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ARTISTIC AND CREATIVE POLYLOGUE AT PERFORMANCE ACTIVITY OF CHOREOGRAPHY, MUSIC AND DRAMATIC ART TEACHERS

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Abstract. *The paper deals with the questions of professional training of artistic disciplines teachers that relate to the time-space type: music, choreography, dramatic art. Artistic and performance training of students as a professional quality that allows using various artistic and expressive means in the art of interpretation of images is under investigation. Polylogue acts as artistic and performing means. The analysis of scientific sources on these issues is performed, methodological database of the application of this polylogue is specified and based on it. The methodology is presented by cultural, polymodal, communicative, artistic, mental, hermeneutic, symbolic and semantic approaches.*

Artistic and performance polylogue is the technology of educational process, which is characterized by purposeful usage of polyartistic educational environment and and implementation of discussion and demonstration of alternative means of artistic means of expression or art synthesis as compensatory resource for better disclosure, understanding the meaning and interpretation the images of works of art. The purpose of this technology is the presentation of a literary text as a means of eliminating culturological, humanitarian idea, the problem, solution of which may be gained by various artistic and expressive means. The technology is implemented by stages: from the definition of artistic idea of the text and specifying it in the cultural context of the time (style, epoch and their artistic and mental values), to the creation of a new idea of revealing the image through art synthesis and due to the use of compensatory artistic and performing means.

The technology of artistic and creative polylogue is based on the reflection of mental processes that occur in modern forms of creative activity of students-performers, dancers and musicians; it allows consciously or intuitively and spontaneously apply artistic and language means of different art forms for creation of a composition to reveal the artistic image.

Keywords: *art communication, fiction, dialogue, polylogue, artistic and creative polylogue, art synthesis, the language of art.*

Introduction. Artistic and creative performing process is the dominant of a professional training of artistic disciplines' teachers, music and choreography in particular. We mean time (music) and time-and-spatial (choreography, theater, etc.) arts. Meanwhile, the practice of artistic and aesthetic training and students upbringing often confirms the relevance of application of educational potential of synthesis of art. This practice is a characteristic of the present, but it has ancient roots: ancient art appeared as a synthetic phenomenon, a conglomerate of unity of various linguistic and expressive abilities of a person. Contemporary art synthesis is important not only as a search for a new artistic method that allows to execute the disclosure of individual and creative image and original idea, but also as being more effective in the context of artistic and creative development of the youth. Every art form has its own features and creative potential of impact on the individual. Strengthening of the means of expressiveness through their combination can optimize the impact on artistic and creative development of personality. However, this technology requires ateacher's fluency in both professional art form, its language and means, and artistic and expressive opportunities of other types to create of art synthesis in revealing an image.

The problem is that organizational and methodical system of formation of qualified, professionally-competent teacher of art disciplines, such as music, choreography, or musical directors of educational activities, does not solve the task of preparation of various types of art in performing activities. The curriculum provides an integrated part of the art culture as a methodological basis of professional competence of art disciplines' teacher. Meanwhile, the use of various artistic and linguistic resources in the performing process is not a purposeful task of higher art education.

To some extent, this contradiction can be removed by the artistic and creative polylogue technology during performing training of students of various art profile: musicians, choreographers, directors of theater and music events.

Short review of related publications. There are several approaches in scientific literature which can be referred to as performing art methodology. For example, the *cultural approach* covers the problems of art culture of personality, which is formed under the influence of the dominant values and principles of art culture of a particular community (M. Kahan, O. Kostiuk, A. Sokhor, Yu.I. Fekht-Babushkin, O. Shevniuk) which affects the quality of performance process in the field of music (O. Rudnytska, R. A. Telcharova, O. Scholokova), affects the quality of performance culture of a teacher (L. Huseynova, N. Zgurska, O. Scherbinina, A. Mykhaliuk). *Hermeneutic approach* improves the efficiency of image interpretation of the work during the performance through the reflection of its artistic sense (D. Lisun, O. Oleksyuk, G. Padalka). *Polymodal approach* covers the issues of intensifying of all types of feelings, all forms of artistic and creative idea that encourages the development of artistic and imaginative thinking and promotes its more

expressive reproduction. (Bai Bin, Liu Tsiantsian, Lu Chen, etc.). *The communicative approach* in terms of performance process is based on the theory of dialogue (M. Bakhtin, M. Buber, M. Kahan, Yu. Lotman), on which a theory of art communication, semantics of art and understanding its artistic and linguistic attributes is built (V. Medushevsky, A. Sokhor, O. Sokol, S. Shyp, B. Yavorsky). Modern scholars actively use these approaches in the search for the methodical resources of optimization of understanding of fiction texts and reproduction of the images during the performance and teaching processes. This applies not only theatrical performance or choreography, acting, literary, but even the music one: vocal, piano. Through the category of art scientists are trying to reveal the semantic idea, their understanding and interpretation of the work (O. Oleksiuk, O. Scholokova); the art of performance in music is seen as a stepping stone to performance skill of a musician. The artistry is understood as an art synthesis, and as the highest level of art, including performing one (O. Markova, O. Rebrova). In this way the implementation of the art synthesis becomes the method of stimulating the artistic imagination and of high quality reproduction of the image (Bai Bin, Chzhang Yanfen). Meanwhile, scientists point out the dialogic character of the process, because the dialogue in the art can be both direct and indirect (O. Bochkariova, L. Vasylenko-Skupa). Dialogue, even polylogue, involves understanding of the others, but they (others) can unburden themselves by other means of artistic expressiveness. So, this raises the issue of art polylogue as a process of understanding of artistic and foreign stataments (Ye. Basin, Yu. Lotman, L. Mosol, O. Samoylenko, B. Yusov).

The aim of the article is to substantiate artistic and performing polylogue as the technology of professional formation of the future music, choreography, dramatic art teachers, who are studying in the joint polyartistic educational environment.

Materials and methods. In the broadest sense of meaning polylogue is a conversation of three or more individuals who have different points of view or different types of statement of some issues being discussed. Meanwhile, the purpose of the dialogue / polylogue is still to reach understanding,to remove contradictions, to find common ground or common benchmarks, values, etc. In art, the concept of dialogue / polylogue is observed in the context of perception and interpretation of the image. Any communicative act is carried out by the language attributes involved in the process of perception the information or its provision. The language of art has its own sign and symbolic system that allows to perceive and understand the artistic meanings and images. Yu. Lotman, M. Kagan, S. Rappaport and others investigate this issue in their works.

Symbolic and sign system of the language of art allows to realize the "dialogue of cultures" in time and space. Perceiving and understanding the elements of artistic language, the listener, the viewer imagines and feels the mood, emotions which are reflected in the work of past times as symbols of the era and style. There is a certain artistic and mental content of the elements of

the language of art that may be common to time-space types (music, choreography, theater). Among them, the most significant is the intonation. Intonation refers to the artistic and mental attributes of the language of art, because it allows to understand or to feel spontaneously the expression, mood, the main emotion of the statement, also, it allows to feel ethnicity and coloration of the information provided. As G. Poberezhna and T. Scherytsa state, musical intonation is the foundation of any musical art: composer's art, performance and even creative perception of the work of music. By means of intonation, which is matched and compared with speech intonation, art, according to the scientists, undergoes its complex artistic features, including characteristic, emotional, logical-semantic, syntactic, genre and situational ones. They provide the process of communication [6, p. 26].

Communicative sphere of art is mainly seen in the philosophical and aesthetic aspects. For example, Ye. Basin states that these aspects are now updated in connection with the active communicative role of culture in general. Culturological principles of art strengthens understanding of symbolic and sign system of art as the basis of art communication. In particular, Ye. Basin states that "the meaning in art is represented by using different types of signs – natural (symptoms, features) and artificial [1]. The latter ones are divided into imitative (figurative), which is a way of representation in the art of image-copies through symbols, allegories, metaphors, personification, emblems, etc; and conventional (arbitrary), within which the "conditional" (random) mark is mostly a word. Therefore the problem of "language (speech) and art" refers to the communicative one, the author says. In addition, Ye. Basin speaks about the third aspect – the analysis of art, which he also represents as a language [1].

Yu. Lotman investigated the dialectic of the development of the art of language in the context of time-spatial art communication. In particular, he highlighted culturological paradigm of communication through the prism of language attribute; considering this, he stated that: culture creates new messages with the help of new languages; culture is oriented at least on two languages, for example, verbal and figurative ones; communication is the translation of the language of my "I" by the language of your "you", that is the languages of the participants are not identical, but they only cross; no "monologue" structure can create a fundamentally new message, because it is not thinking, which only dialogic (bilingual at least) structure can be; the memory of culture is the mechanism of active modeling of the new which is turned to the past. [3]

Art communication is designated as artistic one. Art communication, according to O. Rudnytska, is a mandatory attribute of perception of art, including music. The conversion of sensory information into images of consciousness is only the first necessary step to move to the next stage of understanding the work, establishing conceptual links of its content as associations of higher order, displays of creativity, imagination, temperament, which are melted into a complex synthesis of subjective impressions from art

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based on ideas, ideals, tastes, philosophical ideas, that is all spiritual and practical human experience, the scholar explained [8].

There are many different communication systems that directly or indirectly can be applied in artistic and pedagogical process. In this regard we should recall the models of Shannon-Weaver, Nyukom, I. Yakobson, Yu. Lotman (symbolic model); Zh. Lokan, R. Wart (mythological model), P. Bourdieu (sociological model), P. Grice (pragmatic), P. Yershov (theatrical model), M. Yevreinov (theatrical), O. Piatigorsky (text model), G. Shpet (hermeneutic model). Among these conceptual models of communication there are some of them which are corresponded with art. For example, the concept of sign model of I. Yakobson and M. Lotman directly leads us to understanding encoded in symbols and signs of the language of art, the artistic information [4]. The concept of G. Shpet directly addresses the problem of interpretation, because he deeply ascertains the philosophy of interpretation of texts, inserting to the process of communication the following participants: "a word", "a context" and "individual", pointed out the problem of understanding as being a central one in the epistemology of humanities, which later entered the pedagogy of art. [4]

According to the scientists, the structure of dialogue or polylogue is modeled best of all in music. For example, discussing the process of modeling the musically-communicative situations, O. Loban writes that musical communication is a complex system, which can be divided into separate cycles: – musical activity as a kind of professional aesthetic activity, during which the imagination transforms life experience, first into "non-music" complete image (emotional and aesthetic experience), develops it, fills with movement, and then converts it into the material of art; – work of music as a specific product of aesthetic activity, being subjectivised and personified in the art. It incorporates the author's individuality integrally, "through the dialogue of different media of the artist's subjectivity " (M. S. Kahan), that is why most of the works of various arts is a model of communication, dialogue and even polylogue; – musical performance as an associate creative work, for "musical text becomes music when it is revived by a singer; – musical perception as an artistic communication in which the participants are not equal, because the listener is free to choose the interlocutor and is free in finishing the "conversation" [2].

Thus, making assumptions about the efficiency of the technology of artistic and creative polylogue in training teachers of art disciplines, which are characterized by performance process that unfolds over time to the listener, viewer, we draw attention to two significant factors: a special status of artistic and communicative nature of music (expansion of music, as M. Kahan defines it); objectively established polyartistic learning environment in pedagogical universities.

The system of training music, choreography teachers, directors of musical and educational events (musical and theatre performances) at the universities of Ukraine is known to provide joint training in humanitarian disciplines, as well as specialized courses, curricula of which don't provide

artistic and performance process. The use of performance process is possible by the implementation into practical classes case-projects based on the establishing of mini groups and the application of participations during the implementations of the projects during the lessons. That is, during the presentation of their project group members attract in a discussion or improvisational way the members of other groups. The purpose of this technology is the presentation of a literary text as a means of revealing a cultural and humanitarian idea, the problem, the solution of which may be achieved by various artistic and expressive abilities that students show during the process of performance.

Practice shows that students of choreography and directors are more ready for art synthesis. This is due to the specific of the art forms. Choreography – the art of dance is closely connected with music. Sometimes dance reproduces not only rhythmic movement of music, as it is envisaged by rhythm, but also the intonation. Dance composition matches the musical form, dramatic art of revealing the musical image. At the climax of its development choreographers use different types of hops (battement), active movements, which together with the musical intonation convey the expression of climax. Also the choreographers incorporate acting, arts and crafts by means opf creating sets, costumes. During the composition and dance staging these compensatory means of artistic expressiveness do not occur in the students by themselves, they are the consequence of a certain art competence, which is formed in some subjects deliberately and also due to polyartistic learning environment indirectly. Similarly art competence is formed by the students who are studying to become directors of musical and educational events. Theatre is the art that artistically develops the reality through the action, which the actors perform in front of viewers: the effect of "live action", the presence of real people on stage with all their properties and characteristics, is extremely high, that is why the theater captures people so that there is a number of so called "theater-lovers" who can not imagine their life without theater (V. Petrushenko). The students of this specialization should have certain skills: power of observation, attention, skill to select and summarize life experience, the skill to have developed memory, possession of expressive means (articulation, intonation variety, mimicry, plastic, gesture) [5].

During our experimental work, we relied on two factors: the polyartistic learning environment in the process of teaching art culture, the history of Ukrainian culture, analysis of musical and artistic works, etc., in the forms of extracurricular activities and also the factor of generalized mission of music. Firstly, all students master playing the musical instrument, secondly, even the students of choreography learn the basics of music theory, which allows them more efficiently use the musical art during performance and compositional process [7].

Imlementing the technology of artistic and performance polylogue, we took into account the specificity of the arts, which was presented by the students of the respective professions and specializations. This technology provided a

certain phasing: stage 1 – the definition of artistic idea of the work and its specification in the context of cultural time slice (style, era and their artistic and mental values); stage 2 –identifying the main means of the language of art, which serves the basic idea of a literary text; stage 3 –the search of a similar literary text in a different form of art, or in the same art form but in another epoch; stage 4 – discussion and debate on the benefits of alternative revealing of the artistic image; stage 5 – the creation of a new idea of revealing the image through the art synthesis and due to the use of compensatory art and performance means.

Results. Artistic and performance polylogue is the technology of learning process of training future teachers of art disciplines of time-space type, which is characterized by purposeful usage of polyartistic learning environment and implementation of discussion and demonstration of alternative means of artistic expressiveness or art synthesis as a compensatory resource for better revealing, understanding and interpretation of meaning of the images of works of art. Methodology of such technology is cultural, polymodal, communicative, artistic and mental, hermeneutic, symbolic and semantic approaches.

Technology of artistic and creative polylogue is based on the reflection of mental processes that occur in modern forms of creative activity of students-performers, dancers and musicians, allowing intentionally or spontaneously and intuitively apply artistic and language means of different art forms to create composition or interpretation-representation to reveal the artistic image of the work. The technology has different stages: from the definition of artistic idea of the work and its specification in the cultural context of the time slice, to creation of a new idea of revealing of artistic image through art synthesis and due to the use of compensatory art and performance means.

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HEBREW SEMANTIC ANALYSIS USAGE IN THE FUTURE TEACHERS' ETHNOPEDAGOGICAL TRAINING
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Abstract. *The article depicts the possibilities of Hebrew semantic analysis usage in the future teachers' ethnopedagogical training. In particular, the paper reveals the core of the ethnopedagogical approach to the culture of health formation on the basis of moral and spiritual values. Besides, the method of Hebrew semantic analysis that can help to penetrate deeply into what the things really are, to trace the cause-and-effect relations between the objects of the physical world.*
Key words: *Hebrew, semantic analysis, ethnopedagogics, culture of health.*

The era of globalization where the world loses its boundaries, requires new vision and understanding of the nature of things. The humanization of professional pedagogical training reflects the tendency of the national identity regeneration, therefore the problem of national consciousness becomes a topical subject. One of the ways of this problem solution is, according to G. N. Volkov, ethnopedagogization of the future teachers' professional training [4]. The effectiveness of the ethnopedagogical education depends on the contents, correspondence of the aim and methods, the requirements that the future teachers have to meet. Their professional training should be aimed at national consciousness development, understanding of the place and the role of the language in the person's cultural competence formation. In this view we suggest