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## **TRANSDISCIPLINARITY IN THE REALIZATION OF ART’S SPIRITUAL POTENTIAL**

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**Abstract.** *The article deals with conceptual approaches to the realization of art’s spiritual potential. It dwells upon the efficiency of the transdisciplinary approach in the conditions of refusal from the linear progress conception and the need for a new look at art’s spiritual potential.*

**Keywords:** *Transdisciplinarity, art’s spiritual potential, art.*

**Introduction.** The influence of art on the spiritual development of personality is a metaproblem of modern science, which involves the use and rethinking of theoretical provisions of many scientific disciplines. It is quite obvious that in

modern conditions of the refusal from the linear progress conception and its corresponding classical philosophical interpretations, the scientific and pedagogical community is becoming more and more aware of the need for a new look at the educational potential of art. This raises a number of problems that require careful research in art studies, social psychology, sociology, cultural studies, aesthetics, etc. What unites these branches of scientific knowledge is the fact that they investigate complex systems, whose existence laws are being explained by the nonlinear ontology and its transdisciplinary direction – synergetics. By revealing the systemicity and dynamics of the surrounding world, leading to the vision of its universal uniting, synergetics can become the conceptual basis for the study of the phenomenon of art on the basis of the diverse scientific knowledge integration.

**Analysis of recent publications.** The ability of art to self-organization and inner transformation is clearly manifested in the analysis of changes in historical conditions, during which the system of art, which had developed in the previous era, to a greater or lesser extent demonstrates inability to cover the new social and spiritual situations with old means. The real discovery in this context can be considered the epochal typology of cultures and art, presented in the conception of the American sociologist P. Sorokin [3]. The author argues that fine arts is the most sensitive mirror that reflects society and culture, therefore, fine arts will always be the same as culture and society are. The common integral model of P. Sorokin [3] implies that each of the three main cultures (ideational, idealistic, and sensual) has its own form of fine arts, whose main features follow the main reference of each system of culture. The system of artistic consciousness, thus, is formed in accordance with the process of cultural mastery of reality, with the progressive development of human culture. The systematic analysis of art has been reflected in modern scientific literature in the conceptions of B. Karakulov, E. Soroko, N. Yastrebova et al. According to N. Yastrebova [5], the main features of systemicity are concentrated in certain provisions. Thus, art: a) is an integral complex set of interrelated elements; b) forms a special unity with the environment (reality); c) represents a level of a higher order system (human community); d) its individual elements may act as lower order systems (sign, symbol, natural language, musical system, image association, individual artistic image, style, artistic method), etc.

Analyzing the logics of the activity of such a complex high level open system as art, N. Yastrebova argues that this internal activity is supported by the personal and social levels of processes, due to the interconnection of collective spiritual entities of a larger scale.

**The aim** of the paper is to reveal the spiritual potential of art on the principles of transdisciplinary approach.

**The methodology of the study** is based on the general theoretical and methodological provisions of philosophy, psychology and pedagogy concerning

transdisciplinarity as a factor of the effectiveness of the art's spiritual potential realization. To achieve the aim set the methods of theoretical and empirical research (analysis of scientific literature, synthesis, systematization, generalization) were employed.

**Results and discussion.** The general theory of systems introduces environmental factors and internal goal as the main mechanisms of self-organization. The reality in such a process appears not only as an image, but as a problem structure, the correlation of forces, connected in a single problem knot. The problem situation of art is always a problem situation (man – the world), in which human's spiritual nature creates divisions and disjunction, and the person is in the darkness of contradictions. Art processes and transforms this problem situation in a rather invariant manner. In the most complex contradictions and clashes of forces that are recorded in the information model and come from the outside, in any contradiction between man and the world art always seeks such reserves that would in some way develop, sharpen and at the same time counterbalance, balance the acuteness and tension of the situation. Art always seeks an internal outlet for man, spiritual resistance in the struggle against the contradictions of the environment. The spiritual support in this context is a concrete value orientation in the modern world, the search in the epochal contradictions for such (each time different) a relation of forces, which affirms the value of “we” in its contradictory unity with “they”.

Of great importance in this context is the conceptual position of N. Yastrebova [5], that the combination of the structure of the art's external goal and the structure of the social and psychological problem situation of the “environment” becomes a leading link for art existence. In the author's opinion, the “stocks” of human communities' emotional energy, embodied in ideals, are peculiar potentials that were formed during mass movements of history and culture. N. Yastrebova defines the internal goal of art as a “functional invariant of the system”, which is the driving force behind the evolution of art. From this angle, the idea of global evolutionism of the unity of the world development process, assuming the existence of invariant characteristics, evolutionary processes of various types, becomes of particular importance. Consequently, N. Yastrebova concludes that the possibilities of art, its internal goals are to find, allocate and deploy new types of content problem relations between a person (as a social richness of “we”) and reality (in all its dimensions). In general, such a conclusion by the author is a definition of the sociological aspect of art's spiritual potential.

Herewith, attention should be paid to the conceptual provisions that make our problem of particular interest: 1) the spiritual evolution of society is always connected with art, with the historically developing ability of people to see and hear the reality. Art actively cultivates the ability to streamline, to harmoniously organize the phenomena of the surrounding reality; 2) real spiritual potencies

and social opportunities of the human community are reflected and fixed by the aesthetic ideals that are a generic creature and belong to the social phenomena of spiritual contours. The ideal spiritually consolidates and expresses those social and cultural senses of human existence, that can be objectified and presented as a desirable state, the means of achieving it may not yet be completely determined; 3) transformation of the forms of social environment into a fact of art, into new types and levels of artistic synthesis and cognition of reality occurs as an active overcoming, as the solution of problem contradictions. The world for art is not a picture for the “similar” reproduction, but a controversial problem, the need for its solution. Transformation of the contradiction, its spiritual overcoming and development take place as a result of finding new connections between the elements due to the discovery of a new sense (value) structure of the phenomenon; 4) art allows fixing the change of value strategies of artistic consciousness as a unique progressive, historical, naturally evolving social and spiritual process. The development of art shows how the complexity and dynamics of the artistic development structures is gradually growing, how the content-richness of beauty’s organizing capacity is increasing.

In this regard, psychological science has a unique opportunity to study the social problems of its science in relation to socially comprehensible, evaluated, reproduced artistic activity. Art, according to H. Tarasov [4], turns into social creativity when it creates a person: creates an ideal of a moral and harmonious person, shows their new possibilities and abilities, opens previously hidden properties, generates new senses and values, puts the person in worldview situations of a generalized attitude to life and to themselves.

The peculiarity of each form of artistic activity is that it reveals its aesthetic function only under the conditions of interaction between the artist and the public, who perceives his creation in the course of communication. Artistic communication can appear as communication between the artist and a large mass of people.

Communicativeness of today’s art has become a kind of system-forming line around which all the global problems of artistic creativity, social and psychological situation of environment converge. That is why the psychology of art now faces not so much a particular problem of the artist’s personality, but the general problem of socially significant qualities of artistic activity, a special problem of socially important artistic abilities. The peculiarity of artistic communication, which generates and necessitates the creation of new scales of activity’s social assessments, sets for the psychology of art a research task that has a general psychological significance. This research task is, first of all, to deeply analyze the nature of the artistic effect on social and psychological positions (psychological origins of this problem are laid down in the works of K. Abulkhanova-Slavskaya, O. Nykyforova, S. Rubinstein, B. Teplov).

In the context of the nonlinear ontology, special attention should be given to the provisions of M. Bakhtin [1] about the existence of the world of art. In terms of content, the work of art is the stopping of human existence, which acquires herewith the quality of superexistence and seems to forget about its origin and its nature. Consideration of the existence of an aesthetic person, their attitude to other people and the world, their dissimilarity with a person, ethical and theoretical, allows M. Bakhtin to outline the boundaries of aesthetic activity and art in which it is embodied in the purest and most complete form.

One of the leading trends in the development of artistic education in the new millennium is integration of various modernization processes. The key problem of our time, and hence the main issue of the theory and practice of artistic education, is the relation of common human values and person's life reality.

In our opinion, the strategic task of the pedagogy of art is to realize the need for always remembering eternity and higher spiritual reality. Moreover, this is necessary because, according to G. Shcherbakova [s], the search for common invariants of worldview complexes is becoming one of the most important directions of modernizing the content of artistic education. The context of mastering the value space of artistic education potentially involves the search for integrated knowledge, which is based on the use of non-classical approaches in the classical structure of the scientific knowledge. In this respect, the possibility of the existence of "pure" non-humanitarian knowledge, based on laws similar to the laws of classical natural science, is increasingly questioned.

As it is known, the cult of the experimental and theoretical nature study of the twentieth century was the prerequisite for an increase in the society rationalization and nihilistic ideas, since it gave rise to hopes for the creation of sciences, which completely excluded the value-based approach. Along with this another opportunity arose: construction of scientific knowledge by including a value-based approach with its simultaneous, more profound rational comprehension. Realization of the latter characterizes a number of directions of the scientific cognition methodology, and, first of all, Neo-Kantianism of the Baden school. The significance of the value-based attitude, accentuated by this direction, must be taken into account in light of the tragic experience of nihilist denial of eternal values. From our point of view, the value-based approach should be considered one of the variants of solving the problem of substantiation of humanitarian and natural knowledge integration. We understand the value-based approach as recognition of the ideal and absolute, which a person puts above himself and over himself. Denial of values means denial of humanity, that is why any science about man must determine its attitude to values.

**Conclusions.** The above positions enable us to analyze art as an open self-organizing system. A man in art multiplies the existence of beauty in the world, gaining space in chaos. The discovery and use by a person of the organization

laws in nature in their artistic activity contributes to closer connection of man with the world, testifies the need for their mutual parallel development (not the confrontation of man with the nature, but equal participation in understanding of the laid in it potential of movement towards beauty). Proceeding from the fact that any process of self-organization is capable of realizing only those potential opportunities that the Nature possesses, it can be assumed that the basis of the artistic language organization is on those principles of natural self-organization that condition the appearance of objects which are regarded as beautiful.

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**COMPONENTS OF THE FORMATION OF PROFESSIONAL  
COMPETENCE OF THE SPECIALIST IN PHYSICAL EDUCATION**

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**Abstract.** *Principles of pedagogical competence and professional activity of P.E. teacher are considered in an offer article, the essence of P.E of students of agrarian universities are exposed. The features of forming of the methodical system of P.E of students-agrarians, and also features of development of pedagogical competence of P.E. teachers in the system of methodical work were reflected in the system of methodical work.*

**Keywords:** *methodical work, professional competence, physical education, pedagogical competence, methodological competence, agricultural universities.*