

*Journal of History Culture and Art Research (ISSN: 2147-0626)*

*Tarih Kültür ve Sanat Araştırmaları Dergisi*

*Vol. 8, No. 2, June 2019*

**DOI: 10.7596/taksad.v8i2.2109**

**Citation:** Oleksiuk, O., Bondarenko, L., Cherkasov, V., Kosinska, N. & Maievska, A. (2019). Innovative Model of Communicative Practices. *Journal of History Culture and Art Research*, 8(2), 244-252. doi:<http://dx.doi.org/10.7596/taksad.v8i2.2109>

## **Innovative Model of Communicative Practices**

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### **Abstract**

The article deals with the philosophical and pedagogical understanding of communicative practices in the educational process of a higher school. A typology of dialogue interaction in pedagogical search space has been proposed. Its usage creates conditions for the analysis, reflection and self-assessment of students in the organization of their training activity. The experience of organization of communicative educational clusters in higher artistic education, which provides for the transition from the primacy of formalized to innovative models of interaction between all participants of the process, has been presented. The conceptual values-semantic aspects of the implementation of interdisciplinary approach have been analyzed, and it has been shown that this approach opens qualitatively new possibilities for the reflection of the investigated object. The contours of a new view on the problem of dialogue, in particular, through the discursive activity of students, have been outlined: Problem group method, group therapy, group “buzz”, “aquarium”, and lecture-forum. The transition to interdisciplinary integration with project design forms is a prerequisite for creating an innovative model for the development of post-non-classical artistic education. In the organization of the dialogue, we take into account: the students’ method to perceive different points of view, the search for the underlying motives, that is, those problem situations through which the own style of the studied material is formed, the development of tasks-conflicts associated with higher spiritual values, ideological and semantic sphere, designing various variants of interaction ways for dialogue participants.

**Keywords:** Development, Artistic education, Innovative model, Communicative practices.

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## **Introduction**

The ultimate goal of social cognition and education is the formation of a value-oriented world picture, the look of action and mastery of the solutions typology to practical professional level situations. The “product” of a higher school is no longer a knowledge carrier, but a subject aimed at fulfilling certain roles, as well as being able to act in unregulated areas of life situations. All this requires understanding as the situation of the “world of life”, in which the future of the individual, and the social environment, where there is an interpersonal dialogue/polylogue, unfolds. The dialogic form of communication is most professionally significant, as the result of communicative activity of the future specialist in the formation of spiritual content: ideas, features of character, interests, attachment to the values of another, etc.

Modern higher artistic education should be guided by the comprehensive development of student subjectivity as a carrier of individual and social culture. An educational process in a high school should be considered as a dialogue/polylogue between a student and an educational space. In this case, the organization of the educational process should be designed and implemented as a multi-faceted cognitive activity carried out in various organizational forms and types: training, scientific research, communication with the subjects of the educational process, leisure, etc. The informational and existential interaction of the student with the educational space can be productively carried out both as an internal dialogue-thinking, and through communication with texts – external dialogue/polylogue as “language for others”.

## **Literature Review**

The problem of the communicative nature of art is highlighted in the philosophical and aesthetic, psychological, cultural, and musical conceptions of such scholars as H. Ball (1998), M. Bakhtin (1986), Yu. Lotman (1992), and A. Sokhor (1983). Polycultural aspects of communicative processes in the educational area are studied by such scholars as H. Nikolai (2007), O. Rebrova (2014), and are confirmed in the works of M. Buber (1995), and O. Hurenko (2007). Communicative activity in the educational process is presented in the works of I. Bekh (1998), I. Ziaziun (2008), V. Kan-Kalik (1987), and O. Rudnytska (1998).

The problem of forming communicative qualities and skills of artistic and pedagogical communication of the future music teacher is raised in the works of the following scholars: L. Vasylevska-Skupa (2007), Yu. Volkova (2016), S. Hrozan (2010), Ye. Provorova (2008), and I. Sypchenko (1997). Particular attention is paid to hermeneutical aspects and the interpretation of musical works in the context of communication by Oleksiuk, Tkach & Lisun (2013). The phenomenon of communicative culture and competency of future musical art teachers is considered in the studies of A. Zaitseva (2017), and A. Popkov (2009).

## **Conceptual Framework**

In order to identify the structure of the dialogic/polylogic space of the educational process in higher educational institutions and to determine the comfort for the participants of the interaction, it is necessary to consider:

- The degree of individual freedom in choosing qualitative and poor-quality knowledge;
- The conditions for oneself creation in the context of “living” knowledge and the degree of its implementation;
- The level of space organization in a dialogue/polylogue without strict determination of the participants’ functions;
- The teachers’ awareness of interaction as the need for genuine participation in dialogue/polylogue.

For higher art education, the formation of the subjectivity of the master becomes of paramount importance, because in future professional activities he will be able to project the educational process in analogy with the dialogic interaction of the teacher and student, while avoiding authoritarianism. The

question arises: how should the educational process of a higher art institution be built, so that the result of the master's studies was demanded and necessary for modern society?

### **Discussion**

In the opinion of many scholars, in the process of preparing students there is a direct exchange of values and understanding of the Other, because the practice demanded results not in the form of thesis, but the students' ability to professional and social activities in non-standard life situations. We are talking about special educational results of training, in which knowledge is not a sufficient condition for the achievement of professional culture; therefore, the main goal of students' training is to develop the ability to independently acquire knowledge throughout their lives. In addition, it should be borne in mind that the person exists emotionally and suggestively, that is, its connection with oneself and the world is an emotional and mediated complex of inventive knowledge. William James believed that the sense of personality, constantly perceived by man, consists of sensory impressions (1911, pp. 323-340). Outside the emotional sphere, a person is not able to feel his sociality and individuality, just as he cannot do without relying on a stable set of subjective knowledge. Even critically acquired knowledge acquires the character of faith (that is, suggestive) and functions in an emotional key (Orlov, 2009, p. 54).

The above essence of interaction creates in artistic education a tense energy field of spiritual unity, in which there is overcoming the traditional "dyadic thinking". Instead, the rejection of "dyadic thinking" in favor of a nonlinear approach is a constant search for unity, the foundation and direction of which is the need for community on the basis of altruism, the need to engage in higher realities, the ability to transfer the dominant beyond the limits of his own Self to the life of another person. It is appropriate to note in this connection that M. Bakhtin did not mention the incompatibility between the polyphony of the world and the existence of individual consciousness. This polyphony can be transposed into an individual consciousness in the form of an internal dialogue.

Consequently, the goal of implementing dialogue/polylogue in the organization of educational activities of students should be the understanding of the Other, while maintaining their own views on the problems of professional relations.

The focus on the individuality's development and the active subject of activity can be realized only on the basis of constructing the corresponding strategy of the teacher, which acquires a fundamentally new meaning today – the maintenance of a person in the spiritual "self-design" (according to S. Krymsky), the formation of the ability to life self-determination. This activity has the character of dialogue, cooperation, co-creation, in the process of which is dominated by a mutually beneficial exchange of personal meanings and experiences.

At the same time, the analysis of pedagogical and, in particular, music and pedagogical practice reveals serious shortcomings in relation to the development of the professional activity of teachers, primarily due to the reluctance to abandon outdated stereotypes. The reasons for this phenomenon are multidimensional: the domination of the historically formed teachers' alienation from democratic educational technologies; lack of value-semantic landmarks and the possibilities of their designing for real activity, etc.

Valuable interaction of music, teacher and student in the musical-pedagogical process is the leading principle of phenomenological dialogue/polylogue. Specific tasks and contents of the investigated process determine the functioning of two forms of dialogue – "external" and "internal", which in real life interact with each other dialectically. So, let's say, in one case, the "internal" dialogue as a form of communication of musical art teachers with themselves, can exist in parallel with the "external". Otherwise, these forms of dialogue even merge into a single spiritual and energy flow, thus providing all aspects of the living educational process with greater emotional and moral strength, value-semantic coloration.

## Results

The analysis of pedagogical and, in particular, artistic practice reveals serious shortcomings in relation to the development of the professional activity of the teacher, connected, first of all, with the reluctance to abandon outdated stereotypes. The reasons for this phenomenon are multidimensional: the domination of the historically formed alienation of teachers from democratic educational technologies; lack of value-semantic landmarks and the possibilities of their designing for real activity, etc. Such tendencies can disappear, in our opinion, under the conditions of implementation of the dialogical paradigm, which is based on the principle of valuable interaction of music, the teacher and the student. We will try to outline the contours of a new view on the problem of dialogue, the use of its phenomenon in rethinking some theoretical scientific and pedagogical constructions. The first test stone to achieve our goal is to justify the content of the communicative clusters of the pedagogical process in higher artistic education.

A holistic view of the prospects, the actual state of philosophical and aesthetic, art studies, ethnographic psychological and pedagogical sciences and practices opens the opportunity to develop their own methodological guidelines, their own spiritual development strategy of a future specialist, helping to correlate individual experience with what has already created humanity on its own dramatic path of self-improvement. This revealed the need to create such didactic conditions for studying the material that would cause students to actively interact and continually co-ordinate two types of experience: the didactically redesigned socio-cultural experience that exists in the form of software material (educational standard) and subjective experience that is accumulated on the basis of the subject-subject communication and the situations caused by them, manifested in the form of experience, semantic creation and self-development.

The entry of students into a humanistic personally oriented paradigm takes place through an educational dialogue, which, according to scientists, is not only a means but also the goal of learning, not only the process, but also the content, the source of personal experience, the factor of actualization of emotionally-forming, reflexive, critical and other personality functions. In the organization of the dialogue, we take into account: the students' method to perceive different points of view, the search for the underlying motives, that is, those problem situations through which the own style of the studied material is formed, the development of tasks-conflicts associated with higher spiritual values, ideological and semantic sphere, designing various variants of interaction ways for dialogue participants, development of plot lines, possible roles and conditions of their acceptance by students; detection of improvisation zones.

Dialogue in this world is not a manifestation of contradictions as the moments of some more general development process, but of coexistence and consciousness interaction, which are never reduced to a single whole. The most important element of the dialogic interaction between the teacher and the student is their double feedback, which can only lead to value-semantic equality, the exchange of spiritual values in a cooperation and co-creation state, which is known to characterize the democratic communication style. It is due to this possible interdependence, the interaction between collectivity and individuality, which forms a single spiritual complex of relations, the only healthy public psycho-sphere.

Communicative clusters make it possible to construct the same emotional aesthetic dialogues as trilogues in the process of individual learning (student –musical work – artistic and musical text – teacher) and dialogues-polyologues in group and collective forms of musical and creative students' activity. These include: 1) subject of training; 2) teacher; 3) student; 4) training group; 5) educational situation; 6) conditions of training.

### *Cluster 1. Subject of training*

1. Communicative-activity approach to artistic activity and change of traditional learning strategy:

- a) The global presentation of material that provides a multidimensional educational process;
- b) Studying the educational material on the basis of a dialogic combination.

2. Strict selection of educational material, taking into account aesthetic and methodological characteristics such as content, emotionality, representativeness with respect to musical works, complexity (combination of strategic and methodical techniques of emotional influence, methods of introduction into the work, perception availability, memory, etc.).

3. Non-standard, diverse and original presentation of educational material, which causes and supports interest: the submission of new material in the problem situation form, communication in dialogue, discussion.

#### *Cluster II. Teacher*

1. Removing the sharp polarization of the teacher's and student's position, replacing the role of the teacher as educational, controlling role of the first among equal participants of communication.

2. Expansion of the functions of the teacher (actor, director, conductor, partner on communication, etc.).

3. Non-imperative style of communication. The combination of certainty and freedom in the management of the learning process. Emotionality and expressiveness in communication.

4. Use of exclusively positive means of influence: encouragement, approval, praise. Creating "success experiences" of students.

5. Stimulating and encouraging students' initiative and activity.

#### *Cluster III. Student*

1. Increased activity of perception: the effect of novelty, switching attention, the application of contrast.

2. Stimulation of active subjective position: inducing students to judicious judgments, selective attitude towards categories of aesthetics, comparison and comparison, generalization, etc.

3. Possibility of personal development and empathy in mastering the educational material in three aspects: through artistic material, within the framework of collective activity.

4. Teamwork: achievement of unity, perception and creation, application of creative tasks that open the possibility of broad associations; involvement in the dialogues of personal spiritual experience of students.

#### *Cluster IV. Training group*

1. Using different forms of group learning activities (group discussions, business games, etc.).

2. Ability to manifest each member of the group within the framework of collective cooperation.

3. Stimulatory effect of the group in the function of the public, which evaluates and responds to the speeches of the group members.

4. Attracting and stimulating positive, friendly, collectivist manifestations in the group.

5. Group "emotional resonance" (emotional and energy "infection") in the process of collective performance and listening activity.

#### *Cluster V. Educational situation*

1. Creation of a gaming macro-situation (for example, conducting classes on rehearsals of professional musical and creative groups, which give an opportunity to create various variants of communication).

2. Using philosophical situations, which have variability, pluralistic potential.

3. Techniques of theatricalization that promote identification, personal empathy and maintaining a high emotional tone.

#### *Cluster VI. Conditions of training*

1. The presence of an isolated, specially built room.

2. Spatial arrangement of the teacher and students, providing the possibility of dialogue.

3. Ensuring psycho-physiological comfort, combination of alternation of rest and dynamics.

4. Positive emotional background: elimination of negative emotions, promotion of benevolent relationships, accentuation of experiences of joy, satisfaction, admiration, depression, compassion, emotions of interest, surprise, guesses, humor.

The above clusters are active elements of influence on the educational process of higher artistic educational institutions. Implementation of the principle of dialogue interaction between subjects of the educational process means that each ideal plan of pedagogical activity (from its element to the planning of the final result) should be considered only as a certain simplified idealized model of future real activity (Oleksiuk, 2013, pp. 182-185).

In our concept, a number of innovative models of communicative practices that have been tested in the educational process of Ukrainian higher educational institutions are proposed. Among them there were lectures of problem type, lecture-forums, double lectures, lectures-press conferences, which helped to solve problems-conflicts related to the identification of the value-semantic component of the material. For example, in the process of lecturing an interdisciplinary type (lectures together) on the topic "Stages, methods and techniques of a teacher's and a student's work on a musical creation" on the subject "Method of teaching musical disciplines in high school" students were faced with a task-conflict, which required semantic, subjective perception of reality, struggle of motives, collision of meanings and values. The essence of this task was to study the phenomenon of catharsis, which requires taking into account not only the work of art characteristics, but also the personal qualities of its author, as well as the person who perceives this work. The problem of personal compatibility of the artist and his work with the audience naturally causes sharp controversy, the collision of opinions, because it inevitably touches both Cathartic and anti-Cathartic periods in the history of art. The training dialogue established at the beginning of the discussion between the two participants (one acts as a reporter, the other responds to one's questions, and then they change roles), gradually turned into polyphony, in which all the students and teachers who conducted the integrated lecture.

Lectures of a problematic type complete the system of seminars and practical classes, and dialogical forms of independent work of students. Guided by K. Hoover's theory, according to which the seminar is a way of organizing a classroom, based on problem-based learning, solving personally-oriented tasks, American teachers (J. Chase, J. Howard, E. Delbek, etc.) consider it as a tool that promotes the development of critical and creative thinking, empathy, volitional qualities. In their opinion, the seminar can be held in small (5-12 people) and large (30-25 people) groups. The methods that, according to K. Hoover, are suitable for use in seminars in small groups are based on the idea of realizing spiritual values through the discursive students' activity (problem group method, group therapy, group "buzz", "aquarium", and lecture-forum).

Consequently, the above essence of communicative practices in the educational process of higher artistic educational institutions creates a tense energy field of spiritual unity, in which there is overcoming the traditional "dyadic thinking". Instead, the rejection of "dyadic thinking" in favor of a nonlinear approach is a constant search for unity, the foundation and direction of which is the need for community on the basis of altruism, the need to engage in higher realities, the ability to transfer the dominant beyond the limits of his own Self to the life of another person.

## **Conclusions**

The strategy for the development of art education in interdisciplinary discourse is framed in an innovative model of communicative practices that encompasses several major areas of problem solving.

One of them implies concentrating efforts on the in-depth assessment of structural and substantive features of the functioning educational system, identifying its effective structures, forms, tendencies of orientation towards the development of society, its future. The mechanisms of qualitative preparation of student youth for life in a competitive, cultural and heterogeneous world are: ensuring the continuity of

domestic educational traditions and innovations, creative use of foreign pedagogical experience, designing the content of the process of education through a dialogue of cultures, the introduction of communicative practices in interdisciplinary discourse.

The next area is aimed at developing a scientifically sound program for the development of organizational and methodological support for the educational process with a view to forming professional competencies and readiness for displaying spirituality in a competitive world for student's youth.

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