

LEARNING ABOUT WORLD ART CULTURE AS A METHOD OF FORMING A UNIVERSAL CROSS-CULTURAL COMMUNICATION COMPETENCE

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Abstract

Purpose of the study: The purpose of the article is to solve one of the urgent problems of education: the methodology of the formation of universal competences, which in universities of culture and art is solved due to such a discipline as world art culture. In Russian Federal Educational Standards of the new generation, special attention is paid to the new block of professional qualities of university graduates – universal competences. One of the universal competences is readiness for intercultural communication, which manifests itself in the ability to analyze and consider the diversity of culture in the process of intercultural interaction.

Methodology: To achieve the set goal, the authors based their work on the methodology synthesizing the experience of the Berlin School of Comparative Musicology (E. Hornbostel, K. Sachs), the traditions of world ethnomusicology (A. Lomax, A. Merriam, J. Blaking, M. Hood), culturological approach to education (V. Kanke), as well as a multicultural methodological approach. These pedagogical technologies ensure the efficiency of forming the universal competence of university graduates.

Main Findings: The main conclusions of the study are as follows. The modern world is not conceivable outside the multicultural paradigm of development. Therefore, close attention is paid to the formation of the universal competence of intercultural communication. This quality of human personality is necessary for solving many world conflicts and problems. Experts in the field of culture and art are able to solve this problem due to their professional competence.

Applications of this study: The research results can be useful in the field of scientific and methodological development of university disciplines, development of state policy in the field of education and culture, as well as scientific research on international relations in the field of culture, education, and art.

Novelty/Originality of this study: The novelty of the research consists in the idea that expanding one's understanding of the most important categories of worldview by overcoming Eurocentric restrictions to form universal competencies requires acquisition of the spiritual continuum and artistic conventions of other cultures, which is impossible without conscious effort, need for artistic and aesthetic self-improvement and desire to master practical activities in various fields of art. Any manifestation of culture is a reflection of the type of thinking. Therefore, the introduction to the multicultural traditions leads to the development of different types of thinking and identification of common and particular features, resulting in the development of universal thinking and cognitive techniques in the field of humanitarian knowledge.

Keywords: *Universal Competencies, Cross-cultural Communication, Professional Education, Global Culture.*

INTRODUCTION

Modern society is multidimensional and multicultural, just like modern scientific, artistic and educational space. This is why the latest Russian standards in the areas of bachelors' and masters' training 53.03.06 and 53.04.06 Musicology and Applied Arts, 53.04.05 Arts, as well as 44.04.01 Pedagogy, include in universal competencies the ability to perceive intercultural diversity of society in socio-historical, ethical and philosophical context, analyze and consider the diversity of cultures in the process of intercultural exchange. These are crucial competencies for modern specialists that "ensure normal functioning of a person in society, skills or abilities of social interaction and adaptation" (Mikhanova, 2008, p. 428).

The world is an ocean of ideas, events, and actions forming a global socio-cultural system. The flow of information gets through to the younger generation carrying a wide range of foreign cultural traditions. The picture of the world's artistic legacy for a modern person is much more extensive than, for example, it was in the middle of the 20th century. The latest education system has embarked on the course of multi-field and cross-functional training of specialists, which is defined by the laws of humanity's activities of the third millennium. Thus, it is no longer possible to limit the study of artistic culture in an art university to a single European tradition. In multiethnic regions, "interpenetration of different cultural traditions" always occurs; therefore, the university should become "an educational institution where different cultural traditions intercross and coexist" (Lavrenyuk, 2011, p. 62).

The world is diversified; so are cultural codes, visual and sound images of different civilizations, closely interacting with one other in the context of post-industrial society and globalization and creating a single artistic picture of the world. Over the past few decades, the concept of multiculturalism has been firmly established in the world's socio-political and

scientific thesaurus. It is extensive in its content, but it is also directly related to education. Multiculturalism implies the inclusion of diversity in community space in contrast to traditional western form of its standardization, as well as the applicability of using multicultural strategies in education.

For example, a notable result of multicultural turn in the field of art criticism and cultural studies is the selection of works of art created by representatives of different ethnic groups accompanied by the formation of a new scientific and critical framework, development of a new type of thinking, new forms and methods of learning about the world. Cultural science has developed an approach that “forms universal foundations for a person’s exploration of oneself and the world by conferring the terms and values embodied in culture by the individual and, therefore, is comparable in its role to philosophy” (Yakina, 2015, p. 80). What is the mechanism of the formation of one of the primary competencies of a modern person through learning about world culture? Let us consider an example of a methodology of a relatively new discipline “Music cultures of the world”.

METHODOLOGY

The original scientific direction of the study of world music cultures was formed based on the methodology that synthesized the experience of the Berlin school of comparative musicology (E. Hornbostel, K. Sachs), traditions of the world ethnomusicology (A. Lomax, A. Merriam, J. Blacking, M. Hood), the culturological approach in education (Kanke, 2014), as well as the achievements of researchers related to musicology and science pedagogy (philosophy, cultural studies, sociology, philology).

The main advantages of a multicultural methodological approach to learning about culture and personality formation are as follows:

- Exploration of multinational mentality by understanding artistic principles of traditional or professional art, semantics, and musical language of works, as well as the “universal perspective of reality facts – the mental dimension” (Yakina, 2015, p. 81);
- Beneficiation of education with methods of cultural studies: “semiotics, hermeneutics, elements of structural analysis and synthesis, which involves distinguishing universal symbolic patterns, archetypes, mythologemes and cultural codes, value analysis, method of recreating the cultural age image and the world image” (Yakina, 2015, p. 86).

The basis for the methodology of the formation of universal competence in the sphere of cross-cultural communication through learning about world art culture includes the following:

- Reliance on the fundamental idea of music as a universal way of understanding different cultures;
- The intention of “mastering universal activity methods (analysis, synthesis, modeling, systematization, design)” (Volchkova, 2007, p. 8);
- An integral and regional approach to learning about the world, the unity of which is related to confessional institutions, the specific character of rural and urban cultures, the spatial location of ethnic cultures, basic artistic, aesthetic and value systems, etc. (Ketova, 2010; Beliayeva, & Chugayeva, 2011; Davydova et al., 2018).

RESULTS

Learning about world musical experience occurs through auditory perception, study and analysis of foreign music cultures on the ground of “the art history approach, the integral and polyartistic methods” (Goldman, 2008, p. 370), singing and playing various folk instruments and, finally, scientific research in the field of foreign cultures. Many trends of contemporary popular music are based on a synthesis of different national traditions. Along with multicultural traditions and characteristics of musical arts, the student receives a kind of genetic information concerning nations and ethnic groups. Moreover, using a specific model of the world, which is built and presented by music culture of each nation, the student learns about the regional geographic and environmental factors that determined it, the lifestyle and activities of the society, the principles of relations between its members (Anufrieva et al., 2018).

The “Music cultures of the word” discipline “inspires students to reflect upon the ideals of different epochs and the values that for centuries were being developed by humanity and to understand what troubled the society in different historical eras and what are the ‘eternal problems’ people thought about” (Scherbakova, 2012, p. 38). In addition, this discipline permits the use of a wide range of “interactive methods of training as a means of universal competencies development” (Mikhanova, 2008, p. 427). Among them are “discussion, analysis of specific situations and project” (Mikhanova, 2008, p. 431), as well as “study and search reading, communicative tasks and role-play games” (Mikhanova, 2009, p. 149). Effectively learned are sociocultural elements of the international world philosophical, moral and religious trends in the development of societies, economic and geopolitical interrelations (Chigrina, 2013). Which elements of music provide for learning about these categories?

They include general cultivated musical sound, standardized to the level of a typological model, its selected, considered and grounded aesthetic standards, the general ideology of artistic consciousness, the system of presentation, development, and systematization of musical content, aesthetic evaluation criteria, etc. (Goldman, 2008; Fischeleva, 2009).

The modern world is inconceivable outside of the multicultural paradigm of development. Meanwhile, in the American music of the early 20th century, mutual interaction was taking place between European and African musical mentality. Many genres of American music due to their multiculturalism embedded in themselves not only national traits of different folk traditions but also the outcome of complex sociohistorical events and processes (Davydova et al., 2018). For example, the forms and genres of the religious music of Old Ritualists, Molokans, Shakers, calendrical ceremonies of various native American tribes, as well as the folk-song culture of Creoles and Cajuns, not just survived, but continued their existence in America. All these genres and styles co-exist on the Northern continent, together with modern jazz, country, rock and pop music.

“Certain American cowboy songs bear the mark of the blues major-minor” (Pereverzeva, 2017a, p. 93), which is characteristic of Afro-American music. This is due to the fact that in the 19th century, many Afro-Americans worked as cattle drivers along with the whites (for the lack of other possibilities to ensure their existence). They heard cowboy tunes, memorized and then sang them in their own way using the so-called blue notes. Spiritual also emerged as a result of the synthesis of the African and Anglo-American musical traditions. For example, “gliding” temperament and the “rocking” of a sound is common for Afro-American chants, which is related to the linguistic characteristics of the African nations. Slaves were brought to the United States from West Africa dominated by tonal languages, in which the meaning of a word or phrase depends on intonational coloring. Hence, the unique style of Afro-American singing, with its strongly pronounced vibrato and glissando, as well as blue notes. Afro-American religious hymn or the so-called “slave song” set to ecclesiastical text – spiritual – emerged in the second half of the 19th century as a result of the synthesis of the African and Anglo-American musical traditions.

An original symbol of multiculturalism is the works of John Cage, and, in particular, his famous “Apartment House 1776” performance, in which American folk songs, marches and religious melodies of the late 18th century – the period of the United States’ foundation – are played having been recorded on tape and performed by musicians exclusively on stage. The composition involves an orchestra and four soloists: African American, Native American, Catholic, and Sephardi. During the multimedia act, American folk hymns, marches and religious chants of different faiths are synchronously performed by four soloists and an instrumental ensemble, which includes, among other things, piano and organ. However, the idea of unification of peoples and religions probably was drawn by Cage from Symphony No. 4 by C. Ives. Thus, the foundation for the second part, central in the structure, was laid by Hawthorne's story “The Celestial Railroad”, along which people of all religions move.

DISCUSSION

The interaction of different types of mindset is typical today for both folk and academic music developing in the conditions of close contact between different ethnic groups. Thus, an international mosaic of traditions composes the picture of Canadian, American, Australian and some European countries. “Canadian immigrants were the bearers of different cultural traditions and were affected by various nations” (Pereverzeva, 2017b, p. 22). Hence, the mixture of idioms of Western classical and avant-garde music with themes, images, and folklore material of Acadians, Inuits, Miramichi, Algonquins, Hurons, Chippewa, Ojibwe and Cree in the work of Canadian composers. The multicultural approach of the Canadian composer I. Anhalt was reflected not only in musical style but also in the introduction into the “Foci” cycle (1969) of “texts in the English, French, Italian, German, Yiddish, Aramaic, Greek, Hungarian and Creole languages from several sources – the New Testament, Genevan Psalter, Zohar, the Legend of Ishtar, Odyssey, prayers and Voodoo spells” (Pereverzeva, 2014, p. 91).

Thus, studying or just learning about contemporary music, the student conceives the mentality of different nations and ethnic groups due to the pervasive character of culture, thus forming their own worldview, spiritual development and readiness for cross-cultural communication, which manifests itself in the ability to analyze and consider the diversity of culture in the process of intercultural exchange. Indeed, the art disciplines “are aimed at identifying different forms of interaction in the world of art of different eras and regions” (Mosolova, 1990, p. 5). Such a bold interaction was typical of many “late” cultures, for example, “Canadian music gradually began to form national characteristics, assimilating different trends of world art” (Pereverzeva, 2012, p. 88) and “the basis of the original phenomena of American culture consisted of diverse traditions, which, in the process of close interaction, acquired new qualities” (Pereverzeva et al., 2018, p. 126).

When learning about musical material, one becomes familiar with sociological, culturological, typological, philosophical, psychological, theoretical, historical, regional, geographical, environmental and other aspects of national culture, as well as its dialogue with other cultures in the modern musical space. Music cultures of the world are ever-changing in terms of content topic, which requires being aware of the latest discoveries of the sounding universe and meeting modern trends of globalization and multiculturalization of society. Due to its mobility and variability, the “Music cultures of the world” discipline can be filled with material and educational forms corresponding to the level and abilities of each particular group of students and each major (Anufrieva et al., 2018).

The breadth and intensity of music spreading in the context of multicultural paradigm bear evidence of international character and inevitability of this trend, which emerged at the dawn of post-industrialism. The significant socio-economic and geopolitical changes that took place over the last half-century led to the growth of ethnic self-awareness and the sociocultural level of the nations living on non-European continents. Their artistic and creative self-assertion led to the

change of the geopolitical system of coordinates. The study of the music culture of non-European civilizations carries scientific, ideological, political, social and peacemaking value. Now, the place of these cultures is being defined in the system of world music culture, further evolution of which is impossible without the influence of Asian and African traditions.

CONCLUSION

The expansion of ideas about the primary categories of worldview by way of overriding Eurocentric limitations with the purpose of the formation of universal competencies requires serious exploration of the spiritual continuum and artistic conventions of foreign cultures, which is impossible without conscious efforts, demand for artistic and aesthetic self-development and desire to master practical activities in various fields of art.

Any manifestation of culture is a reflection of a mindset. Therefore, learning about multicultural traditions provides for the acquisition of different mindsets, identification of common and individual features, as well as the development of universal thinking in general and mastering learning styles in the sphere of humanitarian knowledge (systematic learning about complex phenomena, construction historical typology, comparison, and classification). The universal competence of cross-cultural communication is based on an integral approach to learning about world cultural experience, in-depth knowledge of musical art in its global dimension and universal thinking meeting the demands for modern professionals in the field of culture and education.

The modern sociocultural and educational paradigm based on the internationalization of the world necessitates the study of national artistic traditions of countries from all continents. It ensures the formation of personal value orientations in the area of world music, which connect in the student's mind the artistic view of the world and enrich the professional "baggage" of a modern expert in art criticism, cultural studies, music education, as well as activities in the field of folk art culture and sociocultural environment. Thus, life justifies the necessity for studying such disciplines as "Music cultures of the world", "World art culture", etc. in the process of university training. The subject itself is not new, new is its value, content and direct involvement in universal competencies development. Of course, new classroom technologies, such as teaching in small groups, developmental and problem-based teaching, are necessary, as well.

The multicultural policy now seems to be a historically conditioned necessity for societies' development in different countries. Thus, the competence of cross-cultural communication also seems to be a historically determined necessity. The vital task of modern education is to develop a wide range of competencies in students, their acquisition in the educational process of professional universality and diversity of artistic and aesthetic tastes and views. In light of the steady globalization processes, the multicultural approach in higher education appears to be the most advanced in the professional training of specialists, on whom the stable development and prosperity of the world depend.

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