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în ce mod acestea se interpătrund ulterior într-un cerc de extensie semantică, care duce la traversarea tipologiilor ocazionale, cum sunt, de exemplu, locuțiunile adverbiale ca *moderato cantabile*, *adagio con brio*, *fuori tempo* etc., despre care avem intenția să revenim cu o analiză mai detaliată într-un alt studiu.

Această analiză ne permite, de asemenea, să evidențiem strategiile cele mai comune pentru captarea sau atribuirea sensului, un sens exprimabil verbal, caracterului sunetului prin procese metaforice și transferul caracteristicilor de dispoziție de la ascultător la instrumentul producătorului de sunet. Pe de altă parte, examinarea particularităților lexico-semantice ale limbajului muzical în italiană ne permite să concludem că odată cu apariția noilor instrumente și a altor mijloace de exprimare artistică iau naștere și noi forme de desemnare la nivel lingvistic a acestor concepte. Acest fenomen contribuie, fără îndoială, și la îmbogățirea vocabularului limbii italiene.

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OPTIMIZING STUDENTS' COOPERATION WITHIN AN INTERCULTURAL ENVIRONMENT: COMPETENCY DISCOURSE

OPTIMIZAREA INTERACȚIUNII DINTRE STUDENȚI ȘI MEDIUL INTERCULTURAL: DISCURS DE COMPETENȚĂ

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The article provides a competent analysis of the optimization of the cooperation between students and the intercultural environment. In particular, different dynamic subcultural forms of mixed types are described. The author defines the content of the transcultural environment as a macrocultural space, which determines different variants of cultural contexts, and generalizes the directions of forming the students' intercultural competency in the process of studying professional and special disciplines. There are suggested five main models of constructing the content of intercultural education in different countries of the world based on the dialogue of cultures: partial, modular, monosubjective, complex and complementary.

The paper presents the results of the summative assessment of the theoretical and practical aspects of intercultural competency of students of higher artistic educational institutions, which was carried out for over six years at the Borys Grinchenko

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University of Kyiv and the State institution "Ushynsky South-Ukrainian National Pedagogical University". The respondents were Ukrainian and Chinese students of musical specialities.

Keywords: *intercultural environment, competency discourse, students, optimization of cooperation*

În articolul de mai jos se propune o analiză competentă a optimizării interacțiunii dintre studenți și mediul intercultural. Sunt descrise, în special, diferite forme dinamice subculturale de tipuri mixte. Autorul definește conținutul mediului transcultural ca un spațiu macro-cultural, delimitează diverse opțiuni pentru contexte culturale și rezumă direcțiile de formare a competenței interculturale a studenților în procesul studierii disciplinelor profesionale și speciale. Sunt propuse cinci modele de bază pentru formarea conținutului educației interculturale în diferite țări ale lumii pe baza unui dialog cultural: parțial, modular, monosubiectiv, complex și complementar.

Articolul prezintă rezultatele evaluării finale a aspectelor teoretice și practice ale competenței interculturale a studenților instituțiilor de învățământ artistic superior, obținute timp de șase ani la Universitatea „Boris Grinchenko” din Kiev și Instituția de Stat „Universitatea Națională sud-ucraineană de Pedagogie „K.D. Ushinsky”. În calitate de respondenți figurează studenți ucraineni și chinezi ai specialităților muzicale.

Cuvinte-cheie: *mediu intercultural, discurs competent, studenți, optimizare, interacțiune*

Introduction

New times require new approaches to the educational process at high school. In recent years, competence-oriented education has been actively developing in Ukraine. It implements a model that reflects the strategic orientations of the humanistic education paradigm: the focus is on students as subjects of life, a free, holistic personality, focused on spiritual self-development, self-realization, dialogue and assistance in personal and professional growth. Despite the difference between the above concepts of interdisciplinarity as the methodological basis of the new educational paradigm, the following promising scientific positions are common:

- the educational process in higher educational institutions should be considered as a dialogue between the student's personality and the educational space;
- the integrated construct of interdisciplinary has a spiritual potential, which helps to realize the reflection of the optimal options for designing, choosing and harmonizing mutual understanding. All this opens up a considerable resource in overcoming negative tendencies, reaching consensus in the space of modern society;
- in the educational space of a higher educational institution it is expedient to organize a phenomenological type of dialogue/polylogue, in the course of which there is an exchange of values and understanding of the Other. Scientists emphasize the spatial-temporal parameters, the historical-cultural and regional contexts of the educational space, as well as its inclusion in the broad social system, which generates from the standpoint of the dialogic approach of the world many others. The spatial-temporal and human components of the educational space of a higher educational establishment as an open system determine its intercultural features – between generations, professional, ethnic, political, social, racial, gender, etc. In the age of the globalization and informatization of the human community, these properties become an integral attribute of each higher educational institution, thus defining the need to update the goals, content and technologies of modern vocational education.

Literature Review

Philosophical and psychological aspects of the intercultural dialogue and mutual understanding, mechanisms of forming a tolerant person are the subject of studies of A. Asmolov, M. Bakhtin, V. Biber, I. Sternin, O. Oleksiuk, H. Olport, S. Heller, R. Wandberget al.

The theoretical and methodological, psychological and pedagogical principles of forming the intercultural competency of a future specialist, his preparation for professional activity in conditions of an ethno-culturally diverse society were studied by such scholars as L. Volyk, Ye. Chyorny, E. Zeier, I. Zymnia, V. Kraievskiy, L. Maikovska, O. Pometun, D. Raven, O. Snihovska, O. Sadokhin, V. Khutmakher, A. Khutorskiy, G. Chen, D. Deardorff, K. Knapp, J. Knight, C. Kramsch, A. Moosmulleretal.

The theoretical analysis of the notion of “intercultural competency” suggests that this phenomenon is considered as a specialist’s professional quality or ability: to internalize foreign cultural and linguistic values, norms, standards of conduct; to succeed in communicating with representatives of other ethnic groups.

Thus, according to O. Snihovska, the intercultural competency of a future specialist in international relations is a professional and personal quality that synthesizes a set of socio-cultural, professional, cultural knowledge, skills of verbal and paraverbal communication, general cultural and culture specific skills, orientation on communication [1 p. 17].

K. Kovrikova also believes that the intercultural competency of the teacher of music education is an integrative socio-professional quality of the personality, manifested in the ability and readiness to create a positive space for the musical and educational interaction of students – representatives of different nationalities and confessions, taking into consideration their cultural and historical peculiarities, spiritual value orientations [2].

Another point of view is presented in the work of O. Sadokhin, where the intercultural competency of the individual is defined as a set of knowledge, skills and abilities common to all participants of communication and necessary to achieve mutual understanding [3].

According to L. Vorotniak, the intercultural competency of masters of higher pedagogical educational institutions is manifested only in conditions of intercultural communication, where communicative competency per se does not ensure its efficiency, because communicants lack knowledge of cultural rules and the technique of their use. That is, full intercultural communication acts as a condition and at the same time as a product of the individual’s intercultural communicative competency functioning [4].

In the study of A. Kostiuchenko, the future teacher’s intercultural competency is a complex personal entity represented by a system of historical and ethnographic, social and political, cultural, linguistic knowledge, skills, abilities, motives of future teachers aimed at mastering a complex of national and universal human cultural values for effective communication with representatives of other ethnic communities both on an every day and professional level [5 p. 31].

The analysis of recent studies and publications has shown that the problem of forming the intercultural competency of students in the institution of higher artistic education has not been sufficiently developed.

The formation of intercultural competence of students

The formation of intercultural competence provides for careful propaedeutic work on the study of subcultural characteristics of the student, in particular, the marginality as inconsistency in the system of the individual’s relations, and the attitude of social ethnic groups to the culture, natural and social environment. This should be taken into account when solving important problems in the design of a competently-oriented educational environment in higher educational institutions.

In the system of culture there are not only subcultures, but also different dynamic subcultural formations of mixed types. They combine in different versions the cultural environment of the social strata and groups of the population not on the basis of socio-demographic affiliation, but on the basis of socio-psychological, ideological, moral-religious and psycho-cultural character. It is about a trans-cultural environment that encompasses the scope of inter-ethnic communication, as if putting together some subcultural spaces for others, mixing and penetrating them. This is the macro-cultural space that defines different variants of cultural contexts (regional, international, worldwide), and which implies intersubjectiveness and universal human ideals.

Subcultural and national-cultural spaces create conditions for the direct manifestation of the social institutions influence – artistic educational institutions, the media, the family, that is, on the formation of the spiritual potential of the individual. This is the very reality and empirical context of the

cultural context, that is, those combinations and connections of separate cultural fields, subcultural and trans-cultural spaces that form a single (visible and observational) whole.

In the ideal case, competence-oriented learning (as a process) is the activation and support of students' professional self-development, the organization of self-directed educational activities, which involves the active inclusion of students in the organization and implementation of this process. The restructuring of relations between the subjects of the educational process also provides the whole educational environment, becoming the subject of responsible choice and self-development. Educational environment means a set of psychological, social and spatial-substantive factors, in which an important role is played by interpersonal relationships and the material provision of the educational process in higher education.

In view of the foregoing, the formation of intercultural competence of students in the higher school educational process can be carried out in two directions. The first direction is focused on the intercultural competence of students in professional disciplines (modular version of the model of the dialogue of cultures). The second – on the development of skills of intercultural interaction in the process of studying special disciplines (monosubjective version of the model of the dialogue of cultures).

Depending on the specific educational situation, the dialogue of cultures in the content of education can be constructed using various methods. The experience of implementing the ideas of intercultural education in different countries allows us to distinguish five basic models of constructing its content on the basis of cultures dialogue: partial, modular, monosubjective, complex and complementary.

The partial model is characterized by the fact that the material reflecting the ideas of intercultural education is included in all topics of the training course in the form of certain facts, ideas, and concepts. The modular variant differs in what the provisions giving cultural characteristics of the individual and the cultural diversity of society are revealed in the content of education by means of separate themes (modules) integrated into a specific training course. In the monosubjective model, the tasks of intercultural education are solved within the framework of an independent course (compulsory or optional). The integrated model is an integrated training course combining material on intercultural education from various educational fields. Within the framework of the complementary model, the dialogue of cultures is realized during extracurricular activities: scientific and practical conferences, evening parties, thematic excursions, hikes, electronic correspondence with peers from foreign countries, various kinds of exhibitions, activities and other events aimed at solving the tasks of intercultural education.

However, no matter how the teacher uses the constructing method of the education content on the basis of the cultures dialogue, it is important that the material offered to the students be aimed, firstly, at providing an adult with an opportunity to fully realize his natural inclinations and abilities, and secondly, to form his humanistic spiritual values and national identity as the basis for productive development, civil society.

The theoretical and practical aspects of students' intercultural competence were studied through empirical research in the K.D. Ushinsky Southh Ukrainian National Pedagogical University (Odessa). A study conducted by E. Rebrova [6 p.138] used the test *Types of ethnic identity* (a modified ethno-cultural variant according to H.U. Soldatova and S.V. Ryzhova). The proposed test [7] is focused on six variants of the ethnic variety and designed to diagnose their manifestation in cases of inter-ethnic tensions. About 300 Ukrainian and Chinese art students took part in the survey. The results showed that the majority of students belong to the type of artistic and cultural ethno-indifference – the ethnicity uncertainty in the field of artistic culture, which indicates that there is no interest in this issue. At the same time, some Chinese students and a small number of Ukrainian students determined their correspondence to the optimal type – positive artistic and cultural ethno-identity. It is expressed in a positive attitude to the artistic and cultural values of its people and other peoples and ethnic groups, which determines artistic tolerance, intercultural competence [6 p. 145].

Research Results

To solve the problem of forming the intercultural students' of artistic specialties competence in Borys Grinchenko Kyiv University, a staged section (2007-2013) was held, in which more than 600 people took part. The objectives of the study were as follows: to identify the assessment of the state of interethnic relations, their dynamics and the activities of educational institutions in this direction; to find out to what extent students are familiar with the peculiarities and traditions of other peoples; to determine what factors affect the nature of intercultural relations; to consider the possibilities of educational institutions to influence the intercultural competence formation. The survey showed that students are interested in the problem of interethnic relations (74.5%), in some respects (intercultural tolerance "transnational empathy", knowledge of artistic traditions of different peoples), future teachers develop their intercultural competence. However, this process is unstable, not achieving high results (21.5%).

During vocational art specialties students training, a system of knowledge, skills and abilities including the abilities: to respect the signs of originality and identity of culture, traditions, beliefs of other ethnic groups; to communicate with representatives of different ethnic groups, to correctly understand people even when having language barriers; to see beyond gestures and facial expressions typical reactions of representatives of certain peoples, their emotional states, to demonstrate empathy and tolerance; to restrain or, conversely, to adequately manifest their own emotional reactions in relation to the representatives of other peoples; to strive to avoid manifestations of aggression, xenophobia, prejudice; to develop skills of rational behaviour in the conflict, skills of negotiating with partners in difficult situations; to adapt to different cultures and act in different social systems [8 p. 45].

The results of the summative assessment of the theoretical and practical aspects of intercultural competency of higher artistic educational institutions' students are oriented towards the creation of conditions that provide the continuity and synthesis of domestic and foreign pedagogical experience, and update the content of education through the dialogue of cultures; provide awareness of the priority role of intercultural communication in the multicultural educational space.

Thus, the strategic goal of intercultural cultural education is the formation of a common European consciousness among students, creating conditions for learning how to respect the representatives of other cultures, and readiness for self-determination in the transcultural world.

Among the intercultural competencies we should note: the ability to take into account the ethnocultural differences of the participants of the educational process; readiness to carry out professional activity, taking into consideration the peculiarities of the social and cultural situation in Ukraine and in the world; the ability to reflect on the ways and results of their professional activities, to provide professional communication and the development of the student's personality in the educational process; readiness to interact with educators and psychologists of an educational institution, etc.

Conclusions

Thus, intercultural competence for specialists of artistic and pedagogical profile is a professional quality that allows the future teacher of music, choreography, artistic culture to be competitive, popular with a specialist in a multicultural educational environment. This is due to the profound knowledge of art, the experience of artistic identification, the formed positive intentions to the spiritual sphere of various ethnic groups, nations and peoples representing certain strata of the region, as well as the polar cultures of the globalization world.

At present, the study on forming the intercultural competency of higher artistic educational institutions' students has shown that the issues to be solved remain those of interethnic relations, intercultural tolerance, knowledge of artistic traditions and the internalization of artistic and cultural values of different peoples in the educational process.

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ARTA CA FENOMEN SOCIO-CULTURAL**ART AS SOCIAL-CULTURAL PHENOMENON****ELEONORA FLOREA¹,**

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Pe fondalul multiplelor manifestări artistice contemporane conștientizăm, că faimoasele creații de artă, de la arhaicele desene paretale în peșterile preistorice până la capodoperele marilor pictori, sculptori și arhitecți ai tuturor timpurilor (ca Fidias și Praxiteles, Rafael și Michelangelo, Leonardo da Vinci și Caravaggio, Bernini și Bramante, Rubens și Rembrandt, Gaudi și Le Corbusier, Picasso și Brâncuși etc.), au constituit cultura spirituală milenară a societății umane.

Cuvinte-cheie: artă, societate, cultură, cultură spirituală, funcție socială

Against the background of the multiple contemporary artistic manifestations we realize that the famous artistic creations, from the first masterpieces of the prehistoric caves to the great painters, sculptors and architects of all time (like Phidias and Praxiteles, Raphael and Michelangelo, Leonardo da Vinci and Caravaggio, Bernini and Bramante, Rubens and Rembrandt, Picasso and Brâncuși etc.) constituted the millenary spiritual culture of the human society.

Keywords: art, society, culture, spiritual culture, social function

Introducere

La intrarea într-un nou mileniu, pe fondalul caleidoscopic al panoramei multiplelor manifestări artistice contemporane, nu putem să nu medităm asupra reperelor fundamentale prezente în cultura spirituală milenară a societății umane de-a lungul existenței sale: de la arhaicele desene paretale în peșterile

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