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PLOTNYTSKA Oksana Vitaliiivna –

Candidate of Pedagogical Sciences,

Associate Professor of Zhytomyr Ivan Franko State University

ORCID: <https://orcid.org/000-0003-3770-977X>

e-mail: plotnic1805@gmail.com

## PROSPECTIVE APPROACHES TO INTEGRATIVE TEACHING OF ART DISCIPLINES

**Formulation and justification of the relevance of the problem.** A new approach to understanding the individual allows to set new tasks: «to promote the overall development of the individual, to form its culture, individual experience, creative intuition and creative dedication, social and environmental responsibility, global self-awareness» [2, p. 4]. The main task of higher education in modern conditions is to prepare a graduate capable of diverse creative activities: professional, socio-political, socio-cultural.

Modern civilization, the rapid acceleration of progress in all areas that constantly need extraordinary solutions, made it necessary to activate the creative potential of the individual. First of all, it concerns the development of appropriate areas and programs in the field of education.

One of the main trends in changing modern teaching methods is the transition from the concept of rigid management to a system of organization, support and stimulation of independent cognitive activity of students and the creation of conditions for creativity.

The purpose of education is the formation of a harmoniously developed personality. The goals of education coincide with the functions of art. The transfer of socio-cultural experience cannot be effective if the personal-semantic sphere of a person is not activated. Art as an essential component of culture is the only activity that creates a holistic picture of the world in the continuity of thought and feeling. Art is the most important means of connecting a person to universal, spiritual values through personal experience, personal emotional experience. Art itself expresses and shapes a person's attitude to all phenomena of life and to himself, and the teacher's closeness to art will give the process of learning and communication with children a humane and personal character [8, p.8].

University teacher is one of the most creative and complex professions. The urgency of the problem of art and aesthetic education is that the process of teaching future music teachers in higher educational institutions is scattered, each of the specialties still solves its narrow professional tasks outside the focus on the general purpose of training art propagandists. We see overcoming a difficult situation in a scientific

approach to the educational process, understanding the role of music-theoretical and aesthetic knowledge in managing the process of cognition and artistic perception, in realizing that the purpose of artistic and aesthetic education is to form complex stereotypes of socially important feelings. comprehensive development of personality.

**Analysis of recent research and publications.** The scientific pedagogical literature to some extent covers various aspects of integration in the educational process: the essence of integration, its forms and types are revealed in the studies of S. V. Vasilieva, K. J. Zhunusova, V. I. Zagvyazinsky, V. R. Ilchenko, ways and conditions of integration are considered by G. I. Baturina, Y. I. Dick, A. A. Pinsky, V. V. Usanov, I. Ya. Lerner, S. D. Akhankin, T. G. Agibalov, M. G. Sapelnikov, V. G. Rozumovsky, L. V. Tarasov.

**The purpose of the article:** to reveal the main stages of modeling the educational process in the integrative teaching of art disciplines.

**The main material of the study.** The experience gained through art should be used for purposeful modeling of the educational process, in particular, in the development of new promising technologies. Art is an ideal model of holistic spiritual influence on the individual. The main pedagogical potential of art is the unification of all types of educational activities, as it serves as a model of a comprehensive approach to the education of the individual and meets the basic human need for universal activity and communication, as well as allows continuous continuous spiritual development.

Each type of art has its own special means of humanistic influence on the individual. Literature influences through the channel of consciousness the power of linguistic means, through which it conveys various experiences of another person's life experience, thoughts and feelings of artistic images, cultivating certain personal qualities. Fine arts (sculpture, painting, graphics) develops emotional and meaningful perceptions of color and shapes of the material world. These visual images (along with tactile) form a person's idea of the beauty of the world around him. Art activity develops visual memory, observation, spatial imagination, the ability to concentrate, a sense of rhythm and harmony, stimulates the

fullness and synthetic perception of life. Choreography is the art of expressing thoughts and feelings in the language of human body movements. It reveals first of all the beauty and harmony of the human body, the connection of aesthetic and moral origins, gives birth to the concept of femininity and masculinity. Theater is a synthetic art. It has a literary basis; reproducing on the stage the movement of life of human society, forms in the spectator moral and aesthetic ideals, value orientations. An essential feature of music as an art form is the pronounced emotional, psychophysiological nature of the impact. Music does not teach, much less teach, but «offers» models of emotional and sensory perception of the world around us, the spiritual experience of people.

According to the famous psychologist-musicologist B. M. Teplov, music is a special kind of cognition – emotional cognition, it transforms all external influences into experiences and emotional experiences. Music is especially important for the childhood period of human development, when emotions are genetic forms of regulation of behavior [7, p. 234]. Under the influence of music is the formation of aesthetic taste as the core of value orientations in the artistic picture of the world, develops the ability of aesthetic contemplation and self-absorption. Music carries not only emotions; in the process of musical activity the child gets acquainted with historical epochs, personalities, learns the best examples of poetry, literature, even some mathematical and physical concepts related to sound, while forming a focus on knowledge of the world and oneself. Mastering music helps to develop thinking – figurative and logical, abstract and concrete; music forms a sense of rhythm and harmony, observation, memory, imagination, vocal apparatus, finger motility. Music can magically help in development, awaken feelings, provide intellectual growth.

Organic interaction of general culture with the education of not only professional and personal qualities, high moral and aesthetic values and skills – this is the specifics of pedagogical education as such. I. Herder believed that human culture is its «second birth, it is a product of human activity and at the same time a stimulus for its further development». I. Kant saw in culture culture effective perfection, ability of the person to overcome the negative emotions and aspirations, to subject them to moral principles. M. Bakhtin defined culture as a dialogue of cultures, and dialogue is not only a method of mastering culture, but also its content.

Problems of spiritual development of personality, its integrity, unity of intellect and feelings are covered in the works of R. Descartes, B. Pascal, B. Spinoza, I. Kant, L. Feuerbach,

J. J. Rousseau. F. Schiller believed that the achievement of inner harmony of man is possible through art and aesthetic education. A. Camus noted that the spiritual life of mankind will be filled with beauty, goodness, will and justice when it enters into communion with nature. There is no culture and spirituality outside of man, there is no man outside of culture and spirituality.

Nowadays, a scientific paradigm is developing that studies the ontological and sociocultural statuses of the spirituality of the individual. It depends on the personality of the teacher to a large extent what will fill the inner world of the student, and in general the future of the nation, further progress and development of the spiritual culture of society. If it is not filled with true spirituality and culture, then they are replaced by pseudo-spirituality and pseudo-culture.

One of the stimulators of the constant development of the individual, his spiritual culture – are spiritual needs, which are reflected in the gradual growth of modern man's interest in cultural heritage, which nourished many generations of ancestors, the pearls of modern music. The teacher must not only absorb the values and products of spiritual culture, but also reproduce them in their professional activities. The basis of culture – creative activity, which creates and assimilates cultural achievements, which is aimed at developing the spiritual wealth of the individual. In order to enrich his spiritual world, spiritual culture, the teacher must constantly improve himself, enrich his aesthetic experience, master various knowledge in different types of creativity, spiritual activity. The teacher-artist must have all kinds of spiritual activities, which include: spiritual and cultural (creation of ideals, tastes, evaluations, etc.), artistic and receptive (perception of works of art), theoretical (formation of aesthetic views and concepts) [2, p. 12].

Aesthetic culture of society should be considered as a set of all aesthetic values involved in the interaction of society with the world, in society's desire for improvement, full prosperity of the entire system of social relations [2, p. 136].

The role of art in the formation and development of aesthetic development of the individual is indispensable, because each of the arts does not duplicate, but enriches and complements with new means of expression, which deepens the cognitive and educational potential of works of art, enhances their impact on the individual. A special task of modern education, to which little attention is paid, is the self-expression of the individual by means of complex interaction of arts: the ability to reveal one's creative potential and talent by words,

gestures, movement, voice, facial expressions, color, composition.

In the practice of higher education, preference is given to objective-theoretical analysis of music, personal comprehension of artistic and figurative content of works of art, dialogic communication (internal dialogue-analysis of own musical-pedagogical training, dialogue-reflection on professionally significant problems, dialogue-understanding its past, present and future) [5, p. 96]. The operational component of music analysis as a way of listening, comprehending, and evaluating are musical-analytical skills, which are a necessary condition for the process of musical thinking of all participants in musical communication: composer, performer, listener, and theorist, critic, interpreter, music teacher – all those who verbalize the musical content [1, p. 76].

The flourishing of aesthetic consciousness and art are in direct proportion. The more a person is able to understand the content of their own activities and the activities of others, as well as the products of this activity, the more accessible to him is the world of artistic values, the greater a person's ability to enjoy works of art [4, p. 89]. An important condition for the formation of professional qualities and skills of future music teachers is to take into account in the educational process the phenomenon of artistic integration.

V. O. Sukhomlinsky tried to use all opportunities to integrate the arts, their means in the process of education. He saw an important and delicate task in the fact that the values of art become a spiritual need of students, that they try to fill their free time with the happiest, most cheerful work of the soul – the realization of beauty. «True knowledge of art begins where a person comprehends the beautiful for himself, for the fullness of his spiritual life, lives in the world of art, seeks to join the beautiful» [6, p. 544].

DB Kabalevsky noted that the integration of different arts has great potential for education and development of musical culture: it is a combination of music, literature, fine arts, as well as enriching the «triumvirate of arts» by joining it with synthetic arts: theater and cinema [2, p. 82].

The scientific pedagogical literature to some extent covers various aspects of integration in the educational process: the essence of integration, its forms and types are revealed in the studies of S. V. Vasilieva, K. J. Zhunusova, V. I. Zagvyazinsky, V.R. Ilchenko, ways and conditions of integration are considered by G. I. Baturina, Y. I. Dick, A. A. Pinsky, V.V. Usanov, I. Ya. Lerner, S. D. Akhankin, T. G. Agibalov, M. G. Sapelnikov, V. G. Rozumovsky, L. V. Tarasov.

**Conclusions and prospects for further researches of directions.** Modern integration of

scientific knowledge has brought much closer to the fields that study artistic and aesthetic phenomena or conceptually substantiate them. Art and aesthetic education and upbringing are closely connected with the non-artistic sphere of didactics, general theory of creativity, social psychology, concentrate basic cultural values, paradigms and criteria of the present, to some extent determine the trends of the future [3, p. 24].

Integration is a complex structural process of interpenetration of arts, which requires consideration of any phenomenon from different points of view, as well as developing a common approach to their study, developing the ability to apply knowledge from different fields in solving a specific creative task, forming the ability to conduct creative research; desire to actively express themselves in some kind of creativity, a way of polyartistic knowledge of artistic phenomena.

According to BP Yusov, the concept of polyester development contains three types of integration, interaction of the arts. The first, the simplest, is the neighborhood of the arts, the so-called illustration of one work of art to another, close in mood or style. The second level is the interaction of arts, or mutual illustration, when, getting acquainted with the «Tale of Tsar Saltan» by Alexander Pushkin, we listen to excerpts from the opera of the same name by M. Rimsky-Korsakov and consider drawings by V. Vasnetsov. And the third level, which is actually integration, is an artistic synthesis, which is based on internal relationships, certain creative patterns that permeate each other [8, p. 22].

Noting the strengthening of integrative tendencies in artistic activity and relying on the opinion of experts on the preservation of all the richness of previous development and experience of mankind, it is important to preserve and develop art in all its diversity in the future. Allegations about the advent of the era of «total synthesis» of the arts and even their dissolution in some «global design» do not correspond to the formation of a comprehensively developed, holistic personality, for which there is a possibility of practical development of all arts.

We consider the main purpose of teaching subjects of artistic and aesthetic cycle to develop artistic consciousness, musical and figurative thinking of students, to form the ability to communicate with works of art, to master the whole space of spiritual values, to expand the sphere of aesthetic and emotional impressions.

Since art education occupies an important place in the system of higher education – it is from teachers of art and aesthetic disciplines, their knowledge, sense of responsibility for the level of organization of the educational process, methodological erudition depends on theoretical

training, practical skills and ultimately – the qualifications of future music teachers.

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#### ВІДОМОСТІ ПРО АВТОРА

**ПЛОТНИЦЬКА Оксана Віталіївна** – кандидат педагогічних наук, доцент Житомирського державного університету імені Івана Франка.

**Наукові інтереси:** викладання дисциплін художньо-естетичного циклу, формування професійних навичок майбутніх учителів музики.

#### INFORMATION ABOUT THE AUTHOR

**PLOTNYTSKA Oksana Vitaliivna** – Candidate of Pedagogical Sciences, Associate Professor of Ivan Franko Zhytomyr State University.

**Circle of scientific interests:** teaching disciplines of the artistic and aesthetic cycle, the formation of professional skills of future music teachers.

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**РАСТРУБА Тетяна Віталіївна** –

кандидат педагогічних наук, доцент кафедри вокально-хорової майстерності

Ніжинського державного університету імені Миколи Гоголя

ORCID:https://orcid.org/0000-0003-2232-1190

e-mail: rastruba\_1510@ukr.net

**ДОРОХІНА Любов Олексіївна** –

кандидат мистецтвознавства, доцент кафедри вокально-хорової майстерності

Ніжинського державного університету імені Миколи Гоголя

ORCID:https://orcid.org/0000-0001-9540-2595

e-mail: luybavad@gmail.com

### КОМУНІКАТИВНИЙ ПРОСТІР НАВЧАЛЬНОГО ХОРОВОГО КОЛЕКТИВУ ЯК ПЕДАГОГІЧНА ПРОБЛЕМА

**Постановка та обґрунтування актуальності проблеми.** На теперішньому етапі розвитку музичного мистецтва, його теоретичних аспектів, зокрема й галузі хорового диригування, широко використовується поняття комунікації. Воно пов'язане, перш за все, з музично-інформаційними обмінами, які присутні між хоровим диригентом та виконавцями в процесі практичної диригентсько-хорової

підготовки.

Діяльність диригента у хоровому колективі – багатофункціональна й залежить від того, наскільки розвинена і розвивається його здатність до самовдосконалення в творчому процесі. Тому актуальним завданням стає розкриття особливостей комунікативного простору навчального хорового колективу як педагогічної проблеми.

**Аналіз останніх досліджень і**