів музичного мистецтва. Методи дослідження: теоретичний аналіз наукових джерел у галузі мистецької педагогіки, теоретичне моделювання методологічної бази*