

UDC 378

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DOI 10.24139/2312-5993/09-10.2022/427-437

PEDAGOGICAL CONDITIONS FOR THE FORMATION OF FUTURE MUSICAL ART TEACHERS' ARTISTIC-PROJECTIVE EXPERIENCE

The article presents the theoretical justification and methodological provisions of the process of forming the future musical art teachers' artistic-projective experience. Attention is focused on the long-term nature and certain stages of the formation of this type of experience. The stages that are usually used during the preparation and implementation of projects are taken into account. The motivational-inducing, information-accumulating, organizational-communicative, competence-presentational stages are determined. The pedagogical conditions are proposed, which were introduced step by step.

Key words: *project, projective activity, experience, artistic-projective experience, pedagogical conditions, future teachers of musical art.*

Introduction. Recently, various tasks related to project activities have been actively introduced into the content of the future musical art teachers' professional training. Among them: self-projection (O. Novska, 2015), artistic-projective skills (Li Jiaqi, 2018), design of a certain type of professional training (Zhou Ye, 2020), organization of projects as a form of educational process in performance training (T. Lukianchikov, 2017; O. Rebrova, 2019).

In the scientific literature, various concepts are used that denote certain aspects of the phenomenon of projects: project culture (V. Zinevych, 2015; O. Rebrova & N. Tatarintseva, 2013), pedagogical projects (O. Kuppenko, 2015), project competences (V. Levina, 2016; S. Skvortsova, 2013), projective activity (L. Kozak & H. Korol, 2019; O. Mkrtchyan, 2022), artistic-projective activity (Li Jiaqi, 2015, O. Rebrova, 2008) and so on. These concepts denote certain constructs and phenomena that generate the process of future teachers' professional training, in particular musical art, in the area of active independent organizational and creative activity, corresponding to the requirements for innovations in the modern educational space.

Projects today have already proved their effectiveness in the educational process due to the fact that their implementation involves active direct participation of all stakeholders, they do not have the function of knowledge monitoring, but are aimed at development and self-realization. Even if the project has signs of *colocagatia* (competition),

i.e., held as contests or festivals, they create a festive atmosphere and provide an opportunity to test one's capabilities and abilities. In addition, projects take out of the state of everyday life and are remembered by the participants as an event that left a pleasant feeling of the holiday.

At the same time, it is impossible to organize, conduct, and implement such a project without special professional training. In addition, time and certain pedagogical conditions are needed. Our research uses the concept of "artistic-projective experience", which we understand as integrated professional quality of the future musical art teacher, which is the process and result of acquiring and memorizing relevant knowledge and practical skills regarding embodiment of an artistic-figurative representation into an organizational form, which is perceived as an event for which all the participants of the educational process are involved in independent preparation and performance of distributed creative tasks according to a certain scenario, oriented towards achievement of a common pedagogical goal (He Jingyi & Rebrova, 2022, p. 59).

Such experience is acquired gradually, at the same time, we adhere to the common opinion that development of the special methodological provisions for the optimization of a certain type of experience will be interpreted as its formation. In research on the formation of complex types of experience, important is the step-by-step introduction of pedagogical conditions, as well as methods or technologies. Gradualness and phasing make it possible to accumulate knowledge and skills necessary for experience, their concentration in the ability to apply independently in practice. In view of this, effective pedagogical conditions, methods and techniques have been determined, which are introduced step by step and contribute to the formation of the artistic-projective experience of future musical art teachers.

The aim of the article is to reveal pedagogical conditions, methods and techniques that accompany them for the process of forming the artistic-projective experience of future musical art teachers.

Analysis of relevant research. Substantiation of pedagogical conditions and their methodological provisions were carried out both on the basis of the analysis of sources concerning pedagogical conditions for the formation of transient qualities of future musical art teachers in the context of the theory and practice of project activity; as well as considering the application of pedagogical conditions regarding their professional experience formation.

Attention should be paid to the definition of the term “pedagogical conditions” in the scientific literature. We adhere to the explanations of H. Padalka that pedagogical conditions are “... purposefully created or used circumstances of art education that provide the possibility of achieving its effectiveness” (Padalka, 2008, p. 160). Therefore, many researchers take such an interpretation as a basis, because it clearly explains two positions that can be used by the researcher to create and verify the author’s methods. The first position – the strategy of building the methodology is based on the creation of special circumstances that no one has applied to the experiment, or applied somewhat similar but different in essence; the second position – the potential of the objectively existing circumstances of art study is used purposefully and with emphasis, at the same time, their pedagogical potential can be applied somewhat differently, with the strengthening of certain accents.

The analysis of scientific research on the creation of pedagogical conditions of influence on the processes of experience formation (artistic, aesthetic, professional, performance, etc.) shows that researchers mainly try to include in their author’s methods mainly original specially created circumstances. In particular, Zhou Ye develops a method of special design of piano training for the formation of artistic-emotional experience. We paid attention to the mentioned research, because it features both experience, which is the subject of the purposeful influence on its formation by the researcher, and project-making, which acts as a generalized pedagogical condition. Zhou Ye introduces the following pedagogical conditions according to the principle of phasing: stimulating the generation and differentiation of artistic emotions in musical-perceptive and artistic-analytical processes; directing musical-analytical activity to the formation and systematization of mental representations of the artistic-emotional connotations of musical vocabulary elements; actualization of artistic-emotional experience as a factor of self-projection of pedagogical and performance activity (Zhou Ye, 2020, p. 140). Another study, which to some extent is related to the tasks of our study, aims at development of pedagogical conditions for the formation of artistic representations, since representations form the basis of artistic experience. It is a work by Yu Yan (Yu Yan, 2022). According to the concept of the researcher, artistic representations are also formed in stages, therefore, pedagogical conditions are also introduced in stages. The author defines the following pedagogical conditions: “actualization of the fund of artistic-visual thesaurus and artistic-perceptive standards” (the first stage is interiorization-

experiential); “stimulation of an evaluative-reflective attitude to the emotional and meaningful content of the work in the holographic projection of experience” (the second stage is artistic-dispositional); “systematic application of the meta-construct “action-image-word”” (the third stage is interpretive-praxeological) (Yu Yan, 2021, p. 333).

O. Novska gradually introduces pedagogical conditions of self-projection (2015). They include: “enhancing the motivation of future specialists in the field music education for systematic professional self-development; integration of pedagogical coaching in the traditional system of organizing the artistic-educational environment of musical art masters; axiologization of professional self-determination of future teachers in educational and professional activities; ensuring acquisition of technological competence by master’s degree students in mastering activities by self-projecting of professional development in the context of acmeological, axiological, subject-activity, consolidation and competence-based approaches” (Novska, 2015, p. 15-16). The specified conditions are introduced step by step at the conceptual, modeling, image and monitoring stages (ibid., p. 17).

Thus, we see that in relation to the problems of experience formation, an important methodological provision is gradual introduction of pedagogical conditions, as well as a certain correspondence of the selected stages to the logic of conducting projects as such. It is about transition from the organizational-prescriptive to the final contexts of the project.

Results. In our research, we followed the logic of the gradual introduction of pedagogical conditions, which correspond to the essence of projects as organizational forms of the educational process, as indicated in other investigations. Based on the above, it was expedient at the first stage to provide information to applicants about the features of project technologies as innovations in art education. At the same time, to show that project activities have a certain history of development, were not always marked as projects. But always everything that was similar to projects and the projects themselves were perceived by schoolchildren and students as a holiday, as a form of learning that helps both to learn something new and to get pleasure from new forms of learning, from communication and creative self-realization.

Therefore, it was appropriate to call this first stage of artistic-projective experience formation as motivational-inducing. The purpose of this stage is to awaken interest in innovative forms of teaching musical art

in general, and the possibility of applying projects as innovations, in particular. Attention was immediately drawn to the artistic content of the projects, despite the fact that the dominant line of content in them was musical art itself. Students were offered projects of different form and content: mini-projects; holiday projects; concert projects; artistic-educational projects; travel projects, game projects, etc. Information and evidence of how satisfied schoolchildren and other stakeholders were with their participation was also added. At the same time, it was important to emphasize the formation of a sense of confidence in the fact that creating a script, plan, score for the project is not so difficult, and rather it is interesting and stimulates development of ingenuity.

During practical work in the courses “Methods of music education” and “Basic musical instrument” (compilation of modules according to the corresponding project trajectory), students were also offered to look at information on social networks about children’s impressions of participation in projects-competitions, festivals. Positive feedback from pupils and students convincingly proved the effectiveness of the proposed forms.

So, at the first stage, the first pedagogical condition was introduced: stimulation of an interested attitude to the acquisition of artistic-projective experience based on the understanding of its innovative potential. During implementation of the specified pedagogical condition, appropriate methods were also applied: analysis of video presentations of project activities, rating based on innovativeness assessments. Application of the first method was effective considering the fact that the experimental work coincided with the spread of the pandemic caused by Covid 19. At that time, online technologies and remote formats of getting schoolchildren and student youth interested in art were rapidly spreading. Some of the musical art teachers in Ukraine created their own blogs. Therefore, mastering new innovative technologies has become a requirement of the time. For this, mini-projects were very suitable, as small activities of an organizational-creative nature that are dedicated to an interesting and relevant idea and do not require a large loss of time resources to study the works in their own performance. The main thing is the idea and the plan-project of its disclosure. But it is necessary to learn how to quickly create a small essay on an idea, and only then to prescribe in detail the mechanisms of its practical implementation. At this stage, it was appropriate to use the freewriting technique, namely: freewriting of a project on a given topic. The well-known technique of freewriting,

according to the concept of Mark Levy (Levy, 2023) and his experience, promotes the ability to create interesting ideas, to show creativity precisely with the help of writing. This is a technique, because it involves a certain algorithm of actions, among which: write quickly, everything that comes to mind, do not check for mistakes, do not try to write for someone, write down all the details, small things that can be imagined or that can be. So, here you can fantasize, but write for a certain time, up to 30 minutes, without interruption. This technique can teach you to quickly paint a project idea for a given task. Any project involves writing a script, so this technique allows mastering this experience.

The second stage was called information-accumulating. Any project involves information provision. Search and cognitive activity necessarily accompany this stage. But search for important and interesting information also requires some experience. What to choose, what knowledge to provide, how to present it, so that there is a difference from the usual conditions of learning and memorizing new information. At this stage, a pedagogical condition was applied – expansion of the knowledge base and image-content orientations of the project text. This condition was implemented using such methods as: interactive games; meaningful completion of the mini-project scenario; creation of figurative-thematic cases on a certain topic; creation of a multi-art thesaurus for a given project topic. These methods turned out to be effective, since the search for the necessary information was accompanied by creative tasks to immediately apply the acquired information.

At the same time, the technique was added: development of the matrix/score of the project, which involved the intersection of such structures as: theme-image – artistic information-interpretation; the language of art – a means of expressing a role/image.

Implementation of projects always involves creation of an active communicative field of activity. It can be traced beyond the institution where the project is created. This communication is also outside the educational process. The main thing is to gather a group of like-minded people who are happy to work on a common goal. Everyone has an appropriate role, which is also discussed in the team, and not just assigned by the manager. Therefore, having experience of a communicative nature is one of the factors in the creation and implementation of high-quality artistic and creative projects. Such experience is acquired over time, however, if a specially created pedagogical condition is applied, this process is accelerated. Thus, the third

stage was called organizational-communicative. At this stage, the condition was introduced: creation of a project-communicative learning environment. In the experimental mode, it was applied mainly in online format, therefore information and distance technologies were used, emphasis was placed on independent communication of project participants. That is, at this stage, the project organizer acts as a facilitator, someone who knows how to support the communicative environment of the project organization. The choice of the role dispositions, work in small team groups becomes important at this stage. And if we remember that the main musical material can be the piano repertoire and each participant plays his own repertoire, then the communication regarding the content of the project depends entirely on the applicants participating in it. For this, such methods are offered as: game method "Self-referentiality"; non-verbal communication (musical performance: selection of musical phrases by semantic attribution, proving the feasibility of using musical works); verbal communication with the purpose of "proof and persuasion".

Among the techniques at this stage, the technique of creating communicative mental maps proved to be effective, in which the circle of people with whom communication is carried out is displayed and the following are prescribed: the subject of communication, personality characteristics, its character, outlook and preferences, dispositional roles are prescribed, taking into account one's personal role.

The last stage of artistic-projective experience formation was marked as competence-presentational. At this stage, the applicants already have certain levels of various types of experience (communicative, information-search), they generally orientate themselves in the technology of creating artistic projects on the material of musical art, applying knowledge of artistic culture and their own performance experience. But it is worth being able to concentrate all of your professional resources not only in the conditions of direct project-making, but also at the stage of training in higher education institutions. However, it is impossible to implement a certain number of such projects in real time. So, in connection with that, the pedagogical condition was chosen: purposeful application of various professional competences in virtual and real project activities. The methods used within this condition were: concentration of the performance resource in a defined creative idea; heuristic method: remember and apply; invent and apply. The last method made it possible to concentrate memory and apply various knowledge and

skills acquired in this or that educational component. And considering that artistic-projective experience is primarily a creative experience, imagining a probable project also requires a certain provision in the form of competences and types of experience.

As for techniques, here the logic of the project activity itself is convincing: the last stage is monitoring, discussion of results. To do this, we suggest using the following technique: step-by-step immersion in another person's project (adherence to the algorithm of stages). That is, this technique is used on the material of the processing of an already finished product – a project text or a recording of an event. The student supposedly goes through the entire range of stages of this project in his imagination and passes a certain verdict on its results. It is possible to evaluate the positive aspects and recommendations for eliminating shortcomings. We assumed that it is easier to evaluate through immersion in an image than to perform a self-evaluation. Therefore, the next task of the technique is self-evaluation based on the experience gained in evaluating other projects.

Conclusions. In accordance with the goal, methodological provisions of the process of future musical art teachers' artistic-projective experience formation were substantiated. During the development of pedagogical conditions, methods and techniques of forming future musical art teachers' artistic-projective experience, the logic of design activity was observed. The specified methodological set of tools is presented as a pedagogical resource for influencing the artistic-mental experience, which enables its formation.

Attention is focused on the long-term nature and certain stages of the formation of this type of experience. The stages that are usually used during the preparation and implementation of projects are taken into account. The motivational-inducing, information-accumulating, organizational-communicative and competence-presentational stages were determined, at which, accordingly, pedagogical conditions are introduced: stimulation of an interested attitude to the acquisition of artistic-projective experience based on the understanding of its innovative potential, which is accompanied by methods of analysis of video presentations of project activities, rating according to innovativeness assessments; as well as the "freewriting project on a given topic" technique; expansion of the knowledge base and image-content orientations of project texts, within which methods were used: interactive games; meaningful completion of the mini-project scenario; creation of figurative and thematic cases on a certain topic; creation of a multi-art thesaurus for a given project topic, as well as the technique of

developing a matrix/score of the project with filling in paired structures (theme-image – artistic information-interpretation; language of art – means of expressiveness of the role/image); creation of a project-communicative learning environment, which was supported by the following methods: game-performance “Self-referentiality”, non-verbal and verbal communication with the purpose of “proof and persuasion”, as well as the technique of creating communicative mental maps; purposeful application of various professional competences in virtual and real project activities, with methods: concentration of performance resources in a defined creative idea; heuristic method: remember and apply; invent and apply.

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АНОТАЦІЯ

Хе Цзіні. Педагогічні умови формування художньо-проектувального досвіду майбутніх учителів музичного мистецтва.

У статті представлено теоретичне обґрунтування та методичне забезпечення процесу формування художньо-проектувального досвіду майбутніх учителів музичного мистецтва. Закцентовано увагу на пролонгованості й певній поетапності формування такого виду досвіду. Взято до уваги етапи, які зазвичай застосовуються під час підготовки та проведення проєктів. Обрано: мотиваційно-спонукальний, інформаційно-накопичувальний, організаційно-комунікативний, компетентнісно-презентативний етапи. Пропоновано педагогічні умови, які запроваджувалися поетапно. Так, на першому етапі застосовується умова: стимулювання зацікавленого ставлення до набуття художньо-проектувального досвіду на основі осмислення його інноваційного потенціалу, яка супроводжується методами: аналіз відеопрезентацій проєктувальних заходів, рейтингування за оцінками інноваційності, а також технікою: фрирайтинг проєкту на задану тему. До другого етапу пропонується умова: розширення бази знань та образно-змістових орієнтирів проєктного тексту, у межах якої застосовувалися методи: інтерактивні ігри; змістове заповнення сценарію міні-проєктів; створення образно-тематичних кейсів на певну тему; створення поліхудожнього тезаурусу до заданої теми проєкту, а також техніка: розробка матриці/партитури проєкту із заповненням конструктів: тема-образ – художня інформація-трактування; мова мистецтва – засоби виразності ампула/образу. До третього етапу запроваджувалася умова: створення проєктно-комунікативного середовища навчання. Вона забезпечувалася методами: гра-перфоменс «Автореферентність», невербальне спілкування та вербальне спілкування з метою «доведення та переконання», а також техніка створення комунікативних ментальних карт. На четвертому етапі запроваджувалася умова: цілеспрямоване застосування різних фахових компетентностей у віртуальних і реальних проєктних заходах. Методами на цьому етапі були: концентрація виконавського ресурсу у визначеній творчій ідеї; евристичний метод: згадуємо і застосовуємо; вигадуємо і застосовуємо.

Ключові слова: проєкт, проєктивна діяльність, досвід, художньо-проектувальний досвід, педагогічні умови, майбутні вчителі музичного мистецтва.