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SEMIOLOGICAL APPROACH TO THE TRAINING OF FUTURE TEACHERS OF MUSIC AND CHOREOGRAPHY

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Abstract. *The article defines the essence and the main features of the semiological approach in pedagogy of art. Two tiers of semiosis in art education were identified: a) tier of the verbal language means and b) tier of symbolic means of the studied art. The main conditions of semiological approach realization in the process of music and choreography teachers training were established, in particular: a) the adoption of the artistic signs typological difference principles, b) the awareness of the special qualities of their form (semi-transparency, emotional connotation etc.). The article proves the importance and reasonability for future music and choreography teachers to be acquainted with semiological approach during their higher pedagogical education in order to implement it in their teaching activity.*

Keywords: *semiotics, sign, semiological approach, language arts, pedagogy of art, music, choreography.*

The conditions and ways of human being are rapidly changing nowadays and they influence the education and pedagogical science greatly. That is why searching for new approaches, methods and forms of teaching becomes a challenge. This tendency shows itself vividly in the field of pedagogical education, which is the most capable to apprehend of new scientific ideas creatively.

It is extremely important for the contemporary art teacher to be aware of the methodology of the modern humanities, to assimilate their approaches in the study and explanation of art. Among the new approaches, developed in the second half of the twentieth century, we should mention such as probabilistic

and statistical, informational, experimental psychological, hermeneutic, synergetic approaches. Semiological approach also belongs to these new methods in art study.

Semiological approach emerged at the beginning of the last century in the logical, mathematical and linguistic disciplines (in the works of Charles Peirce, Charles W. Morris, Aleksandr Potebnya, Ferdinand de Saussure, Noam Chomsky, and others). It quickly discovered the features of universality and penetrated into the sphere of human knowledge, including the art history and theory.

The first period when the musicologists and other art scientists were fascinated by "semiotics" (as this branch of science was often called in the 70s) was fruitful, though short. The spread of semiology of art in the East Europe (especially in the USSR) was prevented by the strong opposition of the "realistic aesthetics", as well as by the competition with other new methods of art theory (mostly – modeling and information approach). It can be noted that the pedagogy of art almost did not react to the first experiments in art semiology, although the concepts of „sign“, „meaning“, „text“, „language“ etc. were implicitly contained in almost every reputable pedagogical concept: from Plato and Jan Comenius to adherents of American "neuro-linguistic programming" or soviet "school of cooperation". Even well-known pedagogical principle of „supporting sign“ ("opornyiy signal"), advanced by the teacher-innovator Viktor Shatalov in the 70-80-ies, didn't receive the proper development from the standpoint of general theory of signs despite its openly semiotic perception.

We can notice that the second wave of interest in the methodological arsenal of semiology has recently increased in Ukraine and other countries of the former Soviet Union. And this time not only in art criticism but also in art pedagogy. The known pedagogical work carried out mainly in the genre of the thesis (E. Berdichevsky, O. Bryksin A. Veryaeva, T. Dimitrenko, E. Kurolenko, IV Mezentsev Salmina N., Fomin, A. Chernysheva, D. Chigareva, LA Shevchuk Yaresko K. et al.). All authors state the obvious fact that pedagogical influence is based on the symbolic means of communication, and first of all on the means of verbal language.

The recognition of this fact enables the authors to review the main concepts and statements of the classical semiology and to consider the sign means of the pedagogical process on their different forms, senses, effects etc. Sometimes this can result only in teaching the common notions and statements in pedagogy using semiological terminology. However, in some cases, an appeal to the theory of signs opens the way to a real renewal of educational methods. This, in fact, is the main relevance of the semiological approach development in art pedagogic.

The purpose of this article is to identify the principal features of the semiological approach in the field of art pedagogy and to determine the main

conditions of its implementation in the process of music and choreography teachers training.

What is semiological approach in the field of scientific knowledge? Summarizing the different points of view, it can be mentioned that it is a cognitive approach to the different phenomena (in nature, society and human consciousness), which detects sign properties and relations, studying the shape and meaning of signs, developing their typology, identifies patterns of sign systems (language and codes), explores the principles of the sign sequences (texts).

What is main peculiarity of semiotic approach in pedagogy? Its main feature is its two-tier structure. Teaching process, whatever it was in its form and its contents, involves communication between the teacher and the student. The basis of this communication is the verbal language, gestures, facial expressions, graphs, and other sign means. This is the first tier of pedagogical semiosis.

The second tier (it can be regarded as overlying or underlying; it does not matter) includes the signs and texts that are the subject of studying (eg, signs of mathematical operations, physical and chemical formulae, grammatical forms, words and verbal constructions of studied verbal language, and others.). All of them can be included in the verbal communication process between the teacher and students. Though they are autonomous enough in respect to speech pedagogical communication means, their learning by the students depend on the teacher's using of speech means.

Now let us turn to the specific properties of semiological approach in pedagogic of art. Its peculiarity here may be explained by the fact that the signs of the second tier concerning the subject of studying reveal evident qualitative difference, heterogeneity. One part of this tier consists of the signs with abstract contents, such as mathematical or chemical formulae. The other part (the main quantity) will be directly connected with art.

Let us explain this statement with an example. Suppose that in the classroom music teacher learns any round dance song with students. First of all the teacher obviously uses means of verbal speech (semiosis of „first tier“). Learning material – the round dance song – is a synthetic text formed with signs of verbal, musical and choreographic language (second tier of semiosis). Besides, some conventional graphic signs of verbal, musical or dance writing can be used. These signs are not required to have an artistic quality. For instance, teacher can show to students the score of the song. Clearly, the musical notation is not a music. It is only a symbolic equivalent of the musical sound form. The teacher can also show his students a number of a dance „pas“ or patterns of dancing couples movement etc expressed as graphical signs. In this case signs also have no artistic sense. They are only analogues to the elements of choreographic artistic form.

However, the “borderline“ between the auxiliary and the main semiotic signs of the “subject tier“ is not always clear. Signs of verbal, musical and

choreographic text of a song can get an artistic quality. It is sufficient to refer to the art of verbal and musical calligraphy. We can remember also the "graphic music" – the trend in the avant-garde art in the second half of the XX century. The choreographic training teacher can use not only applied professional signs (schemas), but also examples of painting or graphic art depicting the elements of the round dance song.

We should say that the first tier of semiosis – the teacher's verbal speaking text – can also include the signs of artistic origin and quality, such as: the elements of rhetoric art, quotations from belletristic literature and poetry. Identification and demarcation of artistic and non-artistic characters in teacher's activity is interesting and promising, though difficult scientific problem.

The main specificity and the main difficulty of the semiological approach in the area of artistic pedagogy is the clear and deep understanding of the semiotic nature and features of art.

This approach takes as the postulate that any art (especially music and choreography) is a semiotic object. This statement is not unconditional. Not all scientists agree with it. At the same time, the study of art as a semiotic phenomenon was one of the main trends in modern art theory. There exists the extensive literature on this subject, scientific schools (Moscow, Tartu, Paris, Helsinki) were developed [see: 3, 5], education centers were established (eg, the International Semiotics Institute in Imatra, Finland), the scientific communities were organized (eg, the International Association for Semiotic Studies – a global scholarly organization devoted to the study of the sign and semiosis in all their ramifications across nature and culture) [see: 8]. Significant contribution to the art semiology was made by Ukrainian musicologists, folklorists, and theoreticians: Rudolf Bolhovskiy, Vladimir Goshovskiy, Yuriy Legenkiy, Igor Pyaskovskiy, Dmitriy Terentev and others.

The semiological approach implementation in music and dance pedagogy requires the compliance of teachers with certain conditions dictated by the specifics of semiosis in the arts, as well as specific objectives and factors of artistic training.

The first condition is the need to embrace and incorporate a huge variety of sign phenomena. Art uses the natural and artificial signs, synthetic and syncretic, isomorphous and unisomorphous, homogeneous and heterogeneous ones etc. This „ocean“ of artistic signs should be adapted to the material of the pedagogical process.

Today the pedagogy of art is not yet sufficiently aware of the genetic, substantial, morphologic and semantic typological differences between the signs, used in the artistic texts and pedagogical process, and it doesn't take them into account.

However, the teachers involved in scientific use some typological concepts of semiotics, proposed by Charles Peirce and perceived by some musicologists (Natalia Cholopova, Andrey Kudrjashov et al. [see 2]), such as a "signal", "symbol", "index", "icons". However, the differences between these types are

treated arbitrarily, the system of their correlations is not established, the application detects the context of logical contradictions. In particular, the term "sign", reflecting the generic term, is understood some time as the name of the variety (for example, in combination "codes and signs", "signs and symbols"). Such conflicts of meanings are extremely undesirable in the scientific discourse. The term "symbol" is characterized by great uncertainty in understanding and application (there is, however, not only in art teaching, but also in other human sciences, including the semiology itself). We note that it would be productive for the pedagogy of art to learn the view of Sergey Averintsev [1] and interpret the symbols as a variety of signs, especially important for artistic creativity.

A number of teachers assimilated the typological division for signs as the "primary" (meaning the verbal speech) and the "secondary" (signs of art). This differentiation brings a negligible benefit. The dichotomy vaguely manifests phylogenetic and ontogenetic criteria for separating the signs created by human culture. This signs division was confidently proclaimed by Yuriy Lotman [4]. Paying tribute to the outstanding semiotician, we must note that archeology, paleoanthropology, cultural history, neuroscience, cognitive psychology and other human sciences do not confirm the primacy of verbal signs. Current scientific knowledge suggests the equality of figurative art and conceptual-verbal sign systems, of their mutual dependence. Depending on the situation, each of them can act as "primary" or "secondary" means in semiosis.

The second condition for the adoption of semiological approach in pedagogy of art is as follows: it should be noted that the signs of art and their connections possess the fundamentally unlimited semantic field. Any sign of artistic quality is characterized by "translucency" of shaped carrier (sign vehicle). This means that the material form, without which it is impossible to create a sign, operates in two ways: a) it directs the conscious perception to a material or ideal object (that is, reveals the importance of the sign); b) it attracts attention itself, giving rise to a feeling of pleasure (aesthetic response), causing a variety of emotions (evaluation), generating the associations with the inexhaustible and unique contents of the consciousness of the recipient [see: 6, Chapter 2].

The third condition necessary for the implementation of the semiological approach in teaching art is to understand that the signs are not fragmented. Isolated sign is possible only as a theoretical idealization. In fact, signs always form homogeneous or heterogeneous sets (kits, alphabets, codes), as well as complex multi-level systems (languages). Art pedagogy pays almost no attention to this issue. It does not take into account adequately the fact that the artistic marks are organized systematically, like verbal language. The expression "language of art" is used by teachers here and there as a metaphor. It doesn't commit the teacher to anything and gives very little new information to students.

However, the accepting of semiological approach involves understanding of all artistic resources of each type of art as a language system, with all the

ensuing consequences. It refers at least to the accepting the following provisions:

1. Organization of artistic language has a tiered structure; It includes levels of the basis, norms and usage [see: 7];

2. It is necessary to distinguish between the elements and the laws of literary texts on the levels of: a) the physical properties of the signs (For analogy – the phonetics of the language of art); b) stable elementary forms carrying value (morphology), c) resistant syntactic structures (syntaxemes).

The fourth fundamental condition is to understand clearly the possibilities of semiological approach, its advantages, scope and limits beyond which the advantages

turn into disadvantages. The teacher, developing the methodical application of the discussed approach should be aware, for example, of the following:

a) Art languages exhibit significantly greater freedom to change the language rules and usages (in comparison with verbal language);

b) They are characterized by more direct, deep and strong relationship with the physiological and psychological bases of human communicative activity;

c) The languages of art are interconnected, and their interaction can be traced both at the device level language system (morphology, vocabulary, syntaxology), and on the level of semantics of signs and texts.

Our conclusions are as follows:

1. Semiological approach has great advantages and can bring great benefits to pedagogy of art. It can do its best in case its boundaries are defined clearly, if it is not applied as universal, and is not a frequent and rather obvious attempt to follow the fashion in pedagogy, when certain things simply get new names and are presented as theoretical innovations.

2. This approach needs to be studied by future teachers of music and choreography. Thus it is advisable to give it special attention in the courses of general and special education, learning and artistic techniques. Therefore, South Ukrainian National Pedagogical University named after K. D. Ushinsky deliver a special course on semiology for undergraduates. It is aimed at their practical semiotic principles mastery and hermeneutical approach to research and teaching music and choreography.

3. Methodological development and application involves the observance of a number of conditions outlined in this article. This will, hopefully, improve the methodology for the teachers of artistic disciplines training. In particular, the semiological approach can develop notorious “interdisciplinary communication” on the new level of understanding of this phenomena (relevant discussion used to take place, but did not diminish the relevance of their implementation in terms of new concepts of education). On the basis of this approach the methodology for the study of all kinds of artistic syncretism, synthetic forms and works of art, relations between languages, styles and genres of art can be significantly improved. Semiological approach opens new

perspectives for the study of traditional and development of new visual means of teaching music and choreography.

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TRENDS IN ACADEMIC MOBILITY OF INTERNATIONAL STUDENTS INTO UKRAINIAN UNIVERSITIES

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Abstract. *The article presents the researcher points of view on trends in academic mobility of international students in Ukraine. The aim of this research is to analyse the data regarding the number of international students studying in Ukrainian higher education establishments. The attention is drawn to the top sending countries, top receiving universities, and the most popular fields of study. Theoretical and practical results of the research focus on the analysis of the publications and reports of governmental and non-governmental, as well as national and international organisations have showed that inbound student mobility in Ukraine has had a positive tendency over years, but it is bound to decrease in the nearest future due to objective*