

PROFESSIONAL TRAINING OF MUSIC AND CHOREOGRAPHY TEACHERS: ARTISTIC-COMMUNICATIVE CONTEXT

Nataliia Mozgalova

Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Iryna Baranovska

Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Tetiana Zuziak

Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Anna Martyniuk

Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Olena Luchenko

Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine

Abstract. The article highlights the importance of artistic communication in the process of professional training of teachers of music and choreography. The purpose of the article is to analyze the artistic and communicative context of professional training of music and choreography teachers. The study used theoretical methods: analysis of psychological and pedagogical literature, synthesis, comparison, generalization of research results; diagnostic methods: interviews, questionnaires, surveys, observations; methods of processing experimental data for quantitative and qualitative analysis of the results of diagnostic studies. The meaning of the concepts is specified: communication, pedagogical communication, communication, artistic communication, artistic-communicative process. The method of introduction of art-communicative context in practice of preparation of teachers of music and choreography is developed, the directions of its realization are defined - art-pedagogical, performing, directing-staging; the levels of interpersonal interaction are highlighted, the communicative, interactive and perceptual aspects of communication are characterized. The results of empirical research have shown that in the process of professional training of teachers of music and choreography, the artistic and communicative context is insufficiently relevant. In individual lessons in instrumental classes and choreography classes, only certain elements are used: information or messages. Innovative technologies and methods of formation of communicative skills and stimulation of artistic communication are offered. Among the innovations of art education are the technology of personification, design technologies, coaching method and start-method of cooperative learning. We are convinced that artistic communication is a powerful and effective means of developing social skills (soft skills), as it allows to involve students in various types of artistic creativity: music, stage, choreography.

The study confirmed the importance of activating the artistic and communicative context in the process of professional training of teachers of music and choreography.

Keywords: artistic communication, artistic-communicative process, communication, dialogue,

Innovations, language of art, pedagogical communication.

Introduction

The reform of higher pedagogical education in Ukraine is closely linked to general scientific and artistic innovations in the training of music and choreography teachers. This means that modern art education must offer new approaches and principles on which the latest artistic and pedagogical activities will be based. One of such approaches can be to strengthen the role of artistic and communicative component in the training of music and choreography teachers.

In the pedagogical activity of a teacher, artistic communication is considered not only as the main means of artistic teaching, education and development of students, but also as a model that is consciously or unconsciously assimilated, copied and disseminated. Therefore, both general cultural and professional-pedagogical requirements are set for artistic communication as a component of the professionalism of music and choreography teachers. After all, they are socially responsible for both the content and quality of the information provided and its consequences.

In the traditional system of higher artistic and pedagogical education there are elements of artistic and communicative training, but they are not implemented systematically and purposefully. Moreover, in the conditions of the corona crisis, live communication is increasingly excluded from the initial process and replaced by written, printed or electronic text. As a result, there is no holistic concept of professional training for music and choreography teachers that combines artistic, communication and performance aspects. Thus, the problem situation is the need to create such conditions for the training of teachers of music and choreography, which will enhance the development and self-development of all components of artistic communication for their successful implementation in educational and future professional activities.

Literature review

It should be noted that the issue of students' readiness for artistic and communicative activities has already been considered in one of the studies by the authors of this article, the results of which were published earlier. In particular, I. Baranovska and N. Mozgalova thoroughly analyzed the views of Ukrainian and foreign researchers on the problem of artistic and pedagogical communication. As a result, its essence was determined, which consists in the implementation of intellectual and creative dialogue between the author and the recipient and the transfer of the latter processed, organized, artistic and communicative information about art. At the same time, the nature and result of

such a ‘dialogue’ depends not only on what the author embodies in the artistic and figurative content of the work, but also on the artistic and aesthetic experience of the student (Baranovska, 2017; Mozgalova, 2011).

The logic of the research required clarifying the essence and meaning of the concepts of ‘communication’, ‘pedagogical communication’, ‘artistic communication’. Thus, researchers interpret communication as a multifaceted information process that reflects the interaction of individuals, their attitudes toward each other, empathy, interaction and mutual understanding (Shcholokova, 2009); transfer of information in any form from one person to another directly or by means of any type (Bodalev, 1996); multifaceted process of establishing and developing contacts between people, which involves the exchange of information, certain tactics and strategies of interaction, perception and understanding of the subjects of communication with each other (Miasoid, 2000).

As a form of interaction of the educational process, pedagogical communication is aimed at the development of subjective, social and substantive qualities of the individual. It is a means of solving educational problems, organizing the relationship of those who teach and those who learn, ensuring the success of learning and education (Kan-Kalyk, 1987). The functions of pedagogical communication are: cognitive, normative, socialization and culturalization, organization and development of interpersonal relations and communicative interaction (Lomov, 1980).

Considering communication (translated from Latin *communicatio* – to make common, connect, communicate) as a multicultural phenomenon, researchers pay attention to its interdisciplinary nature, features of language and language communication (Baranovska, 2011); on connection with the processes of communication, presentation and perception of information (Bodalev, 1996); the main components are information, messages and understandings that actualize the issues of the language in which the information is presented (Kan-Kalyk, 1987). Interaction is important, through the prism of which the connections between communicative systems are understood, which ensure the movement of information and its semantic content and transformation in acts of communication (Lupak, 2021, p.13).

The concept of artistic communication is based on the understanding of the ability of artistic language as an appropriate sign system to capture, store, transmit information of emotional and intellectual content, which contains the aesthetic experience of generations. According to J. Dewey, the art of communication is manifested through the artist's attitude to the audience, the desire to communicate with him in the language of art, giving him a unique experience of their own worldview (Dewey, 1994).

Important for our study were the theories of M. Davydov, L. Zaks, M. Kahan, V. Medushevskyi, V. Razhnikov, which revealed the features and mechanisms of artistic communication. Thus, according to M. Kahan's theory,

the dialogic model of artistic communication is most fully realized in the art of music. It serves as a communicative field that provides dialogue between different nationalities and cultures, as well as the transmission of artistic and cultural heritage of mankind to new generations (Kahan, 1998). A feature of musical dialogue is the act of communication between the composer, performer, listener and music, in which music acts as a kind of ‘quasi-subject’ (Zaks, 1987). M. Davydov's theory (Davydov, 2010) emphasizes the psychological mechanism that allows the individual to choose from which angle to communicate with the art of music. It can be educational, cognitive, educational or literary activity. V. Medushevskyi's theory (Medushevskyi, 2004) defines a musical instrument as the main instrument of artistic communication, which accumulates the interaction between music, subjectively fixed in musical signs and means of musical expression, and music objectively voiced. In the context of the above is the theory of V. Razhnikov, according to which in a musical work dialogicity permeates the musical-linguistic components (meter, rhythm, phrase) and means of musical expression. Dialogue also arises between the first perception and the secondary through imagination and fantasy. At the same time, the principle of ‘strongly-weak’ is important for both the performer and the listener. Its purpose is to help reveal the artistic and figurative plan of the composer and to form the performer's own vision of the musical work (Razhnykov, 1993). The action of this principle is appropriate in the art of choreography, because the nature of music and choreography is common. They are united by metro-rhythm, intonation, form. In the process of performing or staging activities, the choreographer must comprehend the artistic image of a musical work as an emotional and semantic intention encoded by the composer by means of specific musical language: meter, rhythm, intonation, form (Plokhov, 2002).

In the musical-pedagogical plane, artistic communication is a means of developing the artistic, creative and intellectual potential of its participants, helps to reveal the individuality of each through the emotional-intonational sphere, creating inspiration for pedagogical interaction. Researchers believe that the lessons of music and choreography should be dominated by artistic and pedagogical dialogue, “because dialogicity permeates artistic and pedagogical activities in two interrelated forms - interpersonal and internal” (Shcholokova, 2009, p.10). According to Liu Qianqian, based on the syncretic functioning of musical and choreographic performance in the educational process of students there is an artistic and pedagogical dialogue aimed at understanding the common laws of organization of artistic time and space, performance invariance of dance genre intonation (Qianqian, 2011).

“Artistic and pedagogical dialogue must be built in such an artistic logic that would unite the art of pedagogy and music” (Bochkarova, 2008, p.9); it must obey the laws of artistic logic, provide aesthetic pleasure and aim to create

an atmosphere of collective emotional and aesthetic experience of the work (Rostovskyi, 1997, p.214-216); stimulate the process of learning about art and at the same time effectively influence the artistic and communicative development of students, which is manifested in the ability to understand themselves and other communication partners (Rudnytska, 2005, p.63-65); recognize the equality of subjects regardless of their age, level of knowledge and experience (Mozgalova, 2011, p.254); to become a powerful and effective means of developing social skills (soft skills), as it allows to involve students in different types of artistic creativity: music, stage, choreography (Mozgalova, Baranovska, Hlazunova, Mikhališen, & Kazmirchuk, 2011, p.318).

Thus, artistic communication in the process of training future teachers of music and choreography is embodied in various forms. In particular, it is a dialogue between teacher and student in the classroom; dialogue between the student, the musical work and the composer; dialogue between students acting as performers and students, spectators at concerts or classes; in the process of independent classes, between the author's plan and the future teacher's plan; macro-dialogue between cultures, when works of different countries and composers are studied and performed, different artistic directions meet in the program, and each participant of the dialogue reflects his epoch and culture.

The list of such studies can be significantly expanded, given the analytical work carried out by the authors of the article, but it is limited by the requirements for the presentation of material for publication. The analysis and generalization of various scientific works allowed to conclude about the expediency of further research in this area.

In our research, we primarily focused on the formation of students' artistic and communicative skills. This will allow them in the future professional activity to present high-quality artistic information, to organize a favorable educational environment filled with the dynamics of words, the harmony of sounds and colors, the plasticity of movements.

Methodology

Theoretical and methodological basis for the study of this problem is based on: a systematic approach, which involves the reconstruction of the content of disciplines in order to provide them with a structure that would enhance artistic and pedagogical interaction and development of artistic and communicative skills of future teachers of music and choreography; culturological approach, which contributes to the understanding of artistic communication as a cultural phenomenon, considers the artistic and communicative context of training teachers of music and choreography through the prism of cultural heritage, values, norms of life and teaching; competency approach, which ensures the acquisition of future teachers' readiness to apply the acquired knowledge, skills and abilities in the basics of artistic communication in teaching and professional

activities, intensifies the renewal of technological support of the educational process through the introduction of new information and communication technologies; an intermedia approach that provides innovative and informative training for music and choreography teachers; activates intersubjective interaction through communication with art, dynamizes the personal intellectual and creative process of acquiring artistic information to gain new knowledge and aesthetic experience.

The author's vision of the problem is based on the principles, the set of which holistically reflects the process of professional training of teachers of music and choreography on an artistic and communicative basis. These are the principles of: integrity (provides for the coherence and direction of the content of artistic disciplines, methods, forms and means of teaching for artistic and communicative training of teachers of music and choreography); reflexivity (enables artistic communication, providing contact between the author, performer and listener on the basis of immersion in the inner world of feelings and experiences inherent in works of art); creative interaction (determined by the need to update the communicative capabilities of students in order to achieve the highest results in education and professional activities); integration of different areas of training (provides the interaction of artistic and pedagogical, performing, directing and staging areas of training, which, having their own specifics, tend to interpenetration and mutual enrichment); genre and style diversity of the repertoire (activates the performance of students by including in the learning process of works of different styles and genres, from ancient to modern).

In the course of the theoretical research methods of analysis, comparison and generalization of views of different authors on the subject of research - artistic and communicative context of professional training of teachers of music and choreography were used. At the same time, methods of systematization, concretization and scientific abstraction were used.

Organization of Empirical Research and its Results

In order to test the methodology of formation of artistic and communicative skills of teachers of music and choreography, we conducted an experimental study, which included three stages: ascertaining, forming and control. Teachers of Vinnytsia schools, teachers and students of Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University and National Pedagogical Dragomanov University, teachers and students of higher pedagogical educational institutions studying in educational programs 025 music art and 024 choreography took part in the research work.

The purpose of the observational experiment was to study the requests of school teachers and university teachers about the need for changes in the theory

and practice of training teachers of music and choreography; analysis of typical problems that arise in the learning process and determine the introduction of innovative artistic and communicative techniques in the practice of training teachers of music and choreography; direct diagnosis of components of students' artistic and communication skills and their ability to innovate artistic and communicative activities.

In order to carry out psychological and pedagogical diagnostics, we conducted purposeful pedagogical observation of the process of training teachers of music and choreography. To do this, we used methods: surveys, interviews (oral and written), testing, the method of analysis of products and generalization of independent characteristics. The authors adapted a set of diagnostic methods: "Communicative Sensitivity" by E. Smirnova, "Determination of professionally significant qualities of a teacher" by O. Serheienkova, "Study of emotional orientation" by B. Dodonov, "Research of understanding and mutual understanding" by N. Shevandrin, research "Level of communicative control" G. Kominko, V. Petrushyn's methods KOZ-1 and KOZ-2 (assessment of communicative abilities), readiness of students for innovative artistic and communicative activity (L. Vashchenko) and others. It should be noted that in the process of ascertaining and control stages of the experiment, we did not use all these methods at once, but chose them depending on the situation and the individuality of the respondents.

Analysis of surveys of graduates working as teachers of music and choreography showed their lack of awareness of the communication aspects of performing and choreographic art (42%), the presence of only general ideas about the nature and features of artistic and communicative activities of teachers (38%) and basic knowledge of music education, in which artistic and communicative skills are most important (37%). The results of the survey showed a positive attitude of music and choreography teachers to modern information and communication technologies. Depending on the length of service, this percentage increased from 14% (experience up to 20 years) to 67% (experience up to 5 years); the growth was primarily due to city teachers and recent graduates.

In the process of diagnosing the components (motivational, emotional, creative) of students' artistic and communicative skills, we paid attention to the level of their motivation to use and implement the latest communication technologies, the ability to acquire information in modern "information flows" and exchange it with participants in online and offline communication, manifestations of creative initiative in communication (sociability), the ability to emotionally communicate with audiences of all ages, critically analyze and creatively use artistic information in the learning process.

The results of the diagnosis showed that paying much attention to the acquisition of psychological and pedagogical knowledge, performing skills and abilities, students do not attach due importance to the acquisition of artistic and

communicative skills, without which the success of professional activity is impossible.

The author's method of forming artistic and communicative skills of music and choreography teachers is designed to solve the following educational tasks: to actualize the communicative function of art, in particular in the aesthetic, spiritual and intellectual growth of the individual; to intensify the artistic and communicative interaction of the participants of the pedagogical process in order to create creative intersubjective connections; use the creative potential of artistic information in pedagogical communication; to identify semantic dominants of artistic and figurative content, to trace and analyze their transformation in different performing interpretations; update the content of music and choreography teacher training with new forms of communication, using computer technology and social networks.

The method was implemented in three stages, subject to the following pedagogical conditions: the orientation of the educational process on the systematic and consistent involvement of students in artistic and communicative activities; formation of attitude to it as a particularly important area of professional training necessary for professional success; creation of a pedagogically-guided artistic and educational environment; optimal combination of theoretical and practical-communicative factors in mastering artistic disciplines; acquisition by students of artistic-communicative and performing vision.

At the first (initial-founding) stage the following methods were used: obtaining musical information (acquaintance with methodical literature, educational discussions, creation of information-methodical cases), stimulating interest in artistic and communicative activities (encouragement, guidance, motivational talks, approval), emotional saturation of learning, personification, coaching and smart methods, the method of group generation of ideas, pedagogical palliative and intertextual analysis. The introduction of these methods was carried out using individual and group forms of work.

At the second (creative and activity) stage, the project "Artistic and communicative development of teachers" was implemented. This project involved student problem groups, conducting scientific and practical seminars (seminar-discussion "Communication in music", "Communication aspect of choreographic art", seminar-dialogue "Successful Teacher and Artistic Communication"), "Round Tables", "Brain Rings", "What? Where? When?". At these scientific and practical seminars, situations were created that activate the analytical thinking of students, encourage independent creative research. Being active participants in problem groups, students acquire skills of dialogue communication, act as organizers, speakers, researchers and performers. Within the framework of this project, the program "Communicative Culture of Teachers" was implemented, which aims to ensure in-depth preparation of

future teachers for performing arts or choreography, as well as conscious and balanced attitude of students to terminological instructions in musical texts or choreographic productions.

The third (final-analytical) stage included various types of lectures (“Communicative space of modern art education”, “Communicative competence of teachers: modern format”, “How to encourage young people to dialogue”), master classes “Creative questioning techniques”, “Communicative game”). This stage also included the analysis and processing of various texts (narrative texts, descriptive texts, reflective texts) (monographs, musicological works, reviews) in the field of performing and choreographic arts. with verbal explanation, staging and solving pedagogical situations, creating situations of dialogue, organizing presentations and quizzes, attracting future professionals to discuss their own performances. At this stage, it becomes important to independently create performing interpretations and create artistic and communicative accompaniment to them, develop the ability to communicative improvisation in the process of conducting lessons at school and establishing contact with students during concerts and more.

In the process of implementing the methodology, multimedia platforms (Moodle, Zoom, Google Meet, UberConference) and programs (Skype, Viber, Microsoft Word, PowerPoint, Sony Vegas Pro, Prezi, Adobe Photoshop, Corel Draw) were used.

Determining the results after each stage of the formative experiment made it possible to reliably trace the dynamics of the level of formation of artistic and communicative skills of students. The recorded positive changes (high growth from 16 % to 57 %) captures the positive effect of the introduction of the author's methodology for the formation of artistic and communicative skills, which allowed future teachers of music and choreography to understand the role of artistic communication in professional development and personal development in the media.

Conclusions

Experimental verification of the effectiveness of the author's methodology for the formation of artistic and communicative skills proved its functionality and effectiveness in the context of professional training of teachers of music and choreography.

This technique is designed to bring into the environment of art education the possibility of continuous artistic communication, free reflection, the desire to be a performer of interesting music with its unique artistic codes and meanings. It provides ample opportunities for expanding communicative ties in order to realize artistic and creative potential in choreography and music in professional activities, promotes educational, including communicative, activities through

direct immersion in the information space, aims to gain artistic and communicative experience as the basis of successful professional activity.

Further study and deepening of scientific needs of formation of separate communicative skills of future teachers of art disciplines, mastering of new innovative tasks on increase of level of formation of communicative skills of students need. Also of considerable interest and complexity is the problem of structural modeling of the training of teachers of music and choreography in the context of the interaction of folklore, academic and popular arts.

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