

ART PEDAGOGICS IN THE CONTEXT OF CIVILIZATIONAL CHANGE: ON THE PROBLEMS OF TEACHER TRAINING

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The author analyzes the integral role of art education in the context of the aestheticization of life. The essence of culture-creating competence is outlined as a universal for the modern individual. Guidelines for teacher training in art disciplines are offered.

Keywords: *art education, person of culture, culture-creating competence, integrative approach.*

The definition of ‘personality’ appears at the center of civilizational changes facing contemporary society: the development of a ‘personality’ is the litmus test of a healthy society and of a positive educational environment. The role of art in these processes has increased. In addition, a new type of progress has become important in the modern world—*innovation*. The modern world has become more dynamic, informationally rich, and technological, overfilled with communicative messages, all at the global scale [3, p. 6]. A person is required to awake their creative abilities and this requires the construction of an educational axis focused on developing the potential of a child through self-creation of the subject and the development of their capacities, uniqueness and individuality. Moreover, this process acts as a vector leading from the subject to the creation of their own ‘life’ through education. Nevertheless, a paradox occurs when the tendencies of technological and informationally overloaded lifestyles are made absolute and transformed into mechanisms of rationalization and lessening (“hollowing-out”) and pragmatization of feelings. This reduction of focus on emotion pushes the aesthetic essence of art education into the background. Consequently, art education has become distinctly underestimated. This inevitably destabilizes the whole system of art education in terms of teacher training and may encourage a general disengagement of people from culture/art; artists, phenomena, events, state support for creative cultural processes will all

lose out and the significance of professional art education as the basis for artistic training will also be invalidated.

Art education has the task of helping to form personalities that will be able to perform a creative-cultural role in society. M. Kyiashchenko's conclusions in this regard are very precise and state that in the epoch of globalization and information overload, we need people whose thinking corresponds to the "new culture of interaction of human beings with the world of nature and the world of people, especially with the world of culture." Understanding the role of aesthetics in education is a priority. It can be explained as a "new understanding of the creative personality, in whom, on the basis of his (her) natural talents and gifts, through the whole system of preparation for life, a sensibility and emotionality are formed, as well as the ability to respond to all that is harmonious in life and the emotional experience of all life events that the person is involved in and all that his (her) soul acquires: a quality/state that is organic, spiritual, and mental" [2].

Civilizational changes require social reflection on *all the elements* of the system of art education, increasing its innovational impact on young people; education is integral to personality development and helping one to become capable of a conscious aesthetic attitude to all the elements of life. Moreover, this requires increased attention on art education in general.

In its turn, the increase in art education's importance focuses attention on the role of the teacher as a carrier and agent of artistic values. Such a teacher is erudite and knowledgeable of the sphere of art and different art forms. A teacher is responsive to socio-cultural changes, transformations of artistic forms, the variability of artistic preferences, and the shifting demands of modern youth—sympathetic in developing the artistic-aesthetic attitude of students through dialogic interaction and co-creativity—as the essence of human existence (after M. Bakhtin, V. Bibler).

The starting point for changes in the educational system revolve around *who* is to be taught at school and *who* is responsible for that teaching. The desired personality is that of a 'person of culture' in a broad sense with: a rich inner world; a well-developed national consciousness and patriotic feeling; dignity and pride in one's country and its achievements; an adaptable and flexible orientation towards the contradictory processes of globalization; creative and productive thinking; and, something very important, an optimistic attitude to life and a positive mindset to cope with its difficulties.

One can conclude that the demand for an ‘innovative’ personality—of a child, as well as a teacher—determines the topicality of approaches to education that are integrative and competent [5].

The *integrative approach*: sees art in itself through an integral worldview that is embedded in the *artistic image*. Every form of art contains such a view. Different forms of art, when cognized, are not interchangeable in performing the function of educational development. The integrative nature of art dates back to the synaesthesia of human nature and the polymodality of a person’s talents. The mastering of art as a system of different forms (music, painting, theatre (dramatic, musical, puppet theatre, cinema), and architecture) relies on the integrity of one’s artistic cognition: the cognition and interpretation of artistic works, understanding the world through them, and creating one’s own artistic images. This reveals the singularity of every human being, their personal mobility, flexibility and adaptability, and develops their creative potential and preparedness for life in general.

The *competency approach*: competency is founded on personal values, which are formed through the acquisition of knowledge based on the development of *emotion* and *feeling* (‘experiencing’ makes ‘acquisition’ possible) and is displayed in the *motivation* and *ability* of a school leaver to use their acquired experience in future life. Motivation relies on a person’s acceptance of their life-space and introduces the objects they have acquired into their inner world: that which is introduced into one’s inner world has transformative value and stimulates actions accordingly. Such stimuli motivate a person to action and the personality’s ability and conscious aspiration for self-cognition and self-development should be considered specific to them.

According to the pedagogical influences they come under, the sphere of a student’s competency is constructed *successively* with a gradual *increasing of requirements* taken into account the student’s mastering of the content of *every branch of education* (vertically) and the *expedience of coordinating the content of different branches* (horizontally). Since art involves interpretation of artistic imagery incorporating elements of information from all life spheres into art education stresses artistic and aesthetic *culture-creating competence* as a basis for *universal cultural competence*. In this way, art disciplines form the foundation for the *aesthetization* of educational processes, as well as for a person’s acquisition of a *system of competencies*, which will then be manifested through the aesthetics of life [1].

As art is a system that exists in a state of dynamic change and is an object of cognition, a dilemma becomes logically obvious: which of its

diverse components are key to student development? Traditionally the answer has been that music and painting are the foundation on which all other forms rely. It is not by chance that the State Standard of General Secondary Education relating to Art (edited as of 2011) determines the *dominant strands* to be the *musical*, *visual*, and *artistic-synthetic* (the third centering on the previous two). These lines have been distinguished through *objective* mechanisms, inherent in every of them, and *non-interchangeable* mechanisms of influence on human beings: the vector for mastering the world's musical arts requires a peculiar shift in artistic cognition—"from the internal to the external"; the vector for cognition of the world through painting, on the contrary, goes "from the external to the internal" (after M. Kahan's classification). Because all people have different abilities and inclinations, it is necessary to provide everyone with the possibilities to equally and rightfully develop both these vectors for artistic cognition.

This is why the systematization of artistic and aesthetic competencies developed by L. Masol [4] and elaborated by N. Myropolska, O. Komarovska, V. Rahozina, L. Khlebnikova and others [6] remains pertinent: 1) *objective* (music, painting, choreography, theatre, cinema, etc.) and determining artistic cognition in general—the ability and motivation to perceive and understand artistic images, music, painting, and other forms of art. This is formed through the process of gaining artistic and aesthetic experience during investigation, analysis, and practical mastering; 2) *interobjective*: a) *branch* (artistic and aesthetic), which determines the student's ability to correlate and compare artistic images in different arts. These are formed on the basis of objective competencies, including the mastery of synthetic arts such as theatre and cinema; b) *interbranch* (artistic-humanitarian), which determines a person's ability to establish a connection between art and life. This formation is a result of mastering the meaning of imagery, language, narrative structure and other links between art and the teaching content of other school subjects. The development of a system of relevant competencies should be considered as the basis for *culturally creative competence* among school-leavers and teachers.

Competency-based and integrative approaches are inseparable from the dominant *culturological* one in art education, the key principles of which are *cultural correspondence* and *child-centeredness*. When combined, they lead a teacher towards reflection on the dialectics of art student activity as the basis for art cognition and the development of competence. This involves a *union of practical activity, perception and education* in the sphere of art (with its specific artistic tools, significant phenomena, and

relevant processes). This relies on the intensive development of artistic empathy and reflection—certain directions of artistic activity are distinguished as key at each stage of a person's life.

Therefore, with regard to *primary school* students, practical and creative involvement in different art forms takes on importance (singing, musical improvisation, painting, applique, modeling, decorative technics, etc.) and these become the primary tools for the development of perception and emotional experiencing of art. Stimulating the *motivation* towards developing artistic cognition, which orients a child towards increasing their indexical understanding and capacity to form judgments, needs special attention. The move from preschool to primary school should be secured on a guiding principle: art lessons, unlike others, are aimed at preventing the reduction of a child's emotional perception of the world and their creative experimentation, which can be caused by a child's change in status and the new duties envisaged by their new school environment. At the end of primary school, the students *propaedeutically* orient themselves to widening their knowledge about art in *middle school*. In comparison to primary school, the *polyvalent mastering of art* is increased with the introduction of synthetic elements (music theatre, choreography, scenography, screen arts etc.). Active artistic cognition gradually becomes leveled out and there is a transition from practical and creative activity and perception to an increased significance of cognitive research activity: practical and creative tasks become more complex; the ability to interpret works of art is developed intensively; a critical attitude and independent thinking are encouraged; the values and viewpoints of students in the sphere of art are enriched; and artistic values and ways of engaging in artistic cognition are acquired. A child is *motivated* towards aesthetic self-perfection, which is secured by the teacher through the organization of extracurricular work and a basis for the integral artistic development of a personality is laid down; this plays a role in developing an understanding of contemporary multicultural world imagery. In senior high school the idea of an *educational process of aesthetization* is made relevant and study centers on the development of *creativity* and *artistic types of thinking*—besides the rational logic that dominates in other disciplines, this focuses on the intellectual development of a spiritually mature personality.

Ultimately, a school leaver as a 'person of culture' will consider art education to be a constructive way of negotiating their place in life.

Rethinking the content of general art education requires changes in teacher training and envisages discussion on issues of worldview, content, organizational, and pedagogical method.

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