

Person-Centered Esthetic Education of University Students by Means of Integration of Arts

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Abstract: This study is aimed at solution of topical issue of modern society the necessity of modernization of esthetic education of university students by means of introduction of new scientific approaches. Methodological base is presented with person-centered approach. Scientific researches have been performed by means of introducing scientific methods like hermeneutic method, culture dialogue into education and bringing up university process which are based on study of integration of words and music in examples of national chamber and vocal art. Experimental research on assessment of efficiency of esthetic education in university by means of introducing person-centered approach has been performed at the premises of Philology and Intercultural Communication Institute of KFU. In 2 years, 124 persons have taken part in this experiment. Classes of experimental group on the course “Art of word in music” and several individual performance disciplines were organized with application of person-centered approach through an example of integration of various art forms of word and music. The founder of musical-esthetical education D.B. Kabalevskiy spoke about significant prospects in bringing up future generations by means of study of integrative ties between various art forms with literature while the latter one was assessed by him as the most priority one. Performed study confirmed the necessity to improve the system of esthetic education by means of introducing modern scientific methods, person-centered approach and interactive interrelations between various art forms.

Key words: Esthetic education, person-centered approach, integration of arts, musical culture, efficiency

INTRODUCTION

One of the acute problems of modern educational system’s modernization is introduction of scientific approaches and methods that are directed at education of conscientious attitude of the young generation to lasting values of humanity such as art and beauty. Careful delivery of esthetic values across the generations is the source of secure foundations of human society’s life, defining orientations in establishing and developing new cultures. The role of esthetic education in conditions of modern reality becomes especially, important from the perspective of person’s integration in the process of mastering esthetic expertise into world cultural space.

Leading position among modern tendencies of development of scientific thought in educational sphere currently belongs to the range of methodological approaches among which one may detach person-centered approach as a required stage of rational switch of domestic system of esthetic education from objective approach to subject-oriented one. Theoretical and methodological bases of person-centered

approach in Russia were developed by such scientists as Bondarevskaya (1997) and Serikov (1994).

The essence of person-centered approach lies in its commitment to free creative self-development of a person and considering one’s interests, vocations and needs to be intrinsically valuable. Didactic provision of person-centered approach has been developed by I.S. Yakimanskaya and V.V. Serikov. Let us note out some of their recommendations as for organization of education and bringing-up process:

- Teaching material should be subjectively significant for the student and its digestion, organization of student’s educational activity should take actual level of his development into account
- Systematically encourage pupils to perform intrinsically valuable educational activities which would cover self-education and self-development
- Teaching material should be organized in such way that the pupil would have the right to choose this or that educational tasks
- Special attention should be paid to formation of all educational skills with consideration of personal characteristics and individual abilities of the pupil (Andreev, 1998)

MATERIALS AND METHODS

Realization of these provisions in practical educational and bringing up university process, directed at effective development of students' personality was performed by means of implementing person-centered approach that was a practice-oriented strategy of research. While performing the research, a range of scientific methods was used: theoretical analysis of physiologic, pedagogic, artistic, philosophic, teaching and training literature, methods of scientific cognition; modeling; empirical methods (surveying, overt observation, testing, expert evaluation method; experimental and statistical methods. While performing experimental testing of pedagogical conditions complex hermeneutical method and cultural dialogue methods were used.

History of "personal component" of education in musical pedagogy:

In historical process of formation of person-centered approach a special value belongs to the process of development of "personal component" which is analyzed in this study with reference to musical pedagogy. Let us note that musical and esthetical education plays a discrete role in formation of mature personality which was confirmed many times in studies in this field: "Music is more than other forms of art faced to the emotional sphere of human" (Kamalova *et al.*, 2014).

In the latter half of the 19th century and at the beginning of the 20th century, ideas of free upbringing became especially, popular in domestic and western pedagogy which were presented in works of I. Vinkelman, M. Montessori, R. Steiner, L.N. Tolstoy and others. According to these ideas, pupil has a right to freely express one's individuality and internal mental essence, basing on one's motivation. Similar pedagogical principles may be noted in works dedicated to musical pedagogy in the turn of the 19th and the 20th centuries.

In Soviet pedagogy ideas of free upbringing were leveled down due to ideological reasons. The main pedagogical trend at that time was the aim to form personality in correspondence with given social orientations and attitudes. Ideological policy didn't approve individual and subjective self-expressions. Such tendencies in country's life were to the fullest extent reflected on oeuvre of composers who were dictated to use this or that topics and content of their creative works which were aimed at esthetic education of grass roots.

Attempts of founders of mass musical education to create conditions for live and direct communication of pupils from general secondary schools with art were

neither approved. For example, theoretical and practical studies of objects of musical classes of one of the patriarchs of Russian pianism A.B. Goldenweiser, who defended inclusion of all forms of musical arts into educational program were substituted by approval of subjective approach which reflected "applied" importance of music classes that were renamed to singing lessons. Method of teaching music as a live image-bearing art started forming yet in the 1920s (B.V. Asafyev, N.Ya. Briusova, V.G. Karatygin. B.L. Yavorskiy) was implemented only half a century afterward in pedagogical concept of D.B. Kabalevskiy.

Prevalence of subjective approach since 1930s in Soviet didactics was expressed in specification and standardization of assessment criteria with regards to results of educational process. Theorists of musical education distinctly described knowledge, skills and abilities that prove the level of mastering of musical art.

In theory of performance pedagogy (G.G. Neigauz, L.A. Barenboim, G.M. Kogan, D.D. Blagoy, N.K. Metner, E. Liberman, G.M. Tsypin, S.I. Savshinskiy) such tendencies were expressed in subject matter of works. Thus, researches also pay attention to questions of improvement of musical instruments playing techniques (performance apparatus' training, tempo and rhythm issues, phrasing, dynamics, bowings, expression timbre, etc.) correct understanding of composer's design (understanding and stylistic interpretation of musical expressive means), peculiarities of working with music pieces of various forms and genres (polyphony, large and miniature pieces, etc.), methodical issues (training on different performance stages, selection of training methods, organization of various types of performing activities starting from learning the piece of music to performance at concert platform). In the works not enough attention is paid to psychological and pedagogical questions of upbringing musicians, development of abilities of creative self-expression and personal fulfillment in performance arts.

The problem of detecting uniqueness of pupil's personality has only become a centre of attention of Soviet pedagogic thought starting from 1980s (Sh.A. Amonashvili, B.M. Bim-Bad, O.S. Gazman, V.A. Slastenin, etc.). Growing attention to problems of person's formation in Soviet musical pedagogy of the second half of the 20th century may be noted in G.G. Neigauz's research "About the art of piano playing". Outstanding pedagogue of the 20th century states that a basic role of development of performance technique belongs to work with artistic image which in his opinion is a scale denominator of musician's personality.

The most convincing grounding of the problem of upbringing personality in musical pedagogy was seen in the works of E. Liberman. Contradictions, widely spread in pedagogic practice formation of performing stereotypes, encouraging accurate following musical text and established traditions led to prevalence of academic principles and principles of upbringing musical and performance culture over the tasks of formation of musician's individual personal style. As a rule, performer's membership in this or that school or class with specific teacher may be easily guessed by skilled listener. E. Liberman points at absence of developed and certified methods and technologies of cultural education with regards to freedom and ingenuousness of musical expression.

Within the framework of person-centered education's paradigm, topicality of which in modern educational conditions is grounded by scientific and pedagogical studies, it is theoretically and methodologically important to define key notions. Several researches point at difference in meanings of "subject" and "personality" (B.G. Ananyev, S.L. Rubinstein, A.B. Orlov, A.N. Alekseev). According to V.V. Davydov, the subject that expresses one's individuality, may be called personality when he/she starts express his/herself in creative activity.

Modern researches in musical pedagogy reveal inadequate level of demand on artistic and creative expressions of people in various arts. Berlyanchik (2009), accepting significant role of D.B. Kabalevsky and B.M. Nemenskiy in establishment of musical education notes that applied methods of musical and esthetical education didn't interfused enough to inner layers of mental life of children and teenagers. The researcher notes the necessity of paying more attention to activation of individual, subjective assessments and interpretations, spiritually full understandings which he called interpretations both while perceiving and performing music. Formulations used allow making conclusion about actualization of subjective function in musical pedagogy that approximate this notion to the term "personality" which was formulated within the framework of paradigm of person-centered education.

Thus, studying history of "personal component" in the sphere of musical pedagogy allows detecting relevance with development of this component in the history of general education. Principles of free education, individual approach, acute problems of modern stage of pedagogy's development, studied within the context of history of musical education in the 20th century, reveal common patterns that allow making conclusion regarding appropriateness of usage of general theoretical and methodological base in studies.

Integration of arts: The essence of the term "integration" and its various aspects have been activity studies during the 20th century in the works of G.M. Dobrov, M.S. Kagan, B.M. Kedrov, G.A. Mokhanova, M.G. Chepikov, I.P. Yakovlev. Integration as a leading tendency in development of science was singled out by I.P. Yakovlev. The value of transfer from studying of isolated knowledge by means of discovery of isolated knowledge by means of understanding interrelations between them to presenting them holistically when it is possible to study the object from different sides at the same time was substantiated by B.M. Kedrov. M.G. Chepikov noted that the result of integration which is a synthesis of scientific knowledge is creation of the most favourable conditions for comprehending the innermost secrets of the material world. As per definition of G.A. Monakhova, the term "integration" means the leading form of organization of content on the base of integrity and unity of natural laws, integrity of perception of the world by the subject. Introducing integration of various art forms allows to the full extent reflect peculiarities of artistic and esthetic image as well as to actively influence emotional and intellectual spheres of person simultaneously (Monakhova, 1997).

The subject of the study were various aspects of integration of word and music through the example of classical Tatar national legacy of chamber and vocal art works by R. Yakhin, romances "Yshanam" ("I believe"), "Sinen ochen" ("For you"), "Shakespeare's sonnet No. 109". It should be noted that one of the founders of general musical and esthetical education D.B. Kabalevsky pointed at significant prospects of studying integration of various types of arts, at this he gave literature priority positions, since literature is the art form that reveals close ties with phenomena of the world around. Such musical topics are popular among wide masses of people and D.B. Kabalevsky explained this fact by possibility of activation of associative thinking by means of comparison and juxtaposition of artistic elements which favours more profound perception of esthetical values (Kabalevsky, 1989).

RESULTS AND DISCUSSION

Introduction of scientific methods of hermeneutic and cultural dialogue in the process of esthetic university education: Origin of hermeneutic method that has been widely spread in practice of esthetic education and theory of humanitarian education in the researches of V.I. Andreev, E.I. Isaev, L.P. Samoilov, V.I. Slobodchikov, etc., is related to the art of understanding texts by hermeneutics which was philosophically substantiated in

German philosophy of the 19th century in the works of H-G. Gadamer, W. Dilthey, R. Ingarden, F. Schleiermacher. In modern scientific knowledge hermeneutics means the science dealing with understanding of meaning by its detection and remodeling which is very important in the process of person's formation from a perspective of reflection and mediation that provides transformation of universal human values into personal ones.

Application of hermeneutic method in practice of musical and esthetical education is performed by means of teacher's organization of a range of situations that have name titles like: "Dialogue with text", "Creative understanding", "Translation" that favour activation of subject's experience and personal functions. Thus, during organization of "Translation" case study, the students were offered to recreate musical image of the musical piece with the help of imagination. They had to read poetic text and suggest the choice of musical means that would correspond to that poetic text the best.

After reading poetic text by L. Aituganov "Yshanam" the students described musical image as a bright and dreamy one; they made correct assumptions that music should be slow, melodic and heartfelt. Analysis of poetic text of A. Yerikeev "Sinan Ochen" also allowed students make conclusions that correspond to R. Yakhin's music. Students almost unanimously mentioned quick tempo, contrast dynamics, broad wavelike contours that reflect excitement of poetic speech. This situation allowed activate "self-actualization" function, that lies in person's need in recognition of one's image of "self" by the others by means of creative activity.

Method of culture dialogue was used through the example of one of the most "academically classical" romances "Shakespeare's sonnet No. 109", since almost all chamber-vocal legacy of the composer was written on texts of Tatar poets. Romance combined two contrast cultures: English aristocrats of Shakespeare's times and elements of Tatar national culture.

Selection of study method was determined by the subject of research. One should note a range of works made by contemporary researchers which point at its topicality which is determined by the process of formation of world cultural space: "Modern social reality becomes increasingly multicultural space where varied theoretical and practical dialogues related to understanding and recognition of differences, multiplicity and richness of cultural and social life, rights, freedoms of citizens, non-violence, religious tolerance, dialogue of cultures intersect" (Valiahmetova *et al.*, 2014).

The concept of culture dialogue was interpreted in correspondence with concepts of Bibler (1989) and Bakhtin (1979) which represent collision of different

viewpoints with the aim of development of idea and cognition of knowledge in the process of dialogic interaction on the level of cultural determinants. "They added emphasis on dialogic relationship as a definition in the works of fiction having obtained further development in the theory of dialogic conceptions" (Karkina *et al.*, 2014). This method was developed in pedagogy by A.K. Abramyan, L.A. Bakhteeva.

Tatar national coloration brings new shades into Shakespeare's text. Musical means created an image of sincere and true expression of feeling, bewinged with a dream about future happiness and joy. Natural character of emotional expression overcomes some reservation of poetic image, reflecting characteristic features of national traditions like heartfelt lyricism, subtle depiction of feelings and abundance of emotional hues of emotion. Collision of two different cultures within one art work leads to recognition of dialectical nature of human which is able to demonstrate deep feelings in some conditions or otherwise hide the using the mechanisms of self-defense.

With the help of cultural dialogues method personal functions of students were activated such as: "provision of spiritual level of existence" which is expressed in pupils' esthetic assessment of philosophic and esthetic ideals; collisions, observance of hidden contradictions between the means of artistic expression which may have specific semantic meaning; orientations that mean building personal world outlook and individual viewpoints (Serikov, 1994).

Experimental work on assessment of efficiency of person-person-centered esthetic education by means of integration of arts: Experimental research was performed in two stages. On the first stage criteria of expert assessments were developed; diagnostics of initial levels of esthetic education of university students was performed. The second forming stage included realization of pedagogical model of person-centered esthetic education. The third control stage was organized to diagnose the level of formedness of university students, theoretical generalization of experiment's results and introduction of obtained results into educational and upbringing practice.

For assessment of efficiency we have determined indices of formedness of esthetic educational level: manifestation degree of need in perception of art works and also esthetic categories in phenomena of surrounding reality; presence of knowledge about esthetic principles and understanding of objective laws of music and word's integration in musical pieces, ability to operate them in the process of esthetic perception; ability to express

empathy; ability to detect esthetical values in phenomena of surrounding world and to cognate their significance; persuasiveness of artistic design in performing arts; flexibility of imagination, active associative thinking while perceiving esthetic categories in art and phenomena of the world outside. Based on abovementioned indices, we have provided characteristics for each of the five levels of readiness of esthetic education.

Study of dynamics of data, obtained in the course of experiment, allowed us detect their excession in test group in comparison to control one at control stage of experiment per all diagnosed components. Based on the dynamics' analysis performed, we have made a conclusion which proves that it is efficient to apply person-centered esthetic education of university students by means of integration of new scientific methods and basing on integration of various art forms.

Summary: Basing on the abovementioned, we performed we have made a conclusion which proves that it is efficient to apply person-centered esthetic education as well as scientific methods like hermeneutic one and method of culture dialogue. Performed study has also proved the necessity of improvement of esthetic education methods by means of introduction of integrative interrelations of various art forms into educational and upbringing process in higher educational establishments.

CONCLUSION

Performed study has proved the necessity of improvement of esthetic education methods by means of introduction of new approaches and methods. We have also proved the presence of untapped pedagogical capacity with regards to integration of various art types which allow substantially widen esthetical apprehension of students. Efficiency of the study performed was confirmed in the process of experimental testing. Perspective direction of further researches in the sphere of esthetic university education was defined; new means of education, based on integration of art forms have been developed; there has been created a system of esthetic education "school university career development system" which is based on continuation and realization of ideas of lifelong education.

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