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Value Intentions in Future Art Teachers' Professional Training

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Abstract

The article is devoted to the study of future art teachers' value sphere. A wide range of applications of the theory of values in various fields of knowledge is shown: culturology, psychology, pedagogy, art education, economics; classification of values in science is given. A number of issues is actualized, concerning values in the context of cultural development and at the same time global crises; professional development, competitiveness and life views and needs; development of person's abilities and his/her self-realization in art creativity. The artistic-communicative, professional-hermeneutic and motivational-need spheres in the future art teachers' creative self-realization are singled out. These areas are subject to pedagogical influence, while becoming a conglomeration of value intentions of the individual. Theoretical substantiation is conducted and the essence of the phenomenon of future art teachers' value intentions is determined, which combines the specified multi-vector values. The meaning of the terms "intentionality" and "intentions" is clarified.

Emphasis is placed on the importance of value intentions of the individual in the economic projection and compliance of this socio-personal construct with the current concept of student-centered learning.

The results of the study of future art teachers' value intentions, which are formed during professional training and creative activity, are given. The results of the value intentions diagnostics and dynamics of their changes in accordance with future musical art teachers' professional training are highlighted. Scientific approaches and technologies that effectively influence their value intentions are outlined. It is proved that definition of a conglomeration of value intentions of an individual allows a qualitative choice of methods for the formation of creative and competitive personality of future musical art teachers and teachers of art disciplines in general.

Keywords: Values, Value intentions, Intentionality, Student-centeredness, Professional training, Future musical art teachers, Future art teachers.

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Introduction

The theory of values is one of the fundamental foundations of many branches of knowledge aimed at investigating man as a product of culture. Values as attributes of the individual are considered in the context of his/her spiritual sphere. Values determine the selective attitude to life, which regulates human behavior and directs its development. At the same time, they are a consequence of the individual's upbringing, formed in a certain environment based on the traditions and a certain collective consciousness of certain people. One of the powerful means of forming a system of values is art, because it directly affects the spiritual world of the individual and provides an opportunity to realize the better or worse aspects of life, the beauty of the environment and the sublimity of the individual's creative spirit.

Despite objectively created cultural conditions for the formation of personal values, they are still quite diverse in each person. But in times of crisis, the values of society are filled with a special meaning, in the focus of life such values become really important, perform a unifying function, concentrate efforts on overcoming complications and obstacles.

Globalization has shown the world community its integrity and interdependence. At the same time, the crisis that has gripped most of the world, particularly in the context of the pandemic caused by COVID-19, has focused on the most important value of humanity – human life. On the other hand, the economic crisis is also caused by the human factor, since the leading economic resource and factor in the development of the world economy is rightly considered to be human capital.

Human dimension has found its continuation in pedagogy in the concept of student-centeredness. Orientation of the educational process on the student, his/her needs, aspirations, ideas about the future, again has raised the issue of values: what exactly is valuable for a particular student, what is he/she focused on, whether it is worth influencing his/her value system, whether these values are still being formed, or are already established and the task of education is only to help achieve the goal. The goal for the person who acquires education, if it is clearly understood, directs the educational process to achieve it. From a psychological point of view, the focus on achieving the goal is seen as intention, intentionality.

Intentions – orientation of the mind and intentionality – the ability to imagine the results of mental actions and attitudes to activity, arise and crystallize in the value sphere of the individual. The values of the individual create the content of intentions and the choice of actions for their implementation.

It is difficult to define a system of values, because they belong to the intentional sphere, which is not always open to others. It can be purely personal, even hidden by a person. At the same time, intentions are naturally manifested through the desire to express oneself, to realize oneself in communication. Because to communicate in society is the need of an educated, cultured person. And to communicate about art and means of art is a way to achieve one's goal through self-realization in the creative profession, in particular in the performance process.

For a quality organization of the artistic and educational process, it is important to determine what is the goal of those who choose art as a sphere of future life. Thus, generalization of theoretical principles and experience in the study of value intentions in art education becomes the basis for improving its quality. On the basis of a certain conglomeration of value intentions, appropriate methods and technologies are selected and filled with content relevant to the future specialist. Thus, the problem of defining value intentions becomes one of the relevant vectors for improving the quality of art education.

Literature Review

Analysis of scientific literature, its generalization in accordance with the specified issues covers the philosophical, psychological, cultural foundations of the phenomenology of values, intentions, intentionality. In addition, it is important to look at the practice of applying these theoretical principles

in the educational process of training future musical art teachers and teachers of art disciplines in general. The last aspect is based on the student-centered paradigm relevant in the modern educational space.

The issue of values is the dominant semantic line of axiology. Meanwhile, not all scientific sources use the very concept of axiology but consider values as a self-sufficient phenomenon. E. Fromm's humanistic paradigm (Fromm, 1964; 1973) expresses the idea of the man's existential needs, which, in contrast to material, biological, are formed in human coordinates with others. Thus, they have a social or spiritual character, which makes them the basis for the formation of a system of values. According to E. Fromm (Fromm, 1964), satisfaction is a criterion of the value, and the need always motivates its realization, achievement.

We consider it expedient to recall the classification of needs according to E. Fromm and combine them with certain value structures. These needs include: *establishing connections*, which allows a person to overcome the feeling of isolation from nature and alienation, which is correlated with the values of communication and care; *overcoming the animal nature of man* for active creation of his life, which corresponds to the values of creativity, personal productivity; a sense of roots that, according to E. Fromm, has a biological origin (Fromm, 1973), which provides a sense of stability in life, security, reliability, and creates the value of family ties; *self-identity*, which gives a sense of dissimilarity to others and one's own uniqueness. In addition, this need becomes a factor in goal setting, because due to the formed beliefs a person is able to act purposefully.

V. Frankl (1990) considered the semantic context of values. He defined values as "universals of meaning that crystallize in typical situations faced by society and even all mankind" (Frankl, 1990, p. 288).

Various aspects of values are considered in the monograph of L. Baieva (Baieva, 2004). We pay attention to such varieties, which the researcher defines as: creativity of social values (a set of individuals' creativity and creation of values in letters) (Baieva, 2008, p. 122); harmony of man, nature and society as a value (Ibid, p. 124); tradition as the value of the society existence (Ibid., p. 145); information as a value (Ibid., p. 115), the value of consciousness (Ibid., p. 109).

Psychologists and culturologists tried to classify values and develop methods for their study, understanding their regulatory vital function. Thus, according to the classification of H. Rickert (1998), there are six branches of values, namely: scientific, artistic, religious, ethical, values of relations, values of self-improvement. These branches of values are considered by the culturologist in a system of three projections: infinite integrity, perfect particularity, and perfect integrity (Rickert, 1998). We pay attention to the comparison of scientific and artistic values, according to which these areas of values belong to the sphere of contemplative, impersonal and antisocial. At the same time, the scientific branch of values is manifested in the infinite integrity, and artistic – in the perfect particularity (Rickert, 1998, p. 376). As for perfect integrity, to this vector corresponds the value of self-improvement, which is not unique to all, but corresponds to "pluralism" and is compared by the theorist with "divine pantheism" (Ibid., p. 385).

The system of values of M. Rokeach is known and actively applied. The author gave his vision of the classification of values and developed a test-meter for their diagnostics. According to his concept, there are two groups of values: one group is associated with the processes of goal setting (so-called terminal values), and the other – with the tools to achieve them (instrumental values) (Rokeach, 1973). Researchers of the value system M. Garvanova and I. Garvanov, analyzing the views of M. Rokeach rightly point out that feelings of dissatisfaction or self-satisfaction lead to changes in values or their stability. Changes in values occur when understanding of the discrepancy between the two values provokes a person's feelings of dissatisfaction with him/herself as a moral and competent person (Garvanova & Garvanov, 2014). This view is quite relevant according to the concept of competence approach in education.

It should also be noted that researchers provide a classification of scientific approaches to the phenomenon of values, value orientations. Thus, according to this, the concept of M. Rokeach corresponds to the structural-energy approach. To the same approach researchers attribute R. Inglehart's concept of cultural dimension (Inglehart, 2000). According to it, the value system changes in accordance with economic and technological development of society, which is modernized and democratized through two key polar dimensions of culture: survival/self-expression and traditional/secular-rational authority (Garvanova & Garvanov, 2014). Researchers derive two more important approaches to the phenomenon of values: structural-semantic and energy-semantic.

Among the current studies of the theory of values, there are links between the quality and level of economic culture of society and the individual. Thus, the modern researcher O. Somyk (Somyk, 2019) identifies three classes of values: economic (desire to live better; livelihood, accumulation of intellectual capital, etc.), social (reading books, desire for freedom, communication with friends, family happiness, etc.) and personal-behavioral (independence, self-control, personal responsibility, etc.) (Somyk, 2019). The proposed classification also shows some coordination with the competence paradigm in education, in particular, in terms of economic values: accumulation of intellectual capital and livelihood, which provides competitiveness in the labor market; in terms of social values – communicativeness as a value and communication as a competence; in terms of personal-behavioral values – independence and personal responsibility, which is the highest level of qualifications. O. Somyk defines values as “elements of spiritual and (or) material spheres of life, which are given priority and which are considered to be extremely necessary to meet spiritual or material needs” (Somyk, 2019, p. 106). The researcher points to the regulatory role of values in relation to human behavior, defines them as “the driving force of human behavior in general” (Somyk, 2019, p. 106).

Turning to the first class of values of the economic nature, we'd like to point to the relationship between the categories of “value” and “price” in the concept of Á. Einarsson (Einarsson, 2016, p. 15), due to the assessment of consumers who have a certain level of culture. Their assessment is somewhat subjective, but it can really show a certain “value” of a particular artifact.

The relationship between economic culture and values can be traced within the humanistic direction of psychology, in particular in the concept of G. Allport. The psychologist defines the following groups of values: theoretical, economic, aesthetic, social, political, religious (Allport, 1955); they characterize the individual's attitude to the things they value and through which he/she builds his/her selective attitude towards them.

Meanwhile, crystallization of values “... should correspond to the economic capabilities of man and universal values as the most important in the socio-cultural space” (Rebrova, 2018, p. 30).

In the socio-cultural projection, human capital becomes a value in which a purely economic resource should be invested. In this context we mean education, developing people's abilities. A. Galiakberova points out that recently, under the influence of theoretical developments, the concept of “human capital” is expanding and includes the abilities of the individual (Galiakberova, 2019, p. 410). The scientist, summarizing modern concepts of economists, culturologists, educators, notes that modern concepts of capital include traditions (mentality), the possibility to show abilities (including creative), national culture, moral and ethical qualities of people, maintaining discipline and order, valuing family relationships, etc. (Galiakberova, 2019, p. 419).

According to Yu. Balashova, values form the foundation of economic culture, and such are those that “are manifested in the social priorities of economic and social goods, which are rooted in the historical past of peoples and social groups and change rather slowly” (Balashova, 2002, p. 9). Thus, values are considered from different points of view, in different areas of scientific knowledge.

In the context of our study, the collective monograph “The Horizon of Spirituality of Education” (2019) needs a separate analysis. The publication is devoted to the study of scientific understanding of the

factors, conditions and mechanisms of establishing the individual as a subject of the educational environment. Thus, the “Word to the Readers” emphasizes one of the problems of modern society, which is disappearance of sensory comprehension of the environment: “... deindividualization and dehumanization of the individual have reached the extreme, the rationalism of thinking is excessively cultivated, when a person acts only strictly normatively... Thus, sensory comprehension of the world as a whole and all its parts disappears” (Kievisas & Otych, 2019, p. 9-10).

In view of this, O. Sukhomlynska notes the importance of life values, in particular tolerance, pluralism, trust, mutual respect, freedom provided by law, and on the other hand – personal autonomy, independence, competence, responsibility, etc. This is how the process of subjectivation of values takes place, the author emphasizes (cited in Kievisas & Otych, 2019, p. 287-299). Therefore, the problem of the content of the process of spirituality upbringing from the standpoint of meaningful life values becomes acute.

Of particular interest are Saukh’s provisions on the harmonization of values in the context of the implementation of the humanitarian paradigm requirements. In this context, modern education, according to the author, should solve three most important blocks of tasks: the first block is related to the formation of worldview, knowledge of the laws of the universe, i.e. “education is learning to know something”; the second block is a combination of specialization and universalization of education; the third block is transition from the school of knowledge to the school of understanding. Realization of the “new humanism” ideas should be an integral result of the education strategy implementation. On the one hand, modern education focuses on universal basic life values (truth, goodness, beauty), associated with the category of “being”, and on the other – material, utilitarian values, unfolding in the plane of the cult of consumption and characterize the category of “have”. We must perceive a person both in the plane of “being” and in the new plane of “have” (cited in Kievisas & Otych, 2019, p. 74-89).

The analysis of the scientific sources on the phenomenology of values allows us to conclude that in theory there is a tradition to classify values in order to define them as a systemic phenomenon that regulates human activity, its purpose in choosing a life strategy; they are based on human needs, which are subject to the influence of various factors: mental, cultural, economic, natural, professional, and so on. The economic content of values is also related to professional, as the need for professional self-realization forms the corresponding vector of values of the economic nature: saving human resources, time-management, self-organization, self-efficacy. All these form certain ideas about success, the choice of strategy and contribute to crystallization of the purpose of activity.

In the diagnostic test “Cultural and value orientations” by J. Townsend (in L. G. Pochebut’s version), the characteristics of the type “Modern culture” include such values as: focus on man, his rights, vocation, development of abilities, self-realization and self-actualization, etc. (cited in Sonin, 2004). These values are relevant to modern culture, but they are a regulator of professional growth, especially if profession is creative, in particular in the field of art education. Self-realization through creativity is a basic need, and therefore a value of future specialists.

In the professional context, values correspond to professional competences, this process is reversed, because “the focus of competence on professional values stimulates and accelerates entry of the future specialist into the professional community, and thus formation of his/her professional mentality” (Rebrova, 2014, p. 109).

Discussion

Taking into account the fact that values are formed as a result of understanding the needs, motivation, have the properties of regulatory nature, in particular in the professional sphere, they should be considered through the prism of intentional processes. Scientists use two concepts: intentions and intentionality. The concept of intention (from the Latin *intentio* – aspiration) has a

rather philosophical origin, as it is understood as purpose, direction of consciousness, thinking on a particular subject (Ivin, 2004). The main thing is that the basis of this orientation is the desire, and therefore the plan of action. That is, this process is purposeful, meaningful. And consequently, it is based on a motive, a need that crystallizes in consciousness, forms an idea of value for the individual. V. Frankl believes that the role of meaning is played by values (Frankl, 1990). According to his concept, values are semantic universals that generalize human experience. Frankl introduces three classes of values that allow a person to make his life meaningful: values of creativity (including work), values of experience (including love), values of relationships (conscious determination and acceptance of positions in critical life circumstances that cannot be avoided).

In philosophy, the concept of intentions is associated with non-classical philosophy, which developed in Europe at the turn of the 19-20th centuries, and manifested itself in philosophical, religious and literary forms. The counterpoint of these ideas, writes A. Artiukhov, was rethinking of the worldview concepts “Man”, “God”, “Universe” (Artiukhov, 2017, p. 294). That is, it is again a problem of the sense of life, needs, values, but they had to be “rethought”, “reinterpreted”. It seems that each period of breaking history, certain historical events, there will be a need to re-evaluate values, and this will be explained by the worldview-value intention of reinterpretation of the key categories in connection with new circumstances of science, man and the universe in general. Thus, intentions are related to understanding values.

From a psychological point of view, intention is also the direction of thinking, consciousness on the subject, but in the psychological interpretation it does not matter whether the subject is real or imagined. A. Lukin notes that it is necessary to “distinguish between the intention of consciousness on the ultimate basis of existence and on the objects of everyday life” (Lukin, 2013). The former have a vector of lifelong strategy, and the latter has a “local influence in a particular life situation or in a chain of events limited in time” (Ibid.).

Recently, the concept of “intentionality” has become more commonly used. This is due to current research in cognitive psychology. For example, M. Kholodna (Kholodna, 2002) includes intentional structures in the composition of mental experience. One of the structures is intentional experience – mental structures that underlie individual intellectual inclinations, their purpose. Their main purpose is to form subjective criteria for choosing a particular subject area, direction of finding solutions, the benefits of certain sources of information, etc. (Kholodna, 2020, p. 244).

Intentionality, according to P. Jacob (2014), is “the power of minds to be about, to represent, or to stand for things, properties and states of affairs” (Jacob, 2014). P. Jacob recalls that the term itself has a philosophical origin since medieval scholasticism, but at the end of the nineteenth century it was actively used by F. Brentano (1874) and E. Husserl (1991). P. Jacob explains the concept of F. Brentano, in particular, points out that every mental phenomenon includes something as an object within itself, something immanent. In the presentation something is presented, in judgments something is confirmed or denied, in love they love, in opposite states they hate, they want and so on. Such phenomena are more related to mental processes. There is no physical phenomenon.

O. Rebrova analyzing intentionality in Husserl’s concept, points out that according to it, “... in the intentionality of the natural perception of a thing or process can be distinguished invariant noematic composition of the experience of objectivity and one that changes by simple distribution of attention and its modes” (Rebrova, 2013, p. 194). Under the concept of “noema” E. Husserl understood the internal structure of mental processes. Another concept he used was “epoche”, which meant a phenomenological reduction (Husserl, 1991), i.e. the path to understanding mental processes. In the artistic creativity, the interpretive process is important as a mental, in which “noeme” as the primary sense of the artistic image coexists with “epoche” as a way of logic of the hermeneutic circle to determine the phenomenon of the interpreted image.

Thus, intentions mean orientation of the mind, intentionality – the ability of the mind to imagine, to represent actions and their results in the dimensions of its desires and meaningful purpose. Based on the analysis of these theoretical foundations, the authors' vision of the essence of value intentions and their research and application in the modern educational process of training future teachers of music, choreography, piano, vocals and other artistic activities was developed.

Value intentions is a set of conscious selective priorities, immanently present in the mind, which regulate a person's attitude to reality, life, choice of profession, purposeful actions to achieve the goal. They influence formation of a special mental entity – intentionality, as a quality that concentrates motivation, aspiration, desire to achieve the goal within certain value priorities. If value intentions are conditioned by the processes of consciousness, then intentionality may also contain an unconscious layer of mental states aimed at the subject of values as a result of existing motives, needs, and desires.

In the artistic creativity, in particular in musicology, special value intentions are formed and function, which are conditioned by the need and motivation of creative self-realization, communication with art and about art. O. Opanasiuk writes in this regard: "Postmodernist theory of music goes beyond philological or autobiographical study... Intentional art history (musicology) can focus on any artistic phenomena, analyze and study them, but the main task of this science is the analysis and research of artistic phenomena of the final period of culture formation. Intentional art history should pay special attention to phenomenological aspects and moments related to the forecast of the future development of musical art" (Opanasiuk, 2019, p. 277-278). The author emphasizes the basic principles of intentionalism – extension, peripherality, phenomenology, abduction and prognosis. Regardless of the periods of culture, the artist's work is determined by the author's intention – a kind of orientation of consciousness to contemplation and comprehension of the world, which affects the figurative and ideological content of his works (Opanasiuk, 2019, p. 277-278).

Transferring theoretical studies into a practical plane, it is worth recalling the concept of student-centeredness, which, in our opinion, is based on taking into account students' value intentions, in particular in the field of art education.

Foreign scholars in the field of education, such as J. Fanghanel (2009), J. Froyd & N. Simpson (2010), R. Hickman (1994) and others actively implement the principles of SoTL – Student-Centered Teaching. Such education, according to these researchers, is based on the students' personal and value sphere, which allows to increase the productivity of their education in general, and in independent learning in particular.

Analyzing the main aspects of scientific theory of value intentions, in particular in the field of art education, music creativity, we pay attention to the position of A. Shcherbakova (Shcherbakova, 2014). The researcher focuses on the dialogue between traditional and innovative aspects of art education, based on the axiological training of future music teachers. In turn, such training affects the motivational, semantic and operational components of the future teachers' creative activity. It allows to start a systematic and purposeful movement from cognition, value comprehension and evaluation of music-pedagogical education to creative rethinking of the acquired knowledge (Shcherbakova, 2014). If we take as a basis this position, it turns out that values are attributes of axiological training of the future teachers of music and choreography. Thus, the process of value formation is a necessary link in the development of the creative personality of the future teacher. Axiological training is not a separate part of the future professionals training, it is carried out latently, however, extends to various aspects of training. In each there is a certain range of motivations that determine the content of value intentions that regulate selective attitude to the phenomena of art and art education.

For example, historical-theoretical training often causes difficulties for students due to poor prior training. Instead, awareness of the need for professional growth, the desire to succeed and realize oneself in the profession encourages students to master the historical-theoretical unit of training. In addition, it expands the boundaries of artistic competence, which affects general culture of the

individual as an experienced specialist. Thus, we have an example of indirect motivation and conscious purpose, which determine the focus of consciousness on the acquisition of certain knowledge as a step towards a higher goal.

Creative-performance training is more motivated for future teachers of music and choreography. Within this training the individual's intentions for creative self-realization are formed and realized. The desire for professional growth in the art professions is often combined with desire to master art as such. Often this desire is due to the need to play a certain work, or to embody a certain artistic image in acting, i.e., to experience certain emotions that appear in the mind, and even act as factors of premonition. To comprehend a work of art, to get used to the image of a hero, to creatively incarnate implies immersion in the process of interpretation. Here is a certain rethinking of knowledge gained from other artistic disciplines acquired while working on other works and images. Rethinking knowledge, and sometimes values, as well as creative performance intentions for self-realization, is very evident when working on the interpretation of a work of art. This is due to the natural results of in-depth hermeneutic analysis. As O. Oleksiuk notes, during hermeneutic analysis artistic interpretation is based on the re-existence of a certain artistic and figurative structure determined by the universal values and ideals, and it is the primary reality that makes it possible to read a musical work (Oleksiuk, 2012, p. 159).

O. Rebrova applies and defines the concept of "artistic-intentional experience". This is a quality that indicates individual orientation (conscious or subconscious) of the intellectual, mental and emotional resources of the person to a certain direction of artistic activity, to the subject of artistic cognition (Rebrova, 2013, p. 236). This quality influences the artistic-creative individuality of the person, his/her benefits in the artistic style, in his/her own style of performance, i.e. in a special way of solving artistic and creative problems, interpretive tasks.

If we consider value intentions from a professional point of view, then for future teachers of art disciplines the value intention to achieve student success is important. Often pupils or students are not yet capable of high-quality independent interpretation, so they implement it through the advice of teachers and their interpretive views, their creative ideas. Self-realization through student achievement is a specific professional and mental trait of teachers of art disciplines.

On the one hand, these are the intentions of methodological self-realization, and on the other hand, in the students' achievements the teacher often sees his/her own creative self-realization. It is materialized through the embodied composition, dramaturgy of the image disclosure. A significant factor is the teacher's desire to master with the student just this or that work. The reason for this may be value intentions of the teacher. Either he/she played the work him/herself, had aesthetic pleasure, or, conversely, never played, but had a desire. Even one's own experiences, one's own feelings of satisfaction through the lived creative experience of mastering the work become realization of value intentions of the teacher of piano, vocals, choreography. But here there is a certain contradiction with the principle of student-centeredness. According to this principle, the student's value intentions should become the semantic regulator of the artistic and educational process. At the same time, value intentions of the student, the future art teacher may not be formed yet, or may not correspond to his/her capabilities at a certain stage of his/her professional training. So, this process is quite complex, subtle and contradictory. Even more controversial is the process of value intentions realization in the creative team. Here the figure of the conductor, the art director reigns. Thus, his/her value intentions may not coincide with desires of the student body to sing this or that work. Thus, the phenomenon of the existence of students' value intentions, which are often hidden, should be reflected by teachers, taken into account and corrected if necessary.

Based on such positions, a number of surveys, questionnaires and tests of students, future specialists in the field of art and art-pedagogical education were conducted.

Thus, students were offered several constructs that define the socio-cultural role of a teacher of music and choreography. The proposed constructs reflected only positive features, such as:

- teacher as a mediator between the child and art;
- teacher as a person who is able to influence cultural processes in society;
- teacher as a person who integrates a love for children and art;
- teacher as a person who forms a system of children’s value orientations;
- teacher as an artist, a master who realizes himself in the art of performance;
- teacher as the embodiment of a high level of moral culture, ethics of behavior;
- teacher as a profession that requires constant professional growth and improving one’s skills in the arts.

There were other constructs. The task for students was to rank these constructs in accordance with their value attitude towards them, i.e. to highlight the hierarchy of their value intentions. The tasks were performed by master’s students, future teachers of musical art and choreography.

The analysis of the obtained results has shown different attitudes, which testifies to the diversity of value intentions. The first position according to the number of answers was given to the constructs “teacher as the embodiment of a high level of moral culture, ethics of behavior” (38 %) and “teacher as a profession that requires constant professional growth and improvement of one’s skills in the arts” (38 %).

The second position occupied the construct “teacher as a person who integrates a love for children and art” (29 %). The rest of the constructs did not have such a concentrated position in the rating. As for the last position, it was occupied by the construct “teacher as an artist, a master who realizes him/herself in the art of performance” (29 %); “teacher as a person who considers art the most valuable asset of mankind” (29 %).

Thus, the factor analysis of the obtained results has shown that in master’s students dominate the value intention of the artistic-pedagogical direction. This is due to the fact that competitiveness in the labor market requires a teacher of high spiritual moral position and methodological competence. And this fact is realized by students and determines the corresponding value intention.

We did a similar test in 2011. The advantage was on the side of constructs that are more responsible for motivation in achieving one’s own performance capabilities, for example, the dominance of such a construct as: “teacher as an artist, a master who realizes him/herself in the art of performance”.

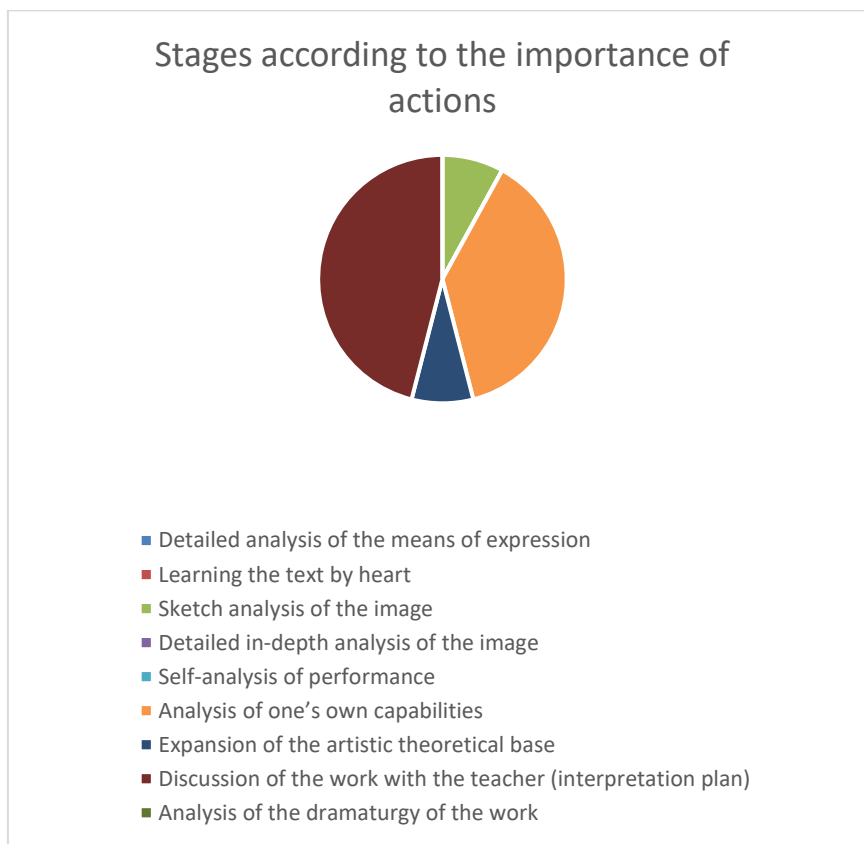
Another ranking task highlighted the value intentions in the creative performance process, its organization. It was proposed to rank (order stages by the importance of actions) the following positions-stages of work on a musical or choreographic work: a) detailed analysis of the means of expression; b) learning the text by heart; c) sketch analysis of the image; d) detailed in-depth analysis of the image; e) self-analysis of performance; f) analysis of one’s own capabilities; g) expansion of the artistic theoretical base; h) discussion of the work with the teacher (interpretation plan); i) analysis of the dramaturgy of the work.

It was assumed that immanently in the mind there are certain intentions to deal with the artistic work, which are due to values, needs and self-esteem, and hence the self-worth of oneself, one’s capabilities and ideas about one’s own performance competence.

The analysis of the obtained results has shown that 46 % of master’s students in the first place put discussion of the work with the teacher (interpretation plan); 38 % – analysis of one’s own capabilities. 8 % chose sketch analysis of the image; expansion of the artistic theoretical base. Regarding the last position, the vast majority of respondents gave it to self-analysis of performance.

Positions-stages of work on a musical or choreographic work	Stages according to the importance of actions
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	1 position
Detailed analysis of the means of expression	0 %
Learning the text by heart	0 %
Sketch analysis of the image	8 %
Detailed in-depth analysis of the image	0 %
Self-analysis of performance	0 %
Analysis of one's own capabilities	38 %
Expansion of the artistic theoretical base	8 %
Discussion of the work with the teacher (interpretation plan)	46 %
Analysis of the dramaturgy of the work	0 %



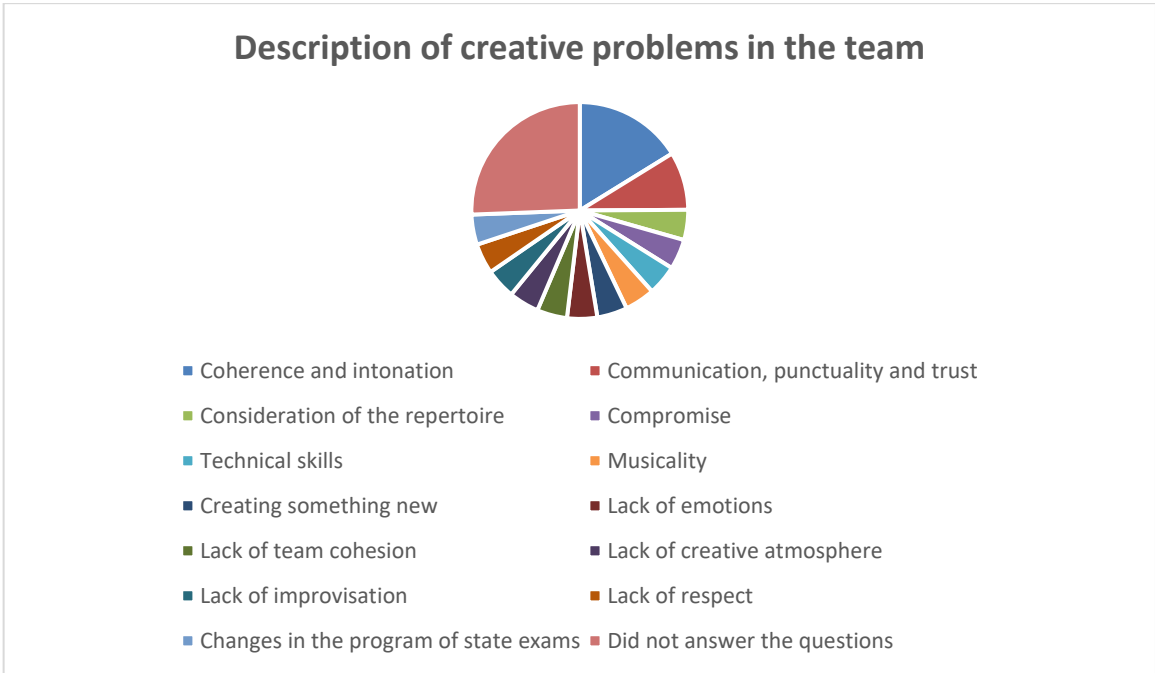
We'd like to remind that all these positions must be taken into account while working on the work of art. But what comes to the fore, shows one's own value intentions regarding performance competence. Thus, choosing for the first positions such stages as: discussion of the work with the teacher (interpretation plan); analysis of one's own capabilities suggests that students rely on teachers, their competence and their own performance.

As a special aspect of value intentions of the individual that can be realized in the creative team was identified, an anonymous survey of students was conducted through a handout questionnaire. The questionnaire "Your creative activity in the choir" contained open- and closed-ended questions, which also touched upon the problems of value intentions. It is worth noting that the survey was conducted with different respondents with a five-year delay. This made it possible to make some comparisons.

An important question concerned creative performance problems in the team. Such problems included coherence and intonation (16.2 %); communication, punctuality and trust (8.7 %); consideration of the repertoire, compromise, technical skills, musicality, creating something new, lack of emotions, lack of team cohesion, lack of creative atmosphere, lack of improvisation, lack of respect, changes in the program of state exams (4.5 % each). 25.6 % of respondents did not answer the questions.

Description of creative problems in the team

Creative problems in the team	Analysis of creative problems in the team
Coherence and intonation	16.2 %
Communication, punctuality and trust	8.7 %
Consideration of the repertoire	4.5 %
Compromise	4.5 %
Technical skills	4.5 %
Musicality	4.5 %
Creating something new	4.5 %
Lack of emotions	4.5 %
Lack of team cohesion	4.5 %
Lack of creative atmosphere	4.5 %
Lack of improvisation	4.5 %
Lack of respect	4.5 %
Changes in the program of state exams	4.5 %
Did not answer the questions	25.6 %



The next block of the questionnaire contained open-ended questions in which students were required to indicate in order of importance the aesthetic qualities needed by the modern musician and the individual as a whole. To the essential qualities of a modern person, the respondents referred (indicated in order of importance): good manners (24.1 %), politeness (4.2 %), mutual respect (12.1 %), kindness (15.9 %), good faith (4, 2 %), creativity (4.2 %), culture, tolerance, honesty (12.1 %), patriotism (4.2 %), endurance and will (4.2 %), no answer (14.8 %).

Value of aesthetic qualities

Essential qualities of a modern person	
Good manners	24.1 %
Politeness	4.2 %
Mutual respect	12.1 %
Kindness	15.9 %
Good faith	4.2 %
Creativity	4.2 %
Culture, tolerance, honesty	12.1 %
Patriotism	4.2 %
Endurance and will	4.2 %
No answer	14.8 %
Essential aesthetic qualities of a musician-teacher	
Creative abilities, experience	7.8 %
Sensitivity	4.2 %
Modernity	12.2 %
Professionalism	32.2 %
Persistence	4.2 %
Patience	4.2 %
Friendliness	4.2 %
Tolerance, culture	4.2 %
Creativity	7.8 %
Discipline	4.2 %
No answer	14.8 %

The essential aesthetic qualities of a musician-teacher, according to the respondents (indicated in order of importance), are: creative abilities, experience (7.8 %), sensitivity (4.2 %), modernity (12.2 %), professionalism (32.2 %), persistence (4.2 %), patience (4.2 %), friendliness (4.2 %), tolerance, culture (4.2 %), creativity (7.8 %), discipline (4.2 %), no answer (14.8 %).

To the question whether they possess the above-mentioned qualities, the respondents answered: yes, I possess (64.2 %), no (4.2 %), not fully (4.2 %), no answer gave 27.4 % of the respondents.

In the process of research by *ranking*, we have identified *the motives of students' attitudes to learning and motives of behavior*, by which they are guided in the activities of musical and creative teams. The results of ranking in the study indicate polymotivation of students' activities in teams (there were identified 7 groups of motives). Along with socially significant motives (desire to benefit society, university), we can identify business motives (desire to acquire professional skills and abilities, to transfer one's skills and abilities to others), motives related to the student's self-affirmation in the team (desire to deserve respect of the peers, meet team requirements, create business environment in the team), cognitive motives (interest in learning), moral motives (sense of responsibility, personal interest), pragmatic motives (desire to deserve praise from the leader, avoid disapproval of colleagues) and selfish motives (significance of learning for oneself, desire to be always in sight of others, get a good reference).

The results of student ranking have shown that from the list of circumstances, students prefer a creative-business style of the team and importance of learning for themselves (26.3 %); interest in learning is the next most important rank (17.9 %); the requirements of the team take third place (13.6 %); the next preference is given by students to the significance and importance of educational activities for society (11.2 %); love of learning ranks fifth in the list of circumstances (9.8 %); next in importance are moral incentives (7.9 %); sense of responsibility (6.2 %); good faith (4.8 %) and demands of the leader (2.3 %) occupy the last positions in the ranking of motives.

Summarizing the above mentioned, it should be noted that among the priority circumstances, students have chosen a creative-business style of the team and importance of learning for themselves.

Self-ranking of behavioral motives that guide students directly in music and creative teams has shown that the most important motive for students is acquisition of professional skills and abilities (27.8 %); the next position is occupied by respect of colleagues (20.3 %); benefiting society and higher education institution takes the third position (16.4 %); the prospect of good performance ranks – fourth (13.5 %); the next most important motive is the opportunity to transfer one’s skills and abilities to others (10.1 %); praise of the leader (6.8 %) and the opportunity to be in sight of others (5.1 %) occupy the last positions.

We consider it necessary to emphasize the fact that at all stages of the experiment the priority for students remains the motive of “acquiring professional skills and abilities”, which indicates students’ desire to develop, improve their professional skills.

In the process of experimental study, students were asked to fill out a questionnaire “*Self-assessment of the individual’s creative potential*”, in which they had to answer questions by choosing one of the proposed options, each of which was evaluated by the appropriate number of points (1 to 3). After completing the questionnaire, students had to count the total number of points and determine their level of creativity. Processing and interpretation of the results of the self-assessment study of the students’ creative potential showed the following results.

Significant creative potential is observed in 3.7 % of students, which gives them a wide choice of creative opportunities, they can realize their abilities and they have access to a variety of the creativity forms; 96.3 % of students have qualities that allow them to create, but there are also barriers; fear of failure binds their imagination – the basis of creativity; any new idea goes through stages of unexpectedness, surprise, non-recognition of others. There are no students who underestimate themselves.

Analyzing the scale of *assessment of students’ moral and ethical qualities formation based on the results of expert evaluation*, we obtained the following results.

The following qualities are manifested to a greater extent: understanding of creative and performing tasks (46.4 %); ability to concentrate while performing the work (50 %); punctuality, organization in the process of working on the work (42.9 %); understanding orientation of the means of musical expression towards disclosure of the moral content (42.9 %); organization, concentration, activity in preparation for a responsible event (42.9 %).

According to the results of expert evaluation, students have identified more qualities: orientation towards activities that should take place in the team (53.6 %), speed of emotional response to comments and demands of the leader (42.9 %), awareness of the dynamics of content (64.3%), emotional penetration into the depth of content of the work (42.9 %), creative initiative, discipline (42.9 %), ability to assist a colleague in overcoming artistic-expressive and technical difficulties (35.7 %), ability to navigate in unforeseen situations (39.3 %), awareness of the role of the team (35.7 %), ability to empathize with the team creative successes and failures, colleagues’ actions (42.9 %), desire to help strengthen the team, to support its authority (39.3 %).

Results

Summarizing the results of the research procedures, the essence of value intentions of the future teachers of art disciplines was clarified. It is defined in the study as a *conglomeration of artistically oriented attributes of individual professional consciousness and thinking of the personality, which become selective clusters of action planning, regulation of activities in relevant and priority for the individual areas concerning objects and phenomena of art, artistic creativity and methods of teaching art.*

These clusters include:

- enrichment of spiritual culture and moral qualities as a personality and a specialist;
- expansion of artistic competence based on knowledge of the diversity of artistic culture in the time-space range;
- achieving the highest level of individual artistic and creative self-realization;
- desire to acquire high artistic-methodological skills, pedagogical competence and methodological self-realization, which is considered as an “investment in oneself” and provides promising competitiveness;
- achieving a harmonious sense of well-being in the team creative activity, a sense of satisfaction from team creativity.

Through experimental research conducted in the laboratory “Innovations of Art Education” was established the effectiveness of innovative technologies that are based on student-centered approach and focus on individual development strategy of each student as a creative personality who determines ways of professional formation and creative development strategy for the future.

Such effective technologies are: personalization and personification, acmeological, interdisciplinary, cross-cultural/multicultural. Their potential is due to the fact that they combine different areas of personal development (emotional, cognitive, value-based) and focus on the needs of the individual in self-realization, as well as in expanding his/her professional competence as a factor of competitive advantage in the labor market. The content lines that these technologies fill in are: the values of art and culture, personal and creative values and values of self-realization in professional activities, based on the priority area of performance and interest in a particular musical style, repertoire, performing school.

This strategy allows combining the planned regulatory requirements for educational programs and meet students’ needs in terms of their value intentions. Due to the fact that value intentions regulated the way to achieve a certain goal within certain disciplines, there was an increase in the quality of learning efficiency and professional competences acquisition. This statement was made on the basis of analysis of students’ learning achievements and creative activity in the socio-cultural space. The latter was confirmed by numerous diplomas and students’ awards for creative work with schoolchildren, as well as for their own creative and performing achievements at competitions and festivals of various levels.

Conclusion

The theoretical study of the phenomenology of values allowed us to clarify that people’s needs are coordinated with their value sphere, the central and regulatory construct of which are value intentions. Value intentions in the study are defined as a set of conscious selective priorities, inherent in the mind, which regulate a person’s attitude to reality, life, choice of profession, purposeful actions to achieve the goal. They are related to the intentionality of the individual as his/her psychological sphere. Intentionality is conditioned by the processes of consciousness, however, there may be an unconscious layer of mental states. This layer is aimed at motives, needs, desires, which forms value intentions during reflection and transition of unconscious states into consciousness. This pattern is manifested because intentionality is the ability of the mind to imagine, represent actions, be aware of its results in the dimensions of their desires and meaningful purpose.

Value intentions are considered in the context of implementation of the humanitarian paradigm requirements in the future art teachers professional training. Value intentions in performing creative activity are coordinated on the process of artistic expression and self-realization. In this dimension, they become the subject of research and selection of effective methods of their formation by teachers. The results of the study on the formation of value intentions and their dynamics in the process of professional training show the possibility of pedagogical influence on their formation through taking

into account clusters of value intentions, covering the desire to understand the values of art and culture; the need to realize personal and creative values; objectification of the value of self-realization in professional activity in the chosen priority type of artistic performance.

Formation of value intentions is based on the principles of student-centeredness, human dimension, cultural conformity and motivation of professional creative self-realization on the basis of self-efficacy and human resource saving. In this context, in their formation become effective such technologies as personalization, personification, interdisciplinary, cross-cultural and acmeological technologies. They allow combining different areas of personality development, including motivational, emotional, cognitive, etc. and in a concentrated form encourage the creative personality to realize professional growth in a certain vector of needs and values.

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