Individual Spirituality in Post-nonclassical Arts Education

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Chapter III
Innovative Technologies in Professional Arts Education

THE TRANSFORMATION OF COMMUNICATIVE PRACTICES IN THE DEVELOPMENT OF ORGANIZATIONAL AND METHODOLOGICAL SUPPORT FOR CONTEMPORARY ARTS EDUCATION

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The twenty-first century has seen the strengthening of the requirements of higher education and highlighted the contradictions in the globalization of all aspects of the economic and sociocultural life of society. As a result of these processes, the view of what constitutes a person and how they are formed and develop is changing.

The modern education system is still centered on remembering as much information as possible, rather than on the conscious assimilation of the essential links and relationships relevant to a field of study. The result is a failure of vision and thought, which generates unpredictable effects associated with the uncontrolled power of modern electronic media. This has contributed to the emergence of a new paradigm of education, which, from our point of view, requires the overcoming of the absolutization of the competence-based approach and a transition to interdisciplinary positions that provide for the holistic development of an individual who is capable of fully realizing their spiritual and creative potential, not only in the field of social interaction, but also in the transformation of their social environment.

Any innovation applied is implemented within a fundamental framework. As such, there are always specific constraints, and hence, appropriate forms of management. We can formulate three innovative principles of development in the education system.

The first principle is that of *the hierarchy of innovation in education.* This defines the link between the fundamental dynamics of innovation and the main anthropogenic characteristics of the development of civilization, as well as their interdependence, when talking about different levels of innovation.

The second principle is *the sustainability of education system development*. This relates to the global convergence of the topological structures of the education system and science. At all stages of social development, science and education can be characterized by inextricable connections and interpenetrations.

The third principle is *the congruence of the study of educational innovations*. This works in accordance (methodological, psychological, pedagogical, and culturological) with the investigation of the instrumental in the process of innovation and its conditions. This principle answers the question: how can we explore innovation in education?

A. Verbytsky emphasizes that in order to understand the reasons behind the crisis of educational systems across the world, it is necessary to go beyond their boundaries and address the problem of the correlation of education and society in the industrial and information era. The essence of this problem lies in the contradiction between the role of education in industrial society, which armed a person with the fundamental knowledge necessary to make their way in life, and the continuous development of the technology and socioeconomic conditions that define people's lives in an information-rich society, which presents a need to study, throughout one's life, in a system of continuing education and self-education. The traditional educational paradigm, built on the idea of direct transmission of known experience from one generation to another, has found itself in opposition to a new mode of communication between generations. In the new educational paradigm, the aim is not the discovery of well-known scientific laws, but about how to transform this knowledge and make it personally significant so as to operate successfully in the modern world.

Modern science has placed the paradigm of a comprehensive interdisciplinary approach at the center of research. This seeks to integrate various branches of scientific knowledge (social science, the humanities, and natural science) around the problem of achieving mastery of the total knowledge of mankind. The spiritual component, reliant on artistic education, will become the cornerstone by which education will develop on the basis of integration and interdisciplinarity in order to develop the spiritual potential of each individual. It is this feature of post-classical artistic education that it is hoped will encourage future professionals to be carriers of creative initiative and civic engagement [2].

Interdisciplinarity as a fundamental form of modern education has become the main direction of university modernization—the development of fundamental interdisciplinary approaches in university education has come to the fore. The question of inconsistency in the university space, which is usually divided into faculties and departments, contradicts these

new realities and requirements of education. As a result, it is necessary to form new professional orientations in education and a model specialist should develop such characteristics as adaptability, flexibility, and readiness for change, etc.

The introduction of spatial concepts to the study of personal spiritual potential has highlighted a need to revise linear representations of the educational process as a causal process, through which a professional personality develops. The basis for this is a post-classical type of rationality, which makes possible the understanding of man in education as the center, the purpose, and the bearer of the value of knowledge. The semantic field of post-classical artistic education is quite broad and operates on multiple levels, which relate to certain phenomena in social practice and the media space. Its multifaceted nature involves the creationg of an image of a desired future; the formation of goals; and the development of the means for their achievement through research projects and schools, taking into account this new educational paradigm.

In the opinion of many scholars, the process of preparing students for professional activity involves a direct exchange of values and understanding of the Other. This is because the practice demands results, not theoretical form, but a students's ability to engage in professional and social activities in non-standard life situations. We are talking here about the specific educational results of training, where knowledge is not a sufficient condition for the achievement of professional enculturation; therefore, the main goal of the training students receive is the development of the ability to independently acquire knowledge throughout their lives. In addition, it should be borne in mind that a person exists emotionally and impressionistically, that is, the connection between oneself and the world involves an emotional and mediated complex of inventive knowledge. William James believed that the sense of personality, constantly perceived by man, consists of sensory impressions [1]. Outside the emotional sphere, a person is not able to 'feel' their sociality and individuality, just as they cannot operate without relying on a stable quotient of subjective knowledge. Even critically acquired knowledge acquires the character of faith and functions in an emotional key [3].

A holistic view of one's prospects; the philosophical and the aesthetic; art studies; and ethnographic, psychological, and pedagogical sciences and practices opens up an opportunity to develop one's own methodological guidelines. One must formulate a personal strategy of spiritual development to become a specialist, correlating individual experience with all that has informed humanity on its dramatic path of self-improvement. This reveals a need to create didactic conditions for studying the material that causes

students to interact and continually co-ordinate two types of experience: didactically designed sociocultural experience that exists in the form of soft material (educational standards) and subjective experience, which is accumulated through subject-to-subject communication and its contexts, manifested in the form of experience, semantic creation, and self-development.

The entry of students into a humanistic personally oriented paradigm takes place through an educational dialogue, which, according to scientists, is not only a means, but also the goal of learning. It is not just the process, but also the content, the source of personal experience, the actualization of emotionally-forming, reflexive, critical, and other personality functions that is the goal. In the organization of this dialogue, we must take into account: the student's perception of different points of view; their search for underlying motives, that is, those situations through which a personal style is formed; the development of tasks/conflicts associated with higher spiritual values and the ideological and semantic sphere; the designing of various ways of dialogic participation; the development of plot lines, roles, and conditions by students; and the detection of zones for improvisation.

Dialogue in this world is not a manifestation of contradictions as the moments of some more general development process, but of coexistence and consciousnesses, which can never be reduced to a single whole. The most important element of the dialogic interaction between a teacher and a student is the dual feedback entailed, which can only lead to value and semantic equality—the exchange of spiritual values in a cooperative and co-creative state, which characterizes a democratic communication style. It is due to the possibility of this interdependence—the interaction between collectivity and individuality—that a single spiritual complex of relations is formed.

A good example of interdisciplinary discourse in higher arts education can be found in the integrated special course Pedagogy of the Spiritual Potential of the Teacher's Personality, which was delivered at the Institute of the Arts of Borys Grinchenko University, Kyiv. The construction of the course and selection of the content integrates leading humanistic ideas of domestic and foreign scientific thought.

The content of this course envisages three methodological levels. The first level, philosophy, acquaints students with the world's philosophical heritage to introduce ideas of humanistic pedagogy. The second level, general science, helps students study the systematic construction of a person's sociocultural personality and form new ideas about the inclusion of such a personality in sociocultural space. The third level, concrete sciences, encourages students to understand the laws and principles of

constructing and analyzing pedagogical phenomena. The purpose of this integrated special course is the integration of knowledge drawn from the disciplines of the humanities to form the spiritual and ideological values of future artistic professionals.

In order to develop the capacity for dialogue within the framework of the course, reflective training is used for students to provide experience in communicative practices.

Reflecting on the training is an important part of the pedagogical process. Other methods include psychological exercises, role-playing games, and group discussions.

The training structure is as follows: introductory stage—greetings between all members of the group followed by familiarization with the purpose and objectives of the training and its rules of conduct; contact stage—creation of a friendly and creative atmosphere and the assimilation of group norms and rules; educational stage—special exercises, role-play, group discussions, and creative tasks; final stage—individual participant's self-report and group analysis of the training).

We used a modified reflexive form of training developed by a group of researchers [5]. Reflection is a way of changing and developing individual identity and a mechanism for self-knowledge in the process of communication.

The purpose was to teach students how to reflect on the personal and communicative aspects of the training. Furthermore, it sought to encourage students to develop greater awareness of their previously unconscious habits, peculiarities of speech, and behaviour; self-disclosure and awareness of personal strengths; and gave them the opportunity to see oneself through another person's eyes.

The goals of this reflective training included:

- revealing the phenomenology of the concept of reflection to the participants;
- developing and revealing possible ways for participants to develop reflexive consciousness;
- creating conditions for better self-knowledge and self-esteem;
- helping to realise each participant as a partner in communication;
- teaching participants to understand the peculiarities of their speech, gestures, habits, and behaviour in general;
- developing skills of self-control.

The organization of the training sessions was built on the principles of openness in expressing one's own feelings; accepting oneself and others;

and responsibility and trust. This training was delivered over 8 hours and the duration of each class was 2 hours per week.

Various exercises were used during the training. At the introductory stage of the first lesson we used the Zoo exercise. The purpose of this exercise is to encourage participants to get to know each other and begin to understand their partners on the basis of associations. When getting acquainted with each other, they have to describe which animals or birds they associate their own images with, and to substantiate their words. The greetings are carried out in a circle and regulated by the training leader. At the educational stage of this lesson, through exercises, role-playing games, and group discussions, reflexive forms of learning are investigated, produced, and assimilated. Such forms improve students' self-learning abilities (the ability to self-examine). The following exercises were used: Continue Frankly—participants must complete each others sentences; Feedback—one person must convey to another some idea of how that person is perceived, what other people experience in connection with that person, and what kind of feelings the person causes in other participants; Self-portrait—participants have to write a psychological self-description in 5 minutes, noting 10–12 of their own personality features; Guess How Other People See Me—this game takes place in micro-groups and its goal is to form an impression of each person in a group through developing a psychological portrait. At the final stage of the lesson, participants attempt to apply the self-examination skills they have been investigating. During the group discussion, the participants summarize the results of the training session. When we ran this course, participants noted that the Feedback and Self-portrait exercises caused some difficulties. For Feedback this related to the difficulty of characterizing people frankly without offending them. As for the Self-portrait exercise, we note that not all students were able to complete the task fully. Each participant of the training had the opportunity to express their opinion of the lesson.

The next lesson (educational stage) was devoted to the development of individual competence [5]. The exercise Adjective was also used. The purpose of this exercise is to show the selective nature of interpersonal relationships in the evaluation of human qualities. The students were asked to compare and indicate seven qualities of two people who they liked and seven qualities of two people who they did not like. Afterwards, the participants had to compare their lists and determine which people's personality parameters fit well with their own. This allowed participants to highlight those qualities that they felt were important, what they looked for in people, and what personality traits repelled them. Then, the students recorded their conclusions. As a result of the discussion and analysis of

this exercise (final stage), participants came to the conclusion that our assessment of other people highlights our own contradictions in evaluating the personal qualities of ourselves and others. Using this exercise allowed participants to improve their self-esteem.

The third lesson was devoted to the development of volitional qualities of self-control. The training stage began with a test. Participants were given the test questionnaire test Can You Control Yourself? by A. Sizanov [5], in which students had to answer a series of 'yes or no' questions. The test results showed three levels of communicative control in the participants: low, medium, and high.

Next, the exercise Arithmetic was delivered [4]. The aim of this exercise was to activate volitional processes in the participants. Participants were divided into groups of four people. Each participant took a card with a simple arithmetic task, for example '50 + 50.' The results of each card were tallied and the final number was called out. The runtime for this exercise was 1 minute and the session leader announced the time remaining every 15 seconds. The next exercise was used to develop self-control during the performance of rhythmic exercises. The leader tapped the beats of a rhythm. The first group of participants clapped the rhythm twice as fast as the leader; the second group—three times as fast; the third group—four times as fast; and the fourth group—five times as fast. Participants found it difficult to maintain a set pace and rhythm for an extended period of time. This exercise was further complicated by the singing of a simple melody, which was added to the clapping of the rhythmic pattern. Then, all the participants improvised and performed their own variants of the exercise.

Next, the exercise Awareness of Life Crisis was delivered. The purpose of the exercise is to comprehend life-threatening crises and to form a volitional setting for their acceptance. The exercise was completed over several steps. At the first stage, a participant was asked to recall three crises that took place in their lives (i.e., situations that provoked strong responses). Then they had to draw pictures of these situations that expressed the essence of their feelings in relation to the crisis. At the second stage, the pictures were placed in chronological order. The third stage involved following the continuity of events and trying to see a new life impulse in each crisis, the transition between stages, and a new feature of one's personality that developed in response. The fourth stage required understanding and awareness of how the participants dealt with their crises—whether they tried to ignore them, hold on to old habits, faced them courageously, or experienced each of them in different ways.

At the final stage, students came to the conclusion that a crisis involves a change in the existing order and a shift to a new, more perfect one. The period between the Old and the New causes temporary disintegration, experience, and pain, but this is a natural temporal process, which is instructive and developmental. Therefore, accepting a crisis is the most practical way to free onself of it and reactions should change to cognitive analysis. Doing such an exercise encouraged an optimistic mindset in students in relation to overcoming obstacles.

To master design skills (goal setting and ways to achieve them) in the last training session (educational stage) we used the exercise Perspective. Its purpose is to learn strategic planning. The task of the exercise is to answer questions related to the future of the participants: their main goals; the timescale for achieving them (in a year, after 5 years); ways of achieving these goals and overcoming obstacles; and their ideas about the future (career, spiritual life, financial condition, family health, etc.). Participants were warned that their goals should be realistic, reasonable, and achievable in a relatively short timeframe. Approximately one and a half hours was spent on this exercise. Participants were warned that they should rely on their life experiences to inform their responses. At the final stage, to consolidate the skills acquired, the participants, having analyzed their attempts, prepared a plan of their professional activities for the coming year.

The plan for student Anastasia K. is given below as an example.

"Aim: to develop self-control skills in the process of performing musical pieces for examination in my specialty.

Self-examination/diagnostics: self-analysis and self-assessment of behaviour on stage—over-excitement during exam, forgetting the score, and technical failures in perfomance.

Methods and forms of addressing these issues include relaxation training and self-training techniques to overcome this over-excitement and fear. In order not to forget the score during performance it is necessary to change the method of memorization—add to the usual methods of singing (solfege) melodies by heart, bass parts, shapes, or chords. To overcome technical failures of performance, the following stages are necessary:

    a)   analyze failures and identify causes;
    b)   find an appropriate approach (approaches) and apply it (them).
    c)   necessary to organize concert-training before important examinations and to recreate the stressful environment of the exam situation to test the effectiveness of preparation;

d) correct the preparatory work for the exam, taking into account the shortcomings of the examination. To treat failures in a constructive way as an impulse for change and to develop an optimistic approach to performance."

As can be seen here, training was used to enable future music teachers to master reflective methods: self-analysis, self-assessment, self-control, and planning skills.

Conclusions. This strategy for the development of arts education in interdisciplinary discourse is framed in an innovative model of communicative practice that encompasses several major areas of problem solving.

The first area suggests that, on the basis of philosophical and theoretical analysis and together with philosophers, historians, sociologists, and scholars, we justify the main characteristics and parameters of interdisciplinary discourse in the context of changes in contemporary society as a particular stage of historical development. For this purpose, it is necessary to determine the orientation of the goals, needs, and opportunities in the education of the individual in the twenty-first century.

The second area is related to a deep knowledge of the subject, its new possibilities, the peculiarities of its perception in the world, and the introduction of communicative practices in interdisciplinary discourse.

The third area implies concentrating efforts on in-depth assessment of structural and substantive features of the functioning of the educational system; and identifying its effective structures, forms, and tendencies of orientation towards the development of society. The mechanisms of qualitative preparation of students for life in a competitive and culturally heterogeneous world include: ensuring the continuity of domestic educational traditions and innovations; creative use of foreign pedagogical experiences; designing the content of the process of education through a dialogue of cultures; and the introduction of communicative practices in interdisciplinary discourse.

The fourth area is aimed at developing a scientifically sound program for the development of organizational and methodological support for the educational process with a view to forming professional competencies and readiness of students to operate in a competitive world.

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