

**EDUCATIONAL AND RESEARCH PREPARATION OF HIGHER
ART AND ART-PEDAGOGICAL EDUCATION APPLICANTS**

**PREGĂTIREA PENTRU CERCETARE A VIITORILOR SPECIALIȘTI
ÎN ARTE ȘI EDUCAȚIE ARTISTICĂ**

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Abstract. The article actualizes the issue of research preparation of higher education applicants of art specialties, as well as pedagogical specialties that envisage teaching art. The research component of future specialists’ preparation is considered in the context of its content and role in the holistic academic culture of applicants, which covers two key segments: research and information-communication, technological. It is shown how they are connected with the artistic-pedagogical content of the study profile. Actual content aspects of teaching students art are presented, which become the subject of research by scientists and have prospects for the cognitive-search activities of higher art and art-pedagogical education applicants. Special attention is paid to future musical art teachers, future choreography teachers, as well as primary school teachers who study the programs containing educational components for teaching art disciplines. The prolongation and latency of educational and research preparation of future specialists is shown through the implementation of individual educational-research tasks, through artistic-analytical activity in working on works of art and through creative self-expression in performance and methodological activities, which is accompanied by the search and discovery of new knowledge for the education applicant. Pedagogical conditions are proposed that have been tested in the educational process and have shown an increase in students’ motivation for educational and research activities: purposeful mastery of the interrelationships of science and art as a sphere of creative self-realization; involvement and combination of the socio-cultural experience of the education applicants with the educational process at the level of course projects and individual educational-research tasks.

Keywords: educational and research preparation, higher education applicants, future musical art teachers, future choreography teachers, teachers of art disciplines, future primary school teachers.

Modern world practice is characterized by the activation of scientific and research activities of higher education institutions. Universities are becoming not only centers of providing education to applicants at three levels (bachelor’s, master’s and PhD), but also a research environment that fosters significant scientific discoveries by simultaneously providing

education and forming search and research competences, scientific competence as the ability to search, experiment and discover new knowledge.

There is a stereotypical view of research activity in universities, namely: real science means real discoveries in such fields as physics, biology, engineering, programming, etc. At the same time, a research field is one that is based on its own laws and regularities. Interdisciplinarity as a characteristic feature of modern science makes it possible to remove such stereotypes. In particular, this applies to the characteristics of such scientific fields that are connected with art and art education. Therefore, future teachers of art disciplines, all those who will be able to teach art in education institutions of various forms and levels, should receive training in scientific and research activities in the professional field, that is, in the field of art and its teaching.

Various specialists in the field of teaching art disciplines are currently in demand. In accordance with the socio-cultural requests, educational-professional programs are developed and their implementation is ensured in relation to the training of musical art and choreography teachers, musical art teachers for the field of knowledge “Culture and Art”, leaders of children’s creative teams, as well as primary school teachers who can teach music and dance to primary school pupils. Preparation of specialists in the field of teaching art must necessarily include a research activity segment, a research component, since pedagogy is generally an experimental science. The educational activity of future specialists of this profile is often carried out precisely in conditions of uncertainty, which actualizes their ability to solve problems through research.

The problem is that such training for teacher, in particular art teachers, is a complex, integrated, interdisciplinary one. However, not all standards and educational-professional programs take this fact into account. Young people are often guided by their desire for creative self-expression. The motivation to sing and dance is strong. This is especially observed in the field of choreographic specialties. This influenced the fact that in most European countries, choreography belongs to the so-called sphere of performing arts. A negative consequence follows from this – the sphere of teaching, choreographic pedagogy cannot correspond exclusively to performativity. Choreography as an art form is a very complex, interdisciplinary artistic phenomenon, which causes the complexity of preparing specialists to teach the art of dance.

With regard to musical art and choreography, it is worth paying attention to a new direction, which is connected with the recreational function of art, the improvement of human health. The experience of Ukraine, which is currently in the terrible conditions of war, indicates an increase in the population’s demand for art as a means of relieving stress and allowing for spiritual satisfaction. It is known that research on art therapy and choreotherapy is carried out both in Ukraine and in Europe. In particular, these are the works of I. Malashevska (2022), O. Mikulinska (2019), T. Van Lith (2016), C. Case & T. Dalley (2014) et al.

Practice shows that recently parents of autistic children are turning to art, in particular music and choreography. Art schools in Ukraine have special and inclusive classes in which children with this disease also study. Therefore, preparation for work in such conditions requires the ability of the teacher to investigate ambiguous phenomena, find special methods, approaches, independently and quickly make decisions based on previous experience of study at universities.

The purpose of this article is to identify two important aspects regarding the activation and effective preparation for educational and research activities of art and art-pedagogical education applicants. It is about content lines that interest students in active cognitive-search activity and the form of its organization. These aspects are interconnected, since the content of research sometimes dictates the form of implementation, and the organization of students' educational and research activities as part of management takes into account various factors, in particular, the current needs of society, the openness of the system to the training of a future specialist, the connection of training with the needs of the labor market.

Taking into account that the research component in university studies is currently one of the most pressing problems of art and art-pedagogical education, it is necessary to pay attention to the scientific aspects of art itself, in particular, musical art and choreography. Especially, in the context of such complex interdisciplinary combinations as choreography and sport, choreography and therapy, music and therapy, music and spiritual heritage of the people, global and multicultural vectors of musical and choreographic art; the art of dance and music as a means of understanding national identity.

If we consider future specialists' training from the perspective of a holistic or systemic approach, its complexity, integration, and interdisciplinary nature immediately come to mind. For creative specialties, the leading component is definitely the one that covers the process of mastering art: at the level of theory, practice (performance, production), creativity and psychological-pedagogical support, without which it is, in principle, impossible to prepare a fully creative personality capable of producing the values of culture and art in society

But it is necessary to look at it from the other side, and to point out that during studies at universities, academic culture is gradually formed in the students. This is a fairly complex process, which includes not only the direct acquisition of knowledge, the formation of professional skills, soft skills, but also the observance of academic integrity, the ethics of research activities, the acquisition of experience in the application of such cognitive and search skills and the ability to present the results of one's own achievements, interesting explorations, results of one's own research, studies, observations, etc. Without this, competences, which are designated as abilities in the educational programs, cannot be formed. The entire complex of acquired professional, humanitarian, methodological, creative knowledge, skills, etc. are transformed into abilities due to the experience of their application. Therefore, our educational-professional art programs are usually defined as practice-based.

The research segment of specialists' training should also become practice-based, accompanied by the process of formation of academic culture as an end-to-end quality of a person with a higher education diploma. In the modern educational space, academic culture includes, among other things, research, information-communication, technological competences, which ensure the ability to increase cognitive-search effectiveness in the educational process of acquiring professional experience.

Practice and author's research indicate that science, being concentrated mainly in higher education institutions, leads to the creation of laboratories within which it is possible to develop creative ideas and projects. So, for example, in the laboratory "Innovations in Art Education" at Ushynsky University (Odesa, Ukraine), all possible conditions are created for the realization of research by postgraduate and master's students, both musicians and choreographers.

“Research processes also affect the quality of student training: the best methodological discoveries are often innovative in nature” [O. Rebrova, 2019, p. 15].

Training of musicians and choreographers in higher education institutions also has its own research segment in the integral process of academic culture formation, which is precisely prolonged in time and has a certain latent, hidden character. What is the research field for a choreographer and a musician, a future teacher, an art education applicant? How to involve in research and scientific activities those who seek self-realization in creativity?

First, it is necessary to reveal the essence of science as a creative phenomenon to the applicants. And then form ideas about art and art pedagogy as a scientific field of knowledge. This strategy turned out to be effective, as it was considered by us in a comprehensive study as an end-to-end pedagogical condition: *purposeful mastery of the relationships between science and art as a sphere of creative self-realization*. Another, unanimous pedagogical condition is defined as: *involvement and combination of the applicants' socio-cultural experience with the educational process at the level of course projects and individual educational-research tasks*. Such a condition in itself stimulates the cognitive-search activity of the applicants, as it is an opportunity to show themselves, to present their professional achievements outside the university, which becomes the subject of analysis, formulation of conclusions and construction of a vector of further actions in the professional artistic sphere.

The academic culture of the students is the result of the introduction of these pedagogical conditions. Because in a broad sense, we interpret the *academic culture of an individual* as a professional integrated quality based on the ability to apply a diverse combination of actual and relevant educational (educational, research, creative) and production (practice) competences at a high level of integrity, ethics of communication and organization, high-quality self-presentation and qualifications.

The sooner the applicants change their opinion about the importance of educational-research, cognitive-search activities in the educational and creative processes, the higher their academic culture and learning results will be.

How to explain to applicants what science and choreography have in common? The answer is simple: choreography is creativity, creativity is a process, the result of which is the emergence of something new, an image, a composition, an idea... which did not exist, but it arose and we know it, it is new knowledge. What is science? It is also creativity, the result of which is the emergence of new knowledge.

Therefore, the research component for musicians and choreographers and those primary school teachers who are motivated to teach art must be reflected by them as directly related to art in general, and specific types of artistic creativity in particular. It is singing, playing, conducting, rhythmic, and dancing with its varieties and complex functions in society. So that immediately, already from the 1st year, there were clear ideas about the difference between university education and vocational education, where the dominant line of the educational process is performance.

Let's consider several content-informational trajectories that are of interest to applicants and require active cognitive-search activity from them. The first aspect that is relevant in this sense is forming an idea of the subject area of research activity in music and choreography. It can include several clusters.

1. Cluster: music and choreography as art forms, their phenomenology. Choreography as an art form: forms, genres, types, evolution, semiotic component, compositional creativity. That is, everything that can be mastered, studied, learned through the process of discovering new knowledge for oneself. So is musical art, its styles, types, genres, features of performance using this or that musical instrument. For example, many students have a desire to learn to play by ear. At the same time, they have little experience and not very high-quality pre-higher education. We suggest that they familiarize themselves with this problem in scientific sources. For example, an article by R. H. Woody & A. C. Lehmann (2010) that addresses this very issue: the ability of students-musicians to play by ear. The solution is quite original – to switch from the “classical approach to it” to an amateur one, i.e. playing folk instruments. Its effectiveness is demonstrated by the research of the authors and the experience of folk music-making. Students learned about interesting research and turned to their own music-making experience. They began to mention various cases and determine the connection between amateur music-making and the speed of playing by ear without “oppression and restrictions”.

2. Cluster: cultural and ethnomental aspects of art is a worldview resource for educational and research activities. On the one hand, art always needs interpretation at the level of theory-explanation and at the level of performance. This is a hermeneutic vector of art education; it really needs a cultural approach. At the same time, S. Shyp indicates several factors affecting the understanding of art [S. Shyp, 2023]. For example, “...properties of a specific artistic phenomenon that prevent a person from understanding it”, S. Shyp refers to them as objective; “...properties of the person himself, which prevent understanding of a specific artistic phenomenon, regardless of the properties of this phenomenon itself”. This is a subjective factor [S. Shyp, 2023. P. 25]. These factors are essential for the process of adequate understanding of a work of art. It is the result of understanding that determines the quality of further needs and the formation of value coordinates.

On the other hand, art is always a reflection of mentality, both in a generally defined sense (as a type of thinking), artistic (as a reflection and product of the artistic thinking of the artist determined by the style, era), and ethnomental properties that can always be found both in choreography (folk and stage, folklore), and in music (folk music and ethno-national musical and intonation peculiarity) [O. Rebrova, 2023]. Performance is also a mental act, in particular, a performing one [L. Kondratska, O. Rebrova, H. Nikolai, T. Martyniuk, L. Stepanova & H. Rebrova, 2021]. We give cultural and ethnomental emphasis to such a phenomenon as value orientations. It is a reflection of the needs of the individual. But in artistic creativity, there are no clearly defined boundaries of what can become valuable for an individual. “The sphere of values creates a special cultural-historical reality. In values, they see the goal and means of cultural activity of a person, and in culture – the transformation by a person of himself and his world in accordance with certain values” [O. Rebrova, 2023, p. 163]. Art also has generally defined values (valuable artifacts that are evidence of the cultural evolution of mankind, art as a means of creative development of the individual, national images and symbols inherent in art, etc.). At the same time, there are absolutely individual needs in artistic creativity, which become the subject of pedagogical attention. In particular, scientists consider artistic values according to a certain type of art. An example can be a thorough study of Svetlana Talpă [S. Talpă, 2023], dedicated specifically to artistic values, which the researcher defines according to classical, folk

and modern dance and the formation of ideas of future teachers of the art of dance precisely to the artistic values inherent in it.

3. Cluster: pedagogical potential of art and its polyfunctionality in society. Research investigations into the impact of the art of its images, specific language, intonation, self-expression, or vice versa, calm satisfaction during perception, etc., all this is subject to research by the education applicants during the writing of essays, coursework and qualification (master's) work; or become a source of compositional creativity for the future choreographer.

This cluster corresponds to the polyfunctionality of art. Currently, relevant are art therapy studies, which are reflected in foreign studies. It is about the therapeutic function of music and choreography, generally about art therapy. This aspect is of great interest to modern youth, both in Ukraine and in foreign countries. Let us recall the works of I. Malashevskaya (2022), T. Van Lith (2016), C. Case & T. Dalley (2014) et al. Such functions of art motivate students to search for new, up-to-date information, enhance cognitive-search actions. Another, interesting problem for education applicants, related to the pedagogical direction of the functions of art, is information-communication. Art has actively entered the virtual space of a modern person, in particular, into the activities of future musical art teachers. Virtual (augmented) reality has its own aesthetics, but it is a product of information and communication technologies, therefore, their use is a modern segment of the competitiveness of future specialists in the field of art and art-pedagogical education. In this regard, O. Pavlenko notes that information technologies are becoming a tool "... thanks to which a future musical art teacher can realize himself, creatively express his individuality" (Pavlenko, 2021, p. 3).

The modern portrait of the communication space also influenced the renewal of the artistic-communicative function of art. It has acquired new aesthetic features that evaluate and imagine the beauty of movements, relationships, the feeling of tragedy and beauty according to new criteria. But what are the opportunities in such a reality for a modern art teacher, how can a primary school teacher use it, what can he offer to children who spend a lot of time on gadgets, tablets... The question must have an answer. And the next generation of aesthetic teachers who strive to teach students art as it was and developed throughout the history of human development will have to look for it.

One more function of art, to which the applicants' attention should be paid, is developmental. Many abilities of children can be developed through art. So, for example, the combination of movements and music, which is characteristic of Dalcroze rhythmic, was used by flute teachers and musicians for a qualitative feeling of music and its image and emotions, and "learning through the body overcomes specific technical difficulties; embodies the feeling of the score" [R. Ridout, J. Habron, 2020].

Other scientists present research on various types of "... teacher's bodily activity", which can be applied during the study of instrumental and vocal music. As a result, the learning process is facilitated by non-verbal methods, and "... by physical modeling, demonstration of actions, pedagogical gestures and touch" [M. Bremmer, L. Nijs, 2020].

The authors Fabiana Silva Ribeiro & Flávia Heloísa Santos (2020) show in their work how music affects the overcoming of mathematical difficulties in children with dyslexia.

Such pedagogical potential functions attract education applicants. They are also interested in the artistic sphere of music and choreography, how emotional intelligence, artistic representations, etc. are formed. These important aspects of art perception are related to the

acquisition of artistic-emotional experience, without which it is difficult for a person to adequately perceive works of art.

4. Cluster: teaching methodology in the context of scientific research. This area is relevant for students, as they use the method both for themselves, for their improvement, and to accumulate methodological and research experience for higher quality independent work in teaching art. We pay attention to such studies, where the technique becomes a means of self-expression and motivates the students to master it for further competitiveness. This is a study by young Chinese scholars Liu Xian (2019), Wu Xuan (2020), He Yin (2023), He Jinyi (2023), Zhou Ye (2020).

In addition to the main generalized pedagogical conditions, partial pedagogical conditions were also used in the study, i.e., those that were appropriate at some specific stage, or during the application of innovative forms.

These forms included binary guest lectures conducted by the authors of the article. Within the lectures, issues of innovative technologies were raised, which were interesting to the applicants and encouraged them to search for their own techniques and methods. The organizational resource of the “Innovations in Art Education” laboratory was purposefully introduced. This enabled enhancing the educational process organization and introducing project technologies. These technologies included: cognitive-search game “Musical and dance quest” (assistant professor O. Mikulinska, associate professor Yu. Volkova); meetings with creative personalities: “Honored Teacher of Ukraine”, a graduate of the Faculty of Music and Choreography Education, who gives concerts to soldiers on the front line, Anna Yeremus, Professor, Doctor Habilitated of the Poznań Academy of Music; the students’ performance and its presentation (2nd year students under the artistic direction of the associate professor of Music Art and Choreography Department Iryna Herts presented in the Clown House their creative project “Alice in Wonderland”) and so on.

The research component evolves in the academic process from year to year due to the expansion of such forms. At the same time, a permanent and proven form is an individual educational-creative task, or an individual educational-research task, which students accomplish in all educational components.

In addition, practice has shown that theoretical and empirical methods of psychological and pedagogical science should be extrapolated to artistic and research processes of pedagogical content. For example, the application of theoretical methods in the study of artistic phenomena, genre-style and emotional-image attribution of artistic works in the context of art pedagogy, analysis of the phenomena of the choreographic-pedagogical process, etc.

Conclusions. An experimental study on the effectiveness of educational and research preparation of higher art and art-pedagogical education applicants has shown two important aspects that should be relied on and introduced into the educational process: reliance on content lines that interest students and motivate them for cognitive-search activity and diversification of the forms of such preparation. This should be part of the educational process management, which is oriented towards the current needs of society, the openness of the system of future specialists training in the field of art and its teaching. Content lines are defined as clusters. Attention was paid to the following clusters: music and choreography as art forms, their phenomenology; cultural and ethnomental aspects of art; pedagogical potential of art and its multifunctionality in society; teaching methodology in the context of scientific research.

Two end-to-end generalized pedagogical conditions are presented, which were implemented within the laboratory “Innovations in Art Education” at Ushynsky University and in the educational process of Primary Education Department of Ion Creangă State Pedagogical University of Chişinău as well as in advanced training courses: purposeful mastery of the interrelationships of science and art as a sphere of creative self-realization; involvement and combination of the applicants’ socio-cultural experience with the educational process at the level of course projects and individual educational-research tasks. Innovative forms of the educational process organization regarding the optimization of educational and research preparation of education applicants are outlined: individual-educational-creative tasks (as a specific form); projects (gaming and creative), meetings with creative personalities, binary and guest classes.

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