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THE AXIOLOGICAL POTENTIAL OF MASTERING THE ART OF THE LATE 20TH AND EARLY 21ST CENTURY IN CONTEMPORARY EDUCATIONAL INSTITUTIONS

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Abstract

The purpose of the article is to reveal the main aspects of the axiological potential of mastering contemporary art in educational institutions of different types and levels. The authors emphasize that mastering art values is part of the pedagogical influence on the successful socialization of students. Works of art of the late 20th and early 21st centuries concentrate cultural and social experience, creating an information field rich with facts and emotions. This stimulates the personality of a growing person to self-discovery and valuable interaction with the world. Meanwhile, the complicated language of contemporary art is a significant challenge for education. Urgent problems of uncovering of the axiological potential of mastering contemporary art, identified during the controversy, led to the development of an integrated system of mastering musical art of the late 20th and early 21st centuries, in which a central part was occupied by the development of value orientations of students. The article describes this system and analyzes the results of its introduction to practice of a number of educational organizations in Russia.

Keywords

Axiological potential – Mastering the art – Social experience – Cultural outlook – Students

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Introduction

Interest in axiological aspects of education is one of the significant characteristics of the social consciousness of the modern era. The problem of familiarizing the younger generation to universal spiritual values is actualized in connection with the dominance of pragmatic and technocratic trends, the growing influence of mass culture, and the deformation of the value-semantic sphere of youth¹.

Mastering art and, in general, artistic education, in this context, is primarily regarded as the translation of values to students, while the education process is built as the ascent of a growing personality to the highest spiritual values. Mastering arts integrates education, training, and development. Along with certain knowledge, skills, and abilities, in this process conditions are created to expand the experience of emotional and value attitude of students to art and creative activity².

A special place in this multifunctional field of pedagogical research is occupied by the potential of mastering contemporary art. The relevance of studying the opportunities and conditions for the development of contemporary art by students of different ages is determined by the following factors:

- in this process, students have the opportunity to analyze the essential components and value characteristics of cultural formation in the period of the late 20th and early 21st centuries;
- the study of contemporary art promotes awareness of new tasks and approaches in the search for and transmission of information that is especially important in the era of domination of mass culture, which is a complicated conglomerate that provides various and multidirectional impact on the audience, readers, and listeners, as well as the need for a critical perception of information resulting in an avalanche-like information flow³;
- mastering the values of art is part of the pedagogical influence on the successful socialization of students; the researchers associate the socializing influence of art on personality with a number of specific characteristics, such as first of all, the ability to holistically summarize the attitudes and values defined by the culture, and capture the most relevant results of social experience⁴, as well as to embody the reference patterns of behavior in imaginative form, to create, preserve, and transfer socio-cultural experience⁵.

¹ E. V. Zautorova, "Cennostnye orientacii lichnosti kak mezhdisciplinarnaya kategoriya", Current Studies of Social Problems, Vol: 4 num 4 (2010): 62-70.

² V. V. Medushevsky, "Duhovno-nravstvennoe vospitanie sredstvami iskusstva", Teacher (Musician-Teacher, spec. issue) num 6 (2001): 12-20.

³ R. Colwell and C. Richardson, The new handbook of research on music teaching and learning (New York, NY: Oxford University Press, 2002).

⁴ K. A. Kolesova, "Vliyaniye iskusstva na formirovaniye cennostnykh orientirov lichnosti v sovremennom gorode", Concept. A scientific and Methodological Electronic Journal, num 30 (2015): 191-195.

⁵ D. N. Sukhovskaya, "Konceptiya kreativnogo klassa v globaliziruyushchemsya obshchestve", Transactions, Vol: 25 num 2 (2013): 34-37.

Art is multifunctional, and this significantly expands its potential in the organization of pedagogical support of contemporary students. In addition to the fact that art is a means of communication (both verbal and nonverbal), develops empathy and the ability to reasoned aesthetic judgments, it is also a way of educating the individual based on the system of knowledge, norms, and values conventional in society.

In this regard, it is important to consider the axiological potential of mastering contemporary art by students, since the reality created by works of art in recent times is much clearer and more acutely perceived by young people, revealing the interaction with social reality. Let give the following conclusion of a contemporary researcher:

"Art reveals the contradictory interrelations of high and low, spiritual and material, sensual and ascetic through a system of images, and expressive means. Art places emphasis on the unique and inimitable. The magic of art is that it uses a language understandable and accessible to everyone. However, understanding this language requires comprehensive development of emotional, sensual, and rational abilities of a person"⁶.

Thus, the works of art of the late 20th and early 21st centuries concentrate not only cultural but also a social experience, creating an information field rich with facts and emotions that stimulates the personality of a growing person to self-discovery and valuable interaction with the surrounding world. In the field of art education, therefore, it is important to train and educate not only young musicians, artists, sculptors, architects, writers, actors, directors, dancers, and choreographers – that is, professionals in the field of art, but also a sensitive and thinking audience of listeners, spectators, and readers. It is obvious that this reinforces the need for the young generation to learn about the achievements of contemporary creators, who have invested in their works of art their own vision of contemporary socio-cultural processes, their personal attitude to the events taking place in the country and the world, as well as their assessment.

These provisions are proved by foreign and Russian scientists working in museum and exhibition environments, investigating the influence of art on adolescents in educational institutions⁷. Meanwhile, the analysis of the elaboration of the problem concerning uncovering the axiological potential of mastering contemporary art by students of different ages based on consideration of the psychological and pedagogical literature shows that this problem has not been studied in terms of a number of particularly significant aspects. Thus, correlation of development of personal orientation of contemporary teenagers on the vital values defining not only their outlook, a way of life, and an attitude, but also system of their future relations with other people (love, friendship, social responsibility), world around (creativity, creation or consumerism, destruction), and level of their creative activity, as well as involvement in independent creative activity, is not defined.

⁶ V. I. Rotmistrov, "Otrazhenie dejstvitel'nosti v zhivopisi kak forma vzaimosvyazi iskusstva i obshchestva", Concept. A scientific and Methodological Electronic Journal, num 4 (2018). Available at: <http://e-kon-cept.ru/2018/185014.htm>

⁷ H. Leder; B. Belke; A. Oeberst; D. Augustin, "A model of aesthetic appreciation and aesthetic judgments", British Journal of Psychology, num 95 (2004): 489-508 y R. Perkins and M. Mariel, Teens and contemporary art education: A study of accessibility and inclusion practices in contemporary art museum programming. 2015. Available at: <https://www.oxy.edu/sites/default/files/imported/assets/UEP/Comps/Rowland-%20Teens%20and%20Contemporary%20Art.compressed.pdf>

In addition, pedagogy theorists and practitioners, who are engaged in the development of the educational environment and innovative pedagogical technologies, are faced a comprehensive task to create conditions for stimulating the desire of students to immerse themselves in the mastering of the language of contemporary art, which, as pedagogical observation proves, is possible based on co-creation and co-authorship⁸. It is in these conditions that today's teenagers, for whom the virtual world is dominant, can, figuratively speaking, feel the energy of the message contained in works of art in three aspects, namely, individually-emotional, socio-psychological, and physical.

The most complicated problem is the choice of contemporary works of art for mastering by students⁹. This is due to the fact that currently a significant part of the works of art are created within the aesthetic concept of postmodernism, which is characterized by the rejection of the classical heritage, the focus on the personal expression of the author of the work, the originality, unusual form, and paradoxical content¹⁰. Artists, seeking to awaken emotions in the audience, are ready to cause a state of shock. Therefore, many researchers see postmodernism as a threat to the destruction of the true values of culture and the denial of the most important functions of art, such as cultural continuity of aesthetic experience, cathartic impact on the personality, and the formation of personality within the framework of universal values¹¹. The postmodernists themselves speak about the desire to "undermine trust in the mind"¹². Postmodernists do not recognize the theory of social progress, evolutionist concepts; they reject concepts such as reason, absolute, truth, etc. Instead of these categories, they put forward the concepts of deconstruction, body, plot, and discourse¹³.

How does this fit in with thinking about the axiological potential of mastering contemporary art?

The answer to this question is the reasoned opinion of another group of scientists, who see in postmodernism the beginning of a new constructive and natural stage in the development of culture, the field of experiments and creative pursuits¹⁴.

Teachers emphasize the possibility of developing students' creativity, their motivation to cognition and self-education – all these qualities that form the basis of value orientations of the individual.

As an argument, let have a quote from the study of a foreign scientist: "In this research, it is concluded that there is a close relationship between creativity and

⁸ E. Yu. Yezhova, "Razvitie hudozhestvennoj kul'tury lichnosti: sovremennye kul'turologicheskie modeli", *Issues of Cultural Studies*, num 1 (2010): 58-63.

⁹ R. A. Litvak and N. V. Dudareva, "Problemy formirovaniya hudozhestvennoj kul'tury lichnosti v sovremennom social'no-kul'turnom prostranstve", *Bulletin of the Chelyabinsk State Academy of Culture and Arts*, num 1 Vol: 41 (2015): 139-144.

¹⁰ L. Yu. Bronzino, "Postmodernizm: sushchnostnye idei i ih predstaviteli", *Bulletin of the MGIMO*, num 3 (2010): 1-9.

¹¹ A. Sokal and J. Brikmon, *Intellectual tricks. Criticism of postmodern philosophy*. Transl. from Eng. by A. Kostikova and D. Kralachkin (Moscow: House of Intellectual Books, 2002).

¹² R. Rorty, "Filosofiya i Zerkalo Prirody", *Novosibirsk* (1997): 5.

¹³ G. Hottois, *De la Renaissance a la Post-modernité* (Paris: Bruxelles, 1998), 445-446.

¹⁴ S. Hoppenfeld, *How values and philosophies shape spaces*. Proceedings of the J. Paul Getty Museum Symposium "From Content to Family-Oriented Interactive Spaces, Art and History Museums". 2005.

postmodernism. Most characteristics of creativity are seen in postmodern education. Derrida's deconstruction that tries to analyze structures an introduction to criticism. Lyotard's language games don't accept prior discourses and emphasize on new discourse and innovation. Self-creation in Foucault's ideas shows that human can create himself in the time. Giroux, who talks about critical thinking and education, asserts that in educational environment, students should practice criticism and hearing other's voices. Deleuze believes that human is in "becoming" process and continuously evolves himself¹⁵.

The unwillingness of teachers to rely on works of contemporary art is confirmed by long-term research of the authors of the present article¹⁶.

The reason is seen in the fact that the complicated language of contemporary art presents both to the audience and the performers the new forms of artistic expression that causes significant difficulty for education. This is especially clearly confirmed by the example of the perception of contemporary works of academic music¹⁷. Undeveloped imagination, lack of readiness for intellectual work required to perceive such music, prevent the sounds from being accorded into a holistic harmonic unity, to understand the composer's intention, his desire to reveal the problems of the contemporary world. Multilayered sound worlds, deeply interpreting the most significant issues of modern reality, thus remain closed to their awareness by a wide audience accustomed to unpretentious melodies and simple rhythms of mass culture¹⁸. It would seem that in this situation it is important providing pedagogically organized support of students' value orientations development. The inclusion of contemporary academic music in classes allows forming an active cultural and educational environment distinguished by spiritual fullness¹⁹. Comprehending in such an environment the innovativeness of composers and their strategies of musical expression, students get the opportunity to dive into the emotional and figurative world, into the structure of contemporary musical and sound space. The study of high samples of academic music helps in confronting the low-artistic samples of mass musical culture²⁰.

But the analysis of the curricula existing in music education shows that the contemporary repertoire is rarely used by teachers. The traditional approach based on the classical repertoire remains the most popular. Mastering the works of contemporary composers can theoretically be included in the learning process, but in practice, it is carried out haphazardly and does not have a single conceptual basis²¹.

¹⁵ A. Hossienia and S. Khalilib, "Explanation of creativity in postmodern educational ideas", *Procedia Social and Behavioral Sciences*, num 15 (2011): 1307-1313.

¹⁶ E. M. Akishina, "Features of mastering the modern musical continuum by the youth audience in Russia", *Man in India*, Vol: 97 num 22 (2017): 43-92. Available at: <http://serials.journals.com/articles.php>

¹⁷ V. N. Kholopova, *Muzyka kak vid iskusstva* (Moscow: The Planet of Music, 2014).

¹⁸ O. Lorenzo; L. Herrera and R. Cremades, "Mass media influence on the musical preferences of Spanish adolescents: A sociological analysis", *International Review of the Aesthetics and Sociology of Music*, Vol: 42 num 1 (2011): 125-144.

¹⁹ J. R. Rawlings and K. A. Parkes, "The preparation of music teacher educators to use and teach assessment", *Contributions to Music Education*, num 1-2 (2019): 145-165.

²⁰ E. A. Hakanen, A. Wells, "Music preference and taste cultures among adolescents", *Popular Music and Society*, num 17 (2008): 55-69.

²¹ D. J. Shevock, *Eco-literate music pedagogy* (New York and London: Routledge, 2018).

Such contradictions in the scientific community and the vision of the possibilities of contemporary art in the holistic spiritual development of students suggest that, despite a significant amount of research in this area, works that reflect this component of teaching contemporary art in the context of the formation of students' value orientations are extremely underrepresented. The works of scientists do not justify a single system of uncovering the axiological potential of contemporary art in educational institutions of different types and levels. At the same time, there is no doubt that the interconnectedness of the problem of the individual's value orientations formation with the motivation of activities, needs, and interests can be solved only from the standpoint of a systematic approach to the study of human individuality.

The revealed contradictions and topical issues of uncovering the axiological potential of mastering contemporary art have directed the author's scientific inquiry towards the development of an integrated system of mastering musical art of the late 20th and early 21st centuries, in which the development of students' value orientations takes a central stage. The emphasis on mastering musical art is determined by the fact that music is the most important component of mankind's culture in general at all stages of its development. The value-semantic basis of music is confirmed by a number of philosophical studies since antiquity²². As noted by L.N. Stolovich, a genuine discovery of the expediency of music in the value relation of man to the world was made exactly in antiquity²³. The highest function of music is to influence the listeners, to transform the spiritual sphere of personality. This function confirms the educational abilities of musical art. The outstanding ancient philosopher Aristotle argued that the role of the creator of musical art was significant in achieving moderation, harmony, and tranquility of the soul. It is comparable to the healer since music has a life-giving effect²⁴. The philosopher's conclusions are proved by modern research²⁵.

Philosophical interpretation of axiological potential of music to a growing person can be uncovered in the following theoretical statement: "Music is a current entity in the world, and the real musical compositions in the ontological status of spiritual existence bring value to be with the world, understanding the universe, the very person, and society"²⁶. Another proof of the enormous influence that music can have on the personality is given by Academician B.V. Asafiev, who, in particular, argued that the value potential of music was due to the presence of functional relations in a musical work, organized by consciousness. These relations provide not the accidental formation of the musical text, but functional relations which are peculiar to a natural matter. However, as the scientist emphasized, these relations are revealed in music by means of sound perception and sense transfer more directly, than in physical sciences²⁷.

²² S. Kalmykova, *Muzykal'naya estetika v antichnoj filosofii i rannem hristianstve. The Universe of Platonic Thought: Neoplatonism and Christianity. The Apology of Socrates* (St. Petersburg: 2001), 42-50.

²³ L. N. Stolovich, *Krasota. Dobro. Istina: Ocherk istorii estetichejskoj aksiologii* (Moscow: Republic, 1994).

²⁴ Aristotle. *Works in 4 vols* (Moscow: Misl, 1984).

²⁵ M. S. Krasilnikova and E. M. Akishina, "The medical pedagogical approach to the development of a health-saving environment in educational establishments", *Bali Medical Journal*, Vol: 7 num 3 (2018): 668-677. Available at: <https://balimedicaljournal.org/index.php/bmj/article/view/1089>

²⁶ G. G. Kolomiets, "Smysl i cennost' muzyki", *Values and Meanings*, Vol: 1 num 4 (2011).

²⁷ B. V. Asafyev, *Muzykal'naya forma kak process* (Leningrad: Music, 1971).

Musical works of the late 20th and early 21st centuries actualize the most significant values of this historical era, allowing penetrating more deeply into their essence. At the same time, ignoring the musical culture of modernity in educational programs leads to a reduction in the contemporary music audience. In this case, the domestic musical culture is divided into two, sometimes virtually non-interacting parts, namely, academic music with a complicated artistic language that requires good training for perception, and commercialized music, often of poor quality.

The developed system of mastering the musical art of the late 20th and early 21st centuries, aimed at revealing the axiological potential of this process, has been tested in a number of educational organizations in Russia and has proved its effectiveness. Some results of this experimental and pedagogical work are presented below.

Materials and methods

Research base

Approbation of the mastering system of musical art of the late 20th and early 21st centuries, aimed at revealing the axiological potential of this process, was based on the implementation of pedagogical models, technologies, and didactic constructions of the mastering contemporary musical culture into the practice of 78 educational organizations, which included secondary schools and gymnasiums of Moscow and the Moscow Region, Perm and the Perm Territory, Smolensk and the Smolensk Region, the Leningrad Region, the Nizhny Novgorod Region, as well as colleges and universities of Moscow, Smolensk, Taganrog, Ulyanovsk, and Arzamas, and children's art schools in Moscow, Perm, and Smolensk. The study involved 165 teachers and university lecturers of higher education, as well as 1,200 students of different ages.

The study included the following *stages*:

- theoretical stage (2012), consisting in clarification of the hypothesis, pedagogical models, which underlied the implemented system; definition of pedagogical conditions and principles of mastering musical art of the late 20th and early 21st centuries by students of different ages, the axiological potential of this process, and criteria for assessing the level of value orientations of students; as well as development of theoretical provisions of the system;
- the stage of approbation of the system in pedagogical practice (2013-2018) included approbation of the system at various stages of education in organizations of basic, secondary professional, higher, and supplementary education; as well as identification of the most significant socio-cultural prerequisites and components of uncovering the axiological potential of mastering of contemporary music;
- the generalizing stage (since 2018 to present) included the final formulation of conclusions and methodological recommendations, verification, and adjustment of the provisions of the implementation of the system into the practice of educational organizations.

Research methods included theoretical modeling; method of pedagogical experiment on approbation and implementation of the system; pedagogical observation, survey, testing, interviewing, and analysis of the results of the students' creative activity.

The study of value orientations of students was carried out on the basis of an adapted version of the value orientations methodology of M. Rokich and V. A. Yadov, based on the direct ranking of the list of values. The methodology consists of two tests, which include the enumeration of 18 terminal and the same number of instrumental values²⁸.

Determination of the presence in the minds of 12-15-years students of moral and aesthetic representations in the course of emotional and value perception of a musical work, as well as revealing the completeness of knowledge about moral and aesthetic values, and the degree of knowledge of the expressive capabilities of contemporary musical art was carried out using the unfinished sentences technique²⁹. To study the moral and personal component, V.I. Andreev's group test was used, which allowed determining the level of spiritual and moral development of adolescents.

The test is based on the independent expert assessments method when the spiritual and moral development of each student is evaluated by the teacher, parents, and classmates, who work with personality cards, where the highlighted qualities of personality with a scale of their pronouncedness are given³⁰.

The study of the students' value orientations development dynamics in the course of mastering contemporary musical art was carried out based on the developed criteria, including:

- cognitive criterion, reflecting the development level of knowledge about contemporary art music;
- the criterion of readiness for understanding, reproduction, and interpretation of musical works of the late 20th and early 21st centuries;
- the criterion of reflection development of objectivity of aesthetic assessment;
- the criterion of aesthetic judgment (logic, argumentation, detailed response);
- motivational criterion reflecting the level of readiness for independent extension of knowledge about contemporary music;
- the criterion of value attitude to contemporary music.

Results

The following *principles* of uncovering the axiological potential of mastering contemporary art (music) by students in educational institutions have been developed in the course of study:

²⁸ L. G. Lashkova, "Razvitie cennostnyh orientacij lichnosti", Professional Education. Capital, num 1 (2010): 33-34.

²⁹ V. G. Kazachkova, Metod nezakonchennyh predlozhenij v izuchenii emocional'nogo i kognitivnogo komponentov otnoshenij: Metodicheskie rekomendacii (Tomsk: Guidelines, 1988).

³⁰ V. I. Andreev; I. I. Golovanova and N. V. Telegina, Testy ocenki znaniy i kompetencij po kursu «Pedagogika» (Kazan: Center of Innovative Technologies, 2010).

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- taking into account age peculiarities of contemporary musical art perception by students;
- reliance in the classroom on the capabilities of value-forming experiences based on aesthetic pleasure, and emotional-value thinking;
- implementation of the axiological approach to the scientific and methodological justification of the selection of content, forms and methods of value orientations formation in students in the system of general, secondary professional, higher, and supplementary education in the course of mastering contemporary art (music);
- awareness of the role of the contemporary art teacher/educator as a carrier of humanistic values.

The most important condition to implement the system into practice is the creation of a developed aesthetic environment of the educational organization.

The structure of the system of mastering musical art of the late 20th and early 21st centuries, aimed at revealing the axiological potential of this process, is presented in Fig. 1.

Inclusion to the art of music is necessary not only for the general spiritual development of a growing person. Perception of music and creative activity in this area contributes to intellectual development because, in the course of perception of a musical work, the young listener performs various mental operations (comparison, analysis, correlation, and memorization).

Music classes in educational institutions suggest a harmonious combination of cognitive and mental activity of students when mental efforts enrich the sphere of feelings and reveal creative abilities.

Gaining new experience of the valuable attitude towards art among students should take place in a pedagogically organized aesthetic environment (as noted above) and on the basis of the repertoire, which should include diverse musical material. At the same time, in the classrooms, the principles of art integration should be used and the component of students' independent performing activity should be strengthened.

Taking into account these factors, the authors developed guidelines for mastering musical art of the late 20th and early 21st centuries by students in the primary school, for example, *the didactic scheme of the inclusion of contemporary musical material in the learning process*. This scheme allows students to study the works of contemporary composers in the classroom in the framework of different academic disciplines, expanding the learning process with musical material, as well as to attract the opportunities of other arts.

The proposed information should be accessible. In the classroom sessions, it is important to vary activities, including game forms (transfer of musical images in various musical games, dramatizations, dances, improvisations, etc.).

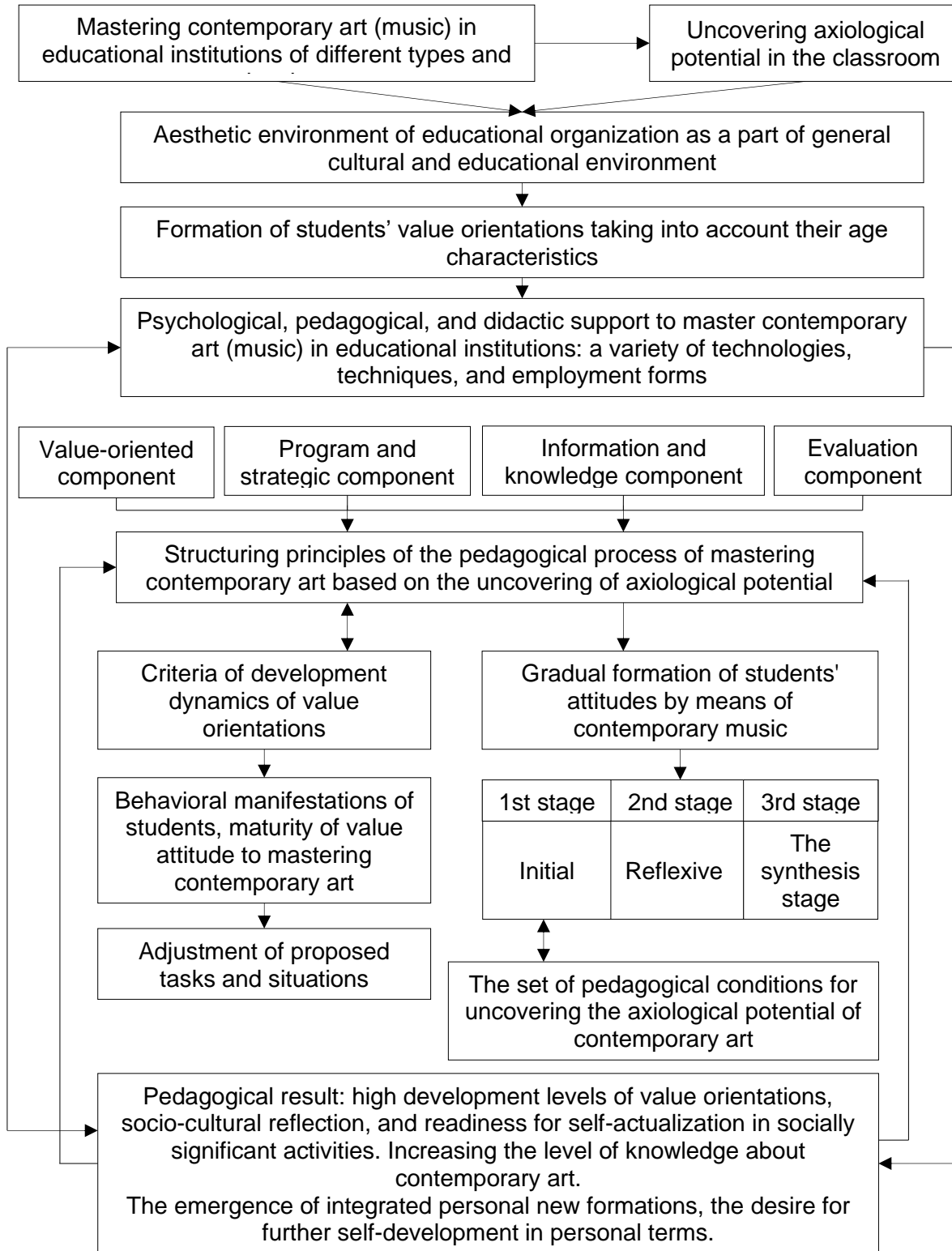
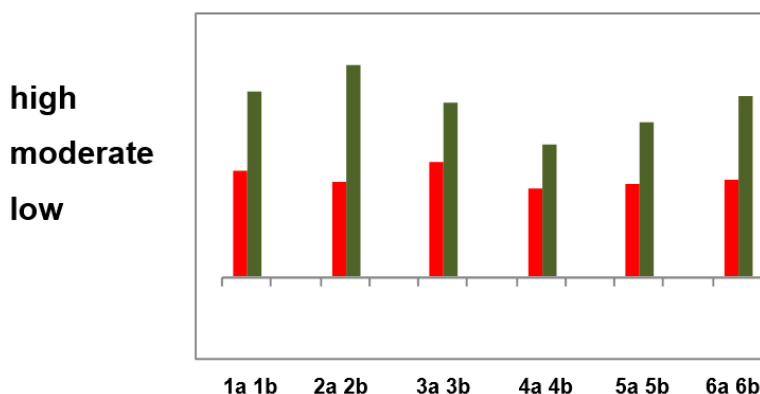


Figure 1
The system of mastering musical art of the late 20th and early 21st centuries aimed at revealing the axiological potential of this process

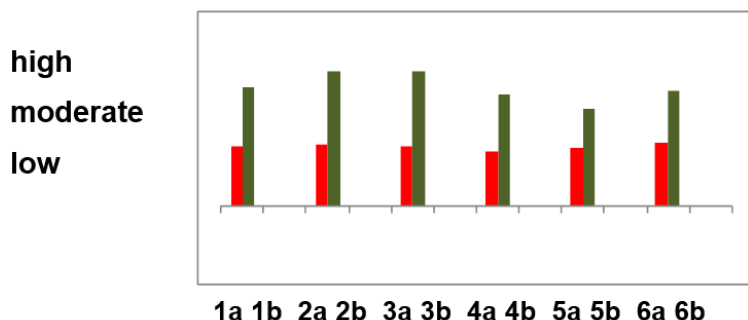
A study of the effectiveness of the developed system implementation includes the following aspects: definition of sufficient and necessary pedagogical conditions taking into account the capabilities of educational institutions and the willingness of the administration and teachers to conduct experiment; study of the peculiarities of the implementation of the system in practice, and the adjustment of the initial attitudes of the hypothesis; creation of recommendations to optimize pedagogical support; monitoring of development dynamics of value orientations in the course of mastering contemporary music by students of various ages. The work was carried out in educational institutions of different types which were unified into several groups to meet the characteristics of a certain stage of education. In the course of work, the authors used methodological approaches, didactic units, as well as specific lessons and assignments adequate for each stage. To identify the correlation of data on the formation of value orientations of students and their creative development in the course of mastering contemporary academic music, quantitative methods were used. The results are shown in Figs. 2-8.



Legend: the digit denotes the number of the criterion. The letter *a* corresponds to the initial snapshot; *b* corresponds to the control snapshot.

Figure 2

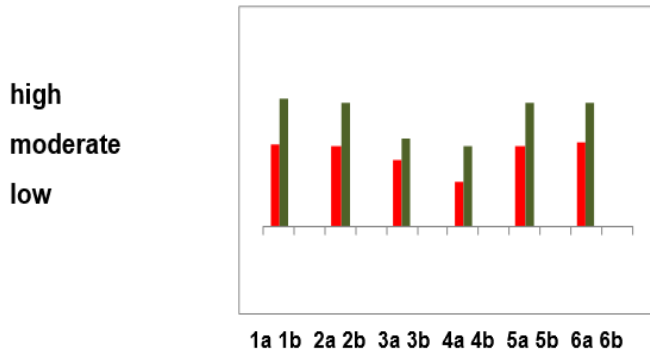
Formation dynamics of value orientations of students in the course of mastering musical art of the late 20th and early 21st centuries (elementary grades of a comprehensive school)



Legend: the digit denotes the number of the criterion. The letter *a* corresponds to the initial snapshot; *b* corresponds to the control snapshot.

Figure 3

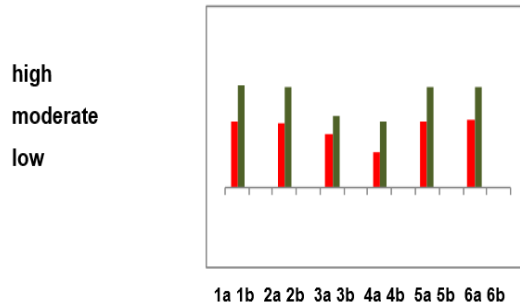
Formation dynamics of value orientations of students in the course of mastering musical art of the late 20th and early 21st centuries (5-8 grades of a comprehensive school)



Legend: the digit denotes the number of the criterion. The letter *a* corresponds to the initial snapshot; *b* corresponds to the control snapshot.

Figure 4

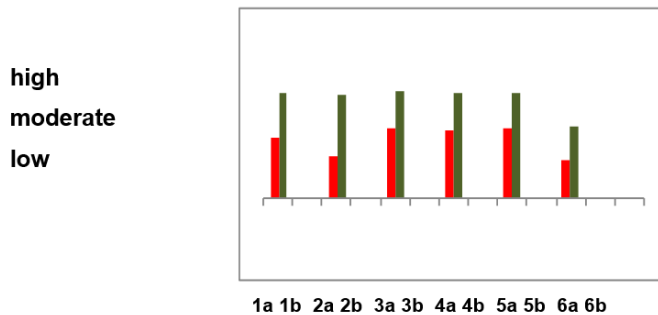
Formation dynamics of value orientations of students in the course of mastering musical art of the late 20th and early 21st centuries (special music schools)



Legend: the digit denotes the number of the criterion. The letter *a* corresponds to the initial snapshot; *b* corresponds to the control snapshot.

Figure 5

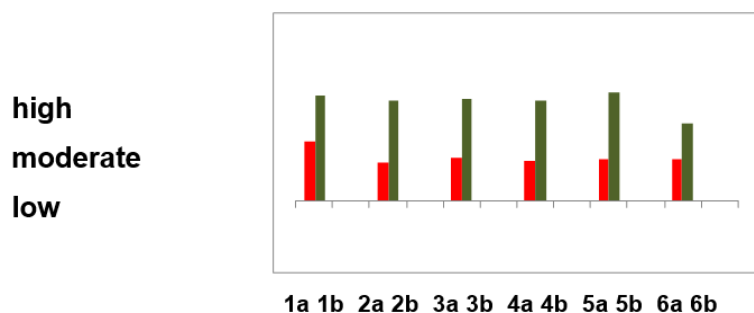
Formation dynamics of value orientations of students in the course of mastering musical art of the late 20th and early 21st centuries (supplementary music education – children's music schools and children's art schools)



Legend: the digit denotes the number of the criterion. The letter *a* corresponds to the initial snapshot; *b* – corresponds to the control snapshot.

Figure 6

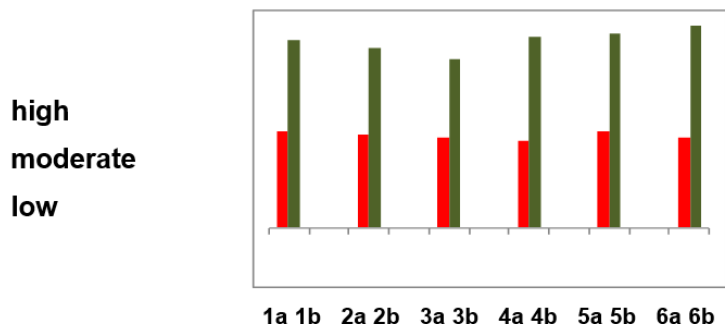
Formation dynamics of value orientations of students in the course of mastering musical art of the late 20th and early 21st centuries (musical colleges)



Legend: the digit denotes the number of the criterion. The letter *a* corresponds to the initial snapshot; *b* corresponds to the control snapshot.

Figure 7

Formation dynamics of value orientations of students in the course of mastering musical art of the late 20th and early 21st centuries (universities of music)



Legend: the digit denotes the number of the criterion. The letter *a* corresponds to the initial snapshot; *b* corresponds to the control snapshot.

Figure 8

Formation dynamics of value orientations of students in the course of mastering musical art of the late 20th and early 21st centuries (music and pedagogical universities)

Presented diagrams show significant positive changes in all the selected indicators corresponding to students of all age levels at all stages of continuous music education.

Discussion

The results obtained show a clear increase in the knowledge of students in the field of contemporary music art, the development of their ability to meaningful aesthetic judgments, value attitude to the art of the modern era, the formation of readiness to understand, reproduce, and interpret contemporary music.

The perception of contemporary art, which has a deep intense character, allows students of different age groups to show not only certain knowledge in this area, but also to increase the level of self-expression in parameters, such as building a logical chain of conclusions, and reflective position, which implies not only a willingness to analyze their own feelings, but also to associate them with their reflections, putting them into words, as well as the level of emotional culture.

The study has shown also that, despite the obvious axiological potential of mastering contemporary art, the basic school does not take into account the needs of students to learn the figurative structure of contemporary art. Such extensive forms are used exactly in problematizing communication. For example, in music classes, it is the perception (listening) of music. At that, the teacher does not use the possibility of live performance in the subsequent study of certain facts related to the biography of the composer, etc. All this reduces the importance of mastering contemporary art to personality becoming, as well as mastering spiritual and aesthetic values inherent in the works.

If the main goal is the education of a student as a person of culture, i.e. sensitive, developed, motivated to self-education, then such classes should certainly include the works of contemporary authors of high aesthetic quality. If the objective is to obtain a rapid result, the response to the request of a mass audience, the cession to the adolescents in the choice of the material being studied, in this case, one can hardly state that there is a full-fledged mastering of the art of late 20th and early 21st centuries.

To overcome these problems, a system has been developed which provides the teacher with effective methods, as well as criteria and diagnostic parameters for assessing the quality of education, aimed at revealing the axiological potential of mastering art, close to the era in which students live and fulfill their abilities.

Approbation of the developed system has shown that mastering the art of the late 20th and early 21st centuries in contemporary educational institutions becomes productive while based on a number of fundamental theoretical statements:

- the importance of introducing students to understanding the content and imagery of the artistic language of contemporary musical art of culture is due to the significant achievements in the field of music created in the current period, the active desire of young performers and listeners to learn its current trends and artistic language, the request of students to master the contemporary content and forms of musical art, the actualization of its axiological potential;
- familiarizing students with the values of contemporary art (in particular, music) and its spiritual revelations is immanent to the creative development of the individual, and should not be divorced from the current context of the era.

Conclusion

1. The importance of pedagogically organized mastering of contemporary art contributes to the formation of resistibility of the aesthetic taste of students that is especially important in the information society with its expansion of low-grade mass culture, which is built on commercialization and reduction of the spiritual component of the art. This confirms the influential potential of this process.

2. General didactic positions, accepted in pedagogical science, are universal and applicable to the development of contemporary art (including music). However, it is necessary to take into account the specifics of the studied art form in the unity of the creator-performer-listener/viewer/ reader, and, accordingly, apply special methods associated mainly with practical forms of training. Among such methods, a special place is

occupied by integrated methods, involving the solution of a single educational problem by means of different academic disciplines and arts.

These methods make it possible to create conditions for solving several interdisciplinary problems through the mastering of one topic, discussion of a multidimensional problem, and the study of the artistic image. In the educational process, where these methods are actively used, students learn new information and skills faster and better (in relation to music education, musical memory, and musical imagination develop more effectively), since it is necessary to simultaneously solve technical, artistic, and performing tasks, i.e. the information is perceived through the impact of the auditory, visual, and kinesthetic systems of information perception.

Moreover, the tasks which are built on stimulating students to "depict a musical work in a picture", "retell a literary plot by means of music", etc., take each student beyond the usual actions, revealing the possibilities of nonstandard thinking and more diverse individual expression of emotions. All this, together, stimulates the creative activity of students, their readiness for self-development – including that in the value sphere.

3. Of great importance in uncovering of the axiological potential to master contemporary art is a dialogue-based and personality-oriented communication of the teacher with the student. This means that contemporary art education should be open to new societal, scientific, technological, and social realities, take them into account in the learning process, as well as take into account the development and adjustment of approaches, techniques, technologies, information translation methods, development of cognitive interest and value attitude to the art of students themselves, their readiness for self-education, expansion of cultural horizons, and the desire to understand the artistic images created by contemporary authors, their independent performance interpretation, and introduction of the audience with contemporary art.

In general, in the course of mastering contemporary art and the immanent process of development of value orientations of the individual, conditions for self-discovery are created that entails a transition to a new level of self-knowledge. Thus, the implementation of the developed system can be called an effective pedagogical mechanism to uncover the axiological potential of contemporary art.

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