
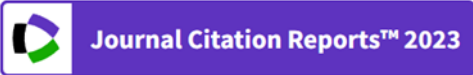



Polyartistic Approach in Music Education: A Tool for Teaching and Developing Creative and Critical Thinking
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Author/s	Jin Yaoquan ¹ , Huang Ruiping ² , Zhang Yang ³ , Valerii Marchenko ⁴	
Affiliation	^{1,2,3} Izmail State University of Humanities, Ukraine. ⁴ V.I. Vernadsky Taurida National University, Ukraine.	
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Polyartistic Approach in Music Education: A Tool for Teaching and Developing Creative and Critical Thinking

Jin Yaoquan¹, Huang Ruiping², Zhang Yang³, Valerii Marchenko⁴

¹ Faculty of Ukrainian Philology and Social Sciences, IZMAIL State University of Humanities, Odesa, Ukraine. Email: jin_yaoquan@edu.cn.ua

² Faculty of Ukrainian Philology and Social Sciences, IZMAIL State University of Humanities, Odesa, Ukraine. Email: huang_ruiping@edu.cn.ua

³ Faculty of Ukrainian Philology and Social Sciences, IZMAIL State University of Humanities, Odesa, Ukraine. Email: zhang_yang@edu.cn.ua

⁴ Scientific and Educational Institute "Academy of Arts named after S.S. Prokofiev," V.I. Vernadsky Taurida National University, Kyiv, Ukraine. Email: valerii_marchenko@sci-univ.com

Abstract

The article presents two models for introducing a polyartistic approach in Bachelor's and Master's training. The study emphasizes the need to integrate art and art education into the educational process as a factor in the development of creative and critical thinking, communicative and sociocultural competencies of future music teachers. The first model, known as the linear one, implies the inclusion of polyartistic disciplines and tracks in the educational program. This model allows students to choose electives that meet their interests and professional qualifications. This approach provides students with flexibility in planning their academic path and learning issues related to polyartistic education more comprehensively. The second model, the concentric one, is used in the Master's degree programs. This model enables students to expand their knowledge and skills in the polyartistic component based on the knowledge gained during their Bachelor studies. Students study polyartistic subjects and thus expand their theoretical, methodological, and performing skills. These two models can be used for training secondary school music teachers and teachers of institutions of supplementary art education. The introduction of a polyartistic approach into the discussed models helps to better understand and apply art as a tool for teaching and contributes to the development of creative and critical thinking, communicative and sociocultural competencies of future music teachers. This article suggests new approaches to the formation of the professional identity of music teachers, the development of students' creative abilities, and the use of modern technologies in polyartistic education. The conclusions of this article can serve as a basis for further research and development of practical aspects of introducing a polyartistic approach into the process of training music teachers.

Keywords: Polyartistic approach, teacher training, linear model, concentric model.

Introduction

The problem of scientific analysis and development of a professional competence system in music education becomes relevant in light of the competent approach to vocational education indicated in scientific research and the conceptual and regulatory documents (Matvieieva, 2014). The solution to this problem requires considering that the professional competence of music teachers, on the one hand, should be an integral part of the holistic competence as citizens of modern

society and include all basic competencies of an individual. On the other hand, it is necessary to determine the specific subject-oriented competencies and competencies of a graduate of a vocational educational institution.

In music and pedagogical science in recent years, scientific research has been carried out in the field of professional competence of a music teacher. The researchers are predominantly interested in particular aspects of a teacher's professional competence, such as performing, methodic, theoretical-musical, communicative competence, etc. (Tomashivska, 2018). However, the current requirements for the vocational training of a music teacher dictate the need to develop a more holistic, universal, flexible, and mobile competency model for a graduate of a pedagogical educational institution.

One of the leading trends in modern vocational education is the desire to ensure the polyartistic orientation of the educational process, which contributes to the integrity of professional and personal development of future experts and helps to overcome the disciplinary approach in education (Baranovska & Mozghalova, 2019). In this regard, it is necessary to remember that future music teachers will teach in a comprehensive school of a new level, where more and more requirements are put forward for the organization of a polyartistic aesthetic space and the integrated influence of various arts in the process of teaching and education of schoolchildren. The development of professional competence of future music teachers should have a polyartistic orientation, and its essential features are the synthesis of the arts and the integral perception of musical culture in the context of the global art culture (Havrilova, 2017). The development of a teacher's polyartistic competence in the framework of vocational education creates favorable conditions for gaining cultural, spiritual, and moral experience, involves the integration of knowledge from various fields of culture and art, and ignites the desire to acquire a holistic artistic picture of the world (Gaoyang, 2018).

Various higher education institutions develop a variant part of the curricula in accordance with the requirements of the Higher Education Standard in the specialty 025 "Musical Arts" of the field of knowledge 02 "Culture and Arts" (Ministry of Education and Science of Ukraine, 2019). It includes courses that determine the educational program. They, along with the major courses, contribute to the qualitative training of students for their professional activities. The training of students in the specialty "Musical Arts" has distinctive features. Variant parts of the curricula developed for future music teachers involve not only methodological and methodic subjects but also those that contribute to the development of technical mastery of a music teacher. A music teacher should be able to play some musical instruments and have formed vocal and conducting skills. Therefore, the complex of such subjects includes instrumental, vocal, or conductor performances.

However, there is a need to introduce a polyartistic approach into the process of training future music teachers, and its priority for both focus groups (teachers and their students) is obvious. Studies by Burstein & Knotts (2010) and Zhou & Brown (2018) confirm that the use of different art forms in teaching music contributes to a deeper understanding of a piece of music, the development of creative abilities, and the formation of students' personal qualities. Thus, the polyartistic approach to music teacher education, which involves integrating various art forms, is an effective means of developing the professional competence of future music teachers. It

contributes to the expansion of their artistic background, the development of creative skills, and the ability to express their artistic "self." Furthermore, the polyartistic approach helps students to understand the interrelations between various art forms and complete a holistic artistic picture of the world.

The above contributes to the substantiation of the relevance of the polyartistic approach in teaching music for both focus groups. This provides future music teachers with the opportunity to expand their knowledge and skills, develop their creativity, and express themselves artistically. As a result of teachers' activities, their students develop a deeper comprehension of a piece of music, build creative skills, and form artistic culture. The development of a polyartistic approach for future music teachers and, accordingly, their students is a crucial task in modern musical and pedagogical practice. A polyartistic approach to teaching music involves different art forms and their interrelations for a deeper understanding of music and students' creativity.

Analysis of various programs for training of music teachers in different higher education institutions makes it possible to conclude that the tasks of technical training are not paramount here. In order to develop skills of brilliant figurative performance, which is essential for a teacher to demonstrate a "live" musical art to children, it is necessary to connect one art form with another, going beyond music (Mark & Ward-Steinman, 2010; Kartashova & Kuziv, 2021). Therefore, the authors of various techniques for teaching students and schoolchildren music actively resort to poetry, painting, theatre, or architecture to enrich the student understanding of the idea of a piece of music and find ways to embody their creative "self" in a specific artistic product (Synder, 2001; Burstein & Knotts, 2010; Zhou & Brown, 2018).

In this regard, it is safe to say that different forms of art and their interconnection are effective means of teaching music. The variety of art forms and their interconnection lay the basis for implementing different creative activities by future music teachers, such as vocal, instrumental, performing, and conducting (Sharapova, 2013). Therefore, the interconnection of the arts is required during one-to-one classes on training in musical performance, when students comprehend music through communication with a teacher and artistic communication with an author, a hero, or a narrator. Students also find ways to embody a piece of music in a conductor's gesture or vocal or instrumental performance (Popova & Zhukov, 2022).

When students are encouraged to understand the image of a piece of music that goes beyond music into other art forms, it leads to an understanding of the unity of art that reflects the world in particular artistic images rather holistically than discretely (Moroz, 2014). Yusov (1995) calls such art training polyartistic and integrative. Yusov introduced the concept of such training into the pedagogy of art education in the 80s of the 20th century. However, it is still relevant and sparks professional interest among teachers who enrich this concept and expand its methodological and methodic principles.

The authors regard possibilities to introduce polyart into art education predominantly at the level of preschool or primary school education (Martianova, 2001; Onyshchuk, 2011; Fedorovych, 2011; Todosiienko, 2019; Roels & Petegem, 2014; Cooper, 2016). This phenomenon is most likely due to the fact that the integration of the arts or polyartistic approach, discussed by Yusov in his later works, was intended for the system of general and preschool education rather than higher or vocational secondary education. There are many reasons for introducing this concept into the art

training of preschoolers and junior schoolchildren, such as the knack of children of this age for all types of artistic activity and perception of various art forms, the integrity of a child's perception of the world, the syncretic character of art, etc. Yusov (2001) identified the following principles for implementing the concept of polyartistic education: spiritual elevation; the living connection between the sensory basis of art forms and types of artistic activity; polyartistic approach to the organization of classes on a particular art form; sensory saturation and refinement of children's ideas; emphasis on children's creativity and the development of various types of artistic creativity.

It is worth noting that the principles that specify the polyartistic approach have distinctive features in studies of different levels. For example, Xin and Polyakova (2020) highlights the principles of a society-oriented educational process, the integration of various types of artistic activity, the creation of a creativity-oriented polyartistic environment, the inclusion of emotional components into the artistic and educational process, personal development in the polyartistic media, and the dialogical expansion of the space for the personal growth of the student.

In the music or art education of children, the idea of polyart is realized through methodological materials, programs, and textbooks for schoolchildren; the need for polyart is manifested in the results of a survey of parents of pupils. Current textbooks for music education necessarily include examples of painting, poetry, architecture, design, and theater. There are a few research or scientific and methodological works on the introduction of polyartistic technologies, techniques, and methods into teaching in higher education institutions. Therefore, the introduction of a polyartistic approach into the educational process in higher education institutions requires further research and elaboration of the scientific and methodological framework. This will involve cooperation between teachers and researchers and the exchange of experience and innovative approaches. The development of a polyartistic approach for future music teachers and its implementation in the educational process can contribute to the more effective development of students' creative abilities, the formation of their artistic culture, and the training of qualified experts in the field of music education. In the context of the vocational training of future music teachers, the introduction of a polyartistic approach has great potential for the formation of complex professional competence.

Literature Review

In teaching practice, there are some successful examples of the introduction of polyartistic technologies, techniques, and methods into the teaching process in higher education institutions to improve the quality of training of future teachers or cultural workers. In such works, the notion of polyartistic is connected with the concept of competence, method, technique, technology, etc. The authors who study the features of these concepts in the system of art education suggest real practical developments, which are embodied in one particular course (elective), based on the introduction of the interconnection of arts into its content.

Thus, such authors as Gaydamaka (2015) and Masol (2003) determine the directions of polyartistic education of primary school teachers. Brodsky and Shevchenko (2014) consider pedagogical principles and patterns in training future music teachers of polyartistic scope of education, characterized by the integrative activity based on the combination of the functions of teacher, director, educator, and performer. Bezemchuk (2013), Vozniuk (2010), and Molchanova-Dolinko

(2017) analyze the features and stages in the training of future music teachers for the polyartistic education of students. Yayuyetsy (2017) considers artistic erudition as a factor in the development of the polyartistic worldview of a future music teacher. Reizenkind (2010) studies the basics of vocational training of music teachers at pedagogical universities and also analyzes the possibility of applying scientific and educational methods in the context of polyartistic training of future music teachers. In the scientific works, Kozii (2016) describes the tasks related to the development of polyartistic competence and polyartistic abilities among students of teacher training colleges.

The study by Pan (2021) defines the essence and procedures for applying pedagogical conditions to develop the artistic and pedagogical erudition of future music teachers. According to the researcher, such pedagogical conditions imply the introduction of polyartistic methodic accompaniment in the educational process of piano training. In particular, the researcher recommends using such methods as stimulation of synesthesia of feelings, replacement of perception and association modes, and creation of an artistic thesaurus.

Tsuranova and Arzhanukhina (2020) developed an alternative integrated subject model for teaching piano courses. This model is of particular interest for training music teachers and is based on general didactic principles and special methodic techniques for mastering a piece of music. The developed model relies on the concept of the interconnection of arts, implemented by existing secondary education programs. The concept of an interdisciplinary model for teaching piano courses relies on a comprehensive polyartistic approach to the study of a piece of music based on particular didactic principles and special methodic techniques. These techniques and principles are inseparable; they all complement, interpenetrate, synthesize, and accumulate in the educational process. The following didactic principles and methodic techniques are considered:

- the principle of a system complex approach focused on the combination of auditory, independent, extracurricular, and vocational training of students;
- the principle of meaningfulness and diversity, which allows the teacher to evaluate the technical, artistic, and musical development of students, considering their needs, traits, and abilities;
- the principle of an individual approach to students, which implies applying the variability of a curriculum depending on their performing abilities and growth prospects;
- the principle of interdisciplinary integration and artistic synthesis, which develops artistic abilities, polyartistic consciousness and thinking, and cognitive interests in art interaction.

The studies by Shishlyannikov (2013) occupy a special place among other scientific works devoted to the introduction of polyartistic training in higher education. The author defines the content of the elective "Polyartistic technologies in music education," which, judging by the name, is intended for the vocational training of music teachers. The content of this elective includes lectures that reveal the philosophical and aesthetic foundations of the problem of the interconnection of arts. There are also practical classes when students select analogs of painting, poetry, sculpture, and graphics for a piece of music for six modular topics intended to introduce junior schoolchildren to the process of music education.

The position held by Labunets (2020) is also worth considering. The researcher believes that the introduction and modernization of curricula and programs using a polyartistic approach can

provide efficient and professional training for future music teachers in higher education institutions. The constant improvement of the quality of music student training is an imperative of our time. A modern expert should have flexible super professional skills (soft skills), which are necessary for the effective implementation of professional activities. The combination of arts in the training of musicians is mentioned in the book "Collaborative learning in higher music education" (Gaunt & Westerlund, 2016), which indicates the desirability of introducing joint projects in the training of musicians and actors. The authors of this book also highlight the need to elaborate specific curricula due to rapid changes in the cultural industry and higher education in general. Such researchers as Garvis and Pendergast (2001) examine the problem of training universal teachers skilled in all types of art. A multidisciplinary approach can be the method for such training.

O.E. Bolívar-Chávez et al. (2021), in the study "Educational Technologies and Their Application to Music Education: An Action-Research Study in an Ecuadorian University," examined the effectiveness of technologies used in polyartistic education. The researcher investigated the impact of mobile apps for music art on student motivation and engagement. The results showed that the use of these technologies could increase students' interest in musical activities and motivate them to learn. One of the other areas of research is the role of the teacher in the polyartistic education of music teachers. In particular, M. Bremmer & L. Nijs (2020) studied the vocational training of music teachers in terms of their ability to apply a polyartistic approach in the teaching process. The results showed that vocational teacher training significantly influences the success of using polyartistic methods and the quality of music education students get.

Considering the multidisciplinary approaches to training music teachers, it is necessary to mention the research by J. Bamberger (2013), who studied music education through the prism of pragmatic theory. From the researcher's point of view, music education represents a generative learning process, and the polyartistic approach manifests in the integration of music theory and perception, artificial intelligence, performance, and cognitive development. Such an integration leads to the development of an interactive computer music environment, where ever-growing engagement and fascination with organic structures of the world's music are being cultivated among students. In turn, G. A. Fatone et al. (2011) substantiated insoluble ties between musical sound and gesture and their illustrative importance for music pedagogy. The authors believe mental images of object motions, space, and actions can influence music teaching since they significantly facilitate music perception and performance. G. A. Fatone et al. (2011) also reveal how physical gesture relates to the ideas of melodic space or place. In their view, gestures affect the way we describe particular patterns of movement of individual topographies. J. Millican (2013) explores the polyartistic approach to music education used by teachers during the assessment of students' performance. The polyartistic approach is manifested in the use of digital technologies (videotaped performances of sixth-grade instrumental music students) for modeling, comparison, and questioning techniques to assess the skills of their students. Such an approach used in pedagogy creates a clear mental image of what teachers want to see and hear in student performances.

The authors of this article summarized the ways to introduce polyartistic foundations for music teacher training in Western countries and highlighted the following: a cross-subject, multidisciplinary approach to student learning, joint education of students of different scopes of

education, and elaboration of new curricula for universal teachers. In the domestic vocational education of future art teachers, such integration can be introduced by developing one or two subjects on a polyartistic basis and elaborating an elective course. However, the introduction of a polyartistic approach can be intensified through the development and implementation of various models that do not include one or two electives but a "line" of major subjects, electives, major courses of specialization, pedagogical practice, or a concentration of content. A concentration of content is expressed in a particular vertical of courses, which major courses from a variable part, electives, pedagogical practice, and one of the two examinations of the State Final Certification.

Methodology

The authors of this article started the development of such models with the survey of students enrolled in Bachelor's and Master's degree programs and its analysis. The survey was conducted among the bachelors of the educational program "Secondary Education (Music Art)" who studied at the Faculty of Arts named after Anatoly Avdievsky of the National Pedagogical Drahomanov University. Thus, modeling and surveys were methods used to develop a strategy for implementing a polyartistic approach for students at two levels of higher pedagogical education.

The purpose of the survey was to study the formation of polyartistic competence of music department students to develop models for introducing a polyartistic approach in training for Bachelor's and master's degrees. Music department students were asked to answer several questions from a specially compiled questionnaire to determine their readiness for polyartistic activity and their attitude to the problem of the interconnection of various art forms in a music teacher's work. The authors used a grouping of questions in the questionnaire to analyze and process the results obtained. The program included twelve questions grouped into three blocks. Each block had four questions. The first block was personal and motivational, designed to identify the interests and personal preferences of students in various art forms.

The first question of the questionnaire was aimed at determining students' interest in reading. The authors of this article believe cinematography deprives imagination of the opportunity to run at full capacity since directors and producers take care of visualizing the text for us. As for books, readers have to use imagination and create their worlds based on information provided by the author. Thus, the authors of this article argue reading expands students' knowledge of various art forms and science and develops creativity and non-standard thinking. These skills can be of avail to a future music teacher.

The second and third questions of the first block were intended to determine interest in painting among future music teachers. Consideration of reproductions of paintings that correspond to the mood of the sounding music enriches children's ideas about art. Therefore, a music teacher should have a deep knowledge of music art and painting in order to build the integrated learning process and show children the close interaction of music with painting. The success of a music lesson depends primarily on the strength of the emotional experience of a piece of music. A wide artistic range that explains the meaning, which, in turn, enhances the influence of music, can become one of the conditions for emotional immersion in the art atmosphere. The last question of the first block aims to determine the interest of music students in various art forms.

The second block, art and activity-oriented, was designed to define the level of professional understanding of various art forms among students. This block also determined whether students used synthesis of arts during the classes of their special training. The authors of this article framed all questions of this block to identify students' readiness and desire to use interaction and synthesis of arts during the classes of their special training. The interaction of music, poetry, fine arts, and decorative and applied arts plays an essential role in forming personality, moral upbringing, and emotional and creative development. At present, the interaction of arts is an essential feature of domestic and world culture because of changes in the cultural life of society and the growing role of art as a factor in the formation of a socio-esthetic creative personality. As previously stated, different art forms and their interconnection are substantial for teaching music.

The third block was practice-oriented, designed to analyze students' readiness for polyartistic activity during their teaching practice and future music teaching work. The literature studied and the experience of music teachers allow the authors of this article to state there are contradictions between the following problems: the potential of integrated learning for the integral development of the student's personality and the unpreparedness of future music teachers to implement this approach; the need for a modern comprehensive school for a polyartistic competent teacher and the undeveloped content and structure of polyartistic competence. Based on these contradictions, the authors of this article framed the following questions for the final block of the questionnaire:

- Is it necessary to study music art in its interaction with other art forms (literature, poetry, painting, etc.) at school?
- Will you use the opportunities of other art forms during your practical work?
- Are you already competent enough to give examples of literature, painting, and other arts during your practical work with children?
- When you undertake teaching practice at school, will you need help finding visual aids, reproductions, etc.?

Results

According to the answers to the first block of the questionnaire, the personal preferences and interests of future music teachers are distributed as follows: 50% of respondents like to read, 41.7% do not really like reading, and 8.3% do not like to read. 58.1% of respondents look upon reproductions of paintings by famous artists in books or the Internet with interest, 25.3% do not really like to do so, and 16.6% are just not interested. 8.5% of the students surveyed visit art and local history museums and exhibition halls several times a year, 49.8% visit them once or twice a year, 16.8% do so only during the Long Night of Museums, and 24.9% of respondents have never been to museums. During concerts and events at universities, 91.7% of students watch with interest not only music performances but also the creative work of students from the choreographic department. 8.3% of students found it difficult to answer this question. In total, 51.6% of students are highly interested in various art forms (literature, painting, choreography, theater), 31.8% are undecided about their preferences and find it difficult to answer, and 16.6% are not interested at all (Figure 1).

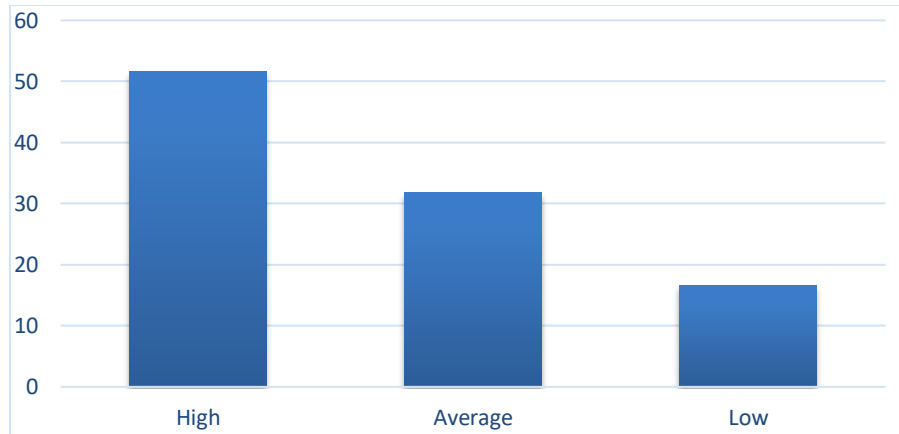


Figure 1: Indicators of the degree of interest of future music teachers in various art forms

The cumulative percent of responses to the second block of the questionnaire was over 100% since students could choose several variants. Students were asked, 'What art forms are the most important in the interaction with music?' An equal number of respondents, 83.3%, consider the connections of music with poetry, painting, and theater to be the most important, 74.7% – with literature, 74.7% – with cinema, 66.4% – with choreography, and 58.1% – with architecture. 41.5% of respondents believe all art forms are equally important in their interaction with music. At the same time, 24.9% of respondents consider that the interaction of music with choreography is unnecessary, 16.6% – with cinema, 16.6% – with theatrical art, and 8.3% – with painting and architecture. All respondents were confident of the importance of the interaction of music with literature and poetry, and 8.3% did not see a connection between music and architecture.

The cumulative percent of answers to questions about interest in acquiring knowledge in various art forms was also over 100% since respondents could choose several variants. Students' interest in acquiring knowledge from different art forms is expressed unevenly. 49.8% of respondents preferred to gain knowledge of the literature, 50% – of poetry, 43% – of choreography, 58% – of painting, 23% – of architecture, 76% – of cinema, and 91.7% – of theater. There was no negative answer to the question about students' interest in gaining knowledge of these art forms. However, some students are not very interested in gaining knowledge of the following art forms: literature (24.9%), poetry (16%), choreography (25%), painting (17%), architecture (22%), and cinema (8%).

Students were also asked to name the art forms they were quite freely oriented. The cumulative percent of responses was also over 100%. 57% of students are versed in literature, 16.2% – in poetry, 21% – in choreography, 13% – in painting, 7% – in architecture, 63% – in cinema, and 27% – in theatre art. 9% of respondents are not well-versed in literature, 48% – in poetry, 38% – in choreography, 48.2% – in painting, 49.6% – in architecture, 24% – in cinema, and 40.8% – in theatre art. 9% of respondents believe they are incompetent in literature, 10% – in choreography, and 17% – in architecture.

We also asked students how often they used the knowledge gained during literature classes or any art classes in their creative activities during vocal, conducting, or musical instrument lessons. It was the last question of the second block, and the answers were as follows: 24.9% – often, 58.1% – rarely, and 17% – never. Analysis of students' answers to the second block of the questionnaire makes it evident that a significant number of students rarely or never use interaction and synthesis

of arts during special training classes (58.8% and 17%, respectively). Only a quarter of the surveyed students (24.9%) often resort to connections of various arts in their vocational training (Figure 2).

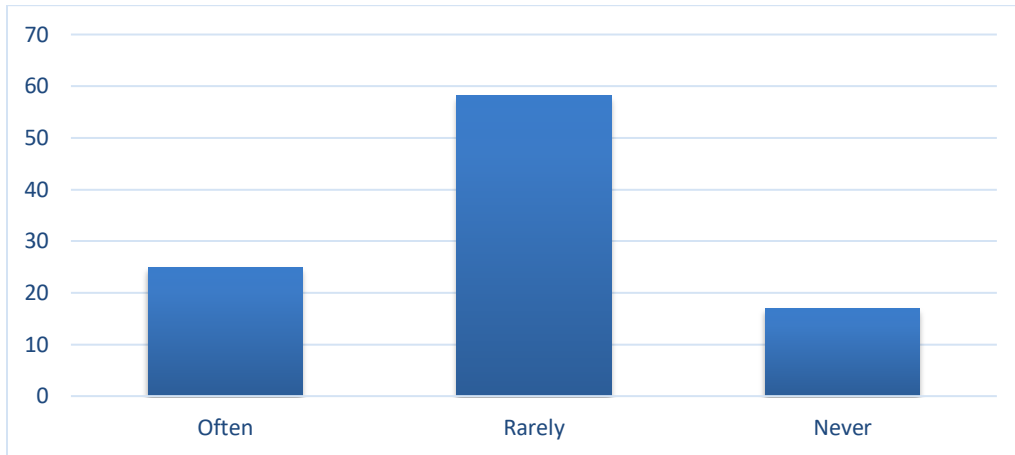


Figure 2: Frequency of use of the interaction of arts by future music teachers during special training classes

At the same time, the percentage of a professionally significant orientation in various art forms is as follows: cinema – 71.3%, theater – 67.3%, literature – 60.5%, painting – 51.4%, poetry – 49.8%, choreography – 43.4%, and architecture – 29.4% (Figure 3).

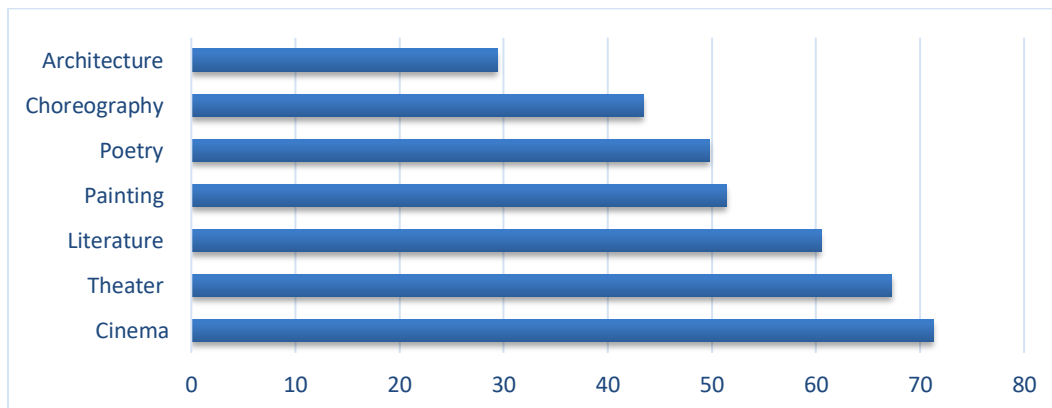


Figure 3: The level of professionally significant orientation of students in various art forms

According to answers to the third practice-oriented block of questions, there is a significant difference between students' desire to apply other art forms in their practical work and their lack of readiness for independent polyartistic activity. Thus, 91.7% of respondents believe that musical art must be studied in its interaction with other art forms (literature, poetry, painting, etc.) in order to teach young people the spiritual culture, and only 8.3% of students have the opposite point of view.

83% of respondents answered that they would try to use other art forms in their practical work, and 8.9% would not do so due to a lack of confidence in their knowledge. 8.1% of respondents have not decided on their point of view yet. However, only half of the students surveyed are

already willing to give examples from literature, painting, and other arts in their practical work with children, 33.4% are not sure of this, and 16.6% are not ready yet.

As for the situation when students in pedagogical practice will need knowledge of other arts, visual aids, or reproductions, their opinions are divided as follows:

- a) 8% of respondents believe they can gain this knowledge themselves since they know different sources;
- b) 66.4% of respondents need a teacher's help since they can hardly cope on their own;
- c) 25.6% of respondents rely entirely on the Internet.

The received answers make it possible to conclude that most students have a low degree of polyartistic competence. Figure 4 shows the state of students' readiness for polyartistic activity. 29% of students have a high level of readiness, 49.9% have an average level, and 21.1% have a low level. More than 70% of respondents have an insufficient level of readiness for polyartistic activity. This means the level of development of polyart competence of future music teachers is relatively low.

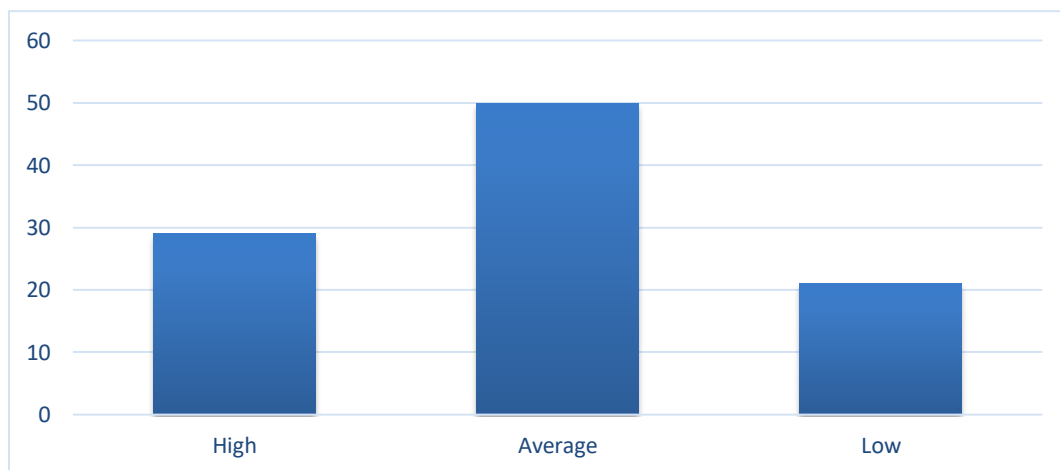


Figure 4. Analysis of readiness of future music teachers for polyartistic activity

The overall purpose of this article was to study the personal preferences and interests of future music teachers in various art forms and their readiness for polyartistic activities. Based on this, it is possible to provide answers to the following discussion questions:

The role of different art forms in the training of future music teachers:

Studies showed the unequal distribution of students' interests and preferences in different art forms. Such a situation indicates the need to consider these individual differences when developing a training program for future music teachers. The combination of other arts with music can contribute to the enrichment of students' professional training and the development of their

creative potential. It is necessary to explore various approaches and methods that contribute to the combination of different art forms with music in the educational process.

Interrelations between music and other art forms:

The results of the study show that the majority of students consider the connections of music with poetry, painting, and theatrical art to be crucial. This emphasizes the importance of integrating different art forms into the educational process. The expansion of links between music and other art forms during training future music teachers requires introducing interdisciplinary approaches, joint projects, and collaborations with students majoring in other arts.

Readiness of students for polyartistic activity:

The study showed a low level of student readiness for polyartistic activity. This indicates the need to develop polyartistic competence in the process of training future music teachers. In order to increase students' readiness for polyartistic activity, it is possible to introduce specialized educational programs, additional practical classes, and pieces of training and promote their active participation in artistic life and practice.

These answers rely on the study and analysis of the results of the students' survey and are based on current knowledge about pedagogy and art history. The authors of this article insist on further research to develop specific strategies and methods for increasing the level of students' readiness for polyartistic activities in the context of training future music teachers.

Discussion

The study shows that the level of readiness of future music teachers for polyartistic activities does not meet the requirements of the modern educational process. The process of development of polyartistic competence of future music teachers is mainly unsystematic, has no holistic nature, and is characterized by spontaneity and disorganization. Therefore, it is necessary to agree with Boblienکو (2012), who highlights the need to create special pedagogical conditions for the purposeful and efficient development of polyartistic competence of music teachers.

The results of the students' survey and the above arguments in favor of the introduction of polyartistic approaches to the content of higher pedagogical education showed the possibility of developing and implementing various models for Bachelor's and Master's training using a polyartistic approach. This article presents two models intended for Bachelor's and Master's degrees.

A distinctive feature of the first model of introducing a polyartistic approach to Bachelor's training is the independence of students' choice of educational space. A student can include those electives in this educational space, the content of which is based on the development of various art forms and creative activities. A single educational cycle for first-year students should include several electives, including semiotics of arts. This elective implies consideration of signs, meanings,

and symbols in various art forms. Students can choose to study one of the electives of this sub-artistic block during their first year of university. While studying for a Bachelor's degree, future music teachers should be able to choose electives in order to expand their artistic and pedagogical background.

During four years of studying for a Bachelor's degree, students must master pedagogical and art knowledge and acquire technical skills in various art forms during polyartistic courses. In terms of polyartistic training, the individual educational trajectory looks like a linear perspective (the mandatory choice of one elective from the many offered to a student), which is the basis of the linear model. Thus, this model involves mastering polyartistic courses during the first year of university. The model also implies a polyartistic elective and specialization in tracks where one of the subjects is based on polyartistic content. All received polyartistic training should be implemented in various social practices (social work, volunteer, educational and cultural activities, etc.).

Another model for introducing a polyartistic approach is concentric. The authors of this article suggest implementing this model during studying for a Master's degree. The authors of this article analyzed numerous Master's degree programs in the specialty "Secondary Education" at different universities. The analysis shows their content can be differentiated into theoretical, which includes major subjects that form general cultural and general professional competencies, and components that develop professional competencies corresponding to the types of this activity. Subjects of the theoretical component are implemented in all core courses of master's degree programs applied by a particular educational institution. Compared to a Bachelor's degree program, subjects of the theoretical component are designed to deepen the academic training of masters and expand their methodological experience. Both modules are implemented in all Master's degree programs. Sometimes theoretical and methodological subjects can be included in the academic and variational parts and even electives.

Master's degree programs in the specialty "Secondary Education (Music Art)" differ from all other programs in pedagogical universities by the introduction of a cycle of subjects that contribute to the development of performing skills of music teachers who need to be able to play some musical instrument and have formed vocal and conducting skills. Therefore, the complex of such disciplines includes instrumental, vocal, and conducting performances. Thus, it can be stated that the training for a Master's degree in the specialty "Secondary Education (Music Art)" should include such a necessary component as performance in addition to traditional one.

In the model suggested by the authors of this article, polyart represents the following vertical: the content of one major subject and all subjects of the variable part (theoretical, methodic, performing components), electives, various types of teaching practice (where the polyartistic component is implemented), State Final Certification in a form of the state exam (the presentation

of a cultural and educational project on a polyartistic basis). The model for the introduction of a polyartistic approach to the training of future music teachers should include the following blocks:

The goal-oriented block. This block determines the goal of implementing a polyartistic approach in training for a Master's degree. It includes the formation of knowledge about the principles of polyartistic training, ways of its implementation in the development of cultural and educational activities, and the creation of the artistic and cultural environment of the educational institution.

The methodological block. This block includes ideas about an integrated approach to the organization of art education, the principle of students' spiritual elevation during polyartistic activity, and the integrative principle, which contributes to creating a single artistic and cultural environment of a particular educational institution.

The organizational and content block. This block is designed to introduce the polyartistic component to the content of subjects of theoretical training ("Innovative Processes in Music Education," "Information Resources of Musical Art," "Philosophy of art," etc.), performing training ("Main Musical Instrument Class," "Choral Conducting Class," "Solo Singing Class"), and methodic training ("Pedagogy of amateur and folk arts," "Organization of Social and Cultural Activities of Schoolchildren," etc.). The same block includes various types of pedagogical practice with the development of school lessons, classes, or projects on a polyartistic basis.

The operational block. This block presupposes project activities to be included in theoretical, methodological and performing courses. It also provides the inclusion of the following components into tasks from various types of teaching practice using polyartistic methods and technologies: artistic context; the relationship between artistic and technical in art; identity and contrast in the content of pieces of art; the creation of artistic composition with the involvement of various types of artistic activity.

The results block. This block includes developing projects on a polyartistic basis for secondary schools and children's art schools, implementing these projects with the participation of students, parents, and school teachers, and presenting projects to the public. Development of a final polyartistic project in the framework of the State Final Certification involves the demonstration of performance skills, theoretical and methodological knowledge, and abilities to implement these projects for children of different age groups.

Conclusion

In the framework of the introduction of a polyartistic approach to music education, the authors developed and implemented a model of the educational process based on the strategy of a competency-based approach to professional music and pedagogy education and student-centered learning. This model involves creating a holistic spiritual and cultural space in the educational process, where students can synthesize and interact with various art forms. The

application of special artistic and pedagogical principles and techniques helps to enhance the cultural awareness of future music teachers and form their polyartistic competence.

The developed model applies to different types of institutions, especially universities that offer training programs in music, visual arts, design, choreography, theater arts, and other areas related to arts and teacher education. The introduction of this educational technique makes it possible to enhance students' creative potential, expand their artistic perception, and synthesize the arts in their professional activities.

In general, a polyartistic approach applied to training future music teachers can improve the quality of education and enhance students' creative abilities. Given its usefulness and advantages, it is recommended to conduct further research and develop specific programs and methodological materials for introducing a polyartistic approach in the educational process of universities and other educational institutions. In order to successfully implement a polyartistic approach in educational institutions, including the department where the authors of the article work, it is recommended to consider the following specific suggestions:

- The elaboration of implementation strategy. For the successful implementation of the polyartistic approach at the department, it is necessary to develop detailed implementation strategies covering all aspects of the educational process, including changes in curricula, teaching methods, assessment, etc. It is important to consider the specificity of the department and the student audience in order to achieve maximum implementation efficiency.
- The elaboration of advanced courses of study. The authors recommend developing advanced courses that provide students with the necessary knowledge and skills to work with different art forms. These courses can include lectures, practical classes, studio work, and vocational training. In addition, it is critical to encourage students to independently study and explore other art forms, which will contribute to their development as polyart educators.
- Cooperation with other departments and teachers. It is possible to enhance the educational process and facilitate the introduction of a polyartistic approach by establishing cooperation with other departments and teachers in various subject areas, such as literature, fine arts, theater, and others. Joint projects, meetings, seminars, and master classes will help students gain a deeper understanding and experience in the synthesis of various art forms.
- Design of multimedia resources. In order to support the educational process, the authors suggest creating multimedia resources, such as video tutorials, webinars, and interactive materials. This will help students better understand and apply the polyartistic approach in their practical work. These resources can be made available for self-study or in classes and workshops.

- Assessment and feedback. Music teachers should develop an efficient assessment and feedback system to encourage students to participate in polyartistic approach and contribute to their professional growth. This system can include tasks, projects, written and oral presentations, portfolios, and other assessment forms of the assimilation of theoretical knowledge and practical skills in the field of a polyartistic approach.
- Research and advancement. The authors of this article suggest that there must be constant research on the polyartistic approach to update and improve it. This research can be focused on pedagogy, art, or cultural studies, aimed at finding new approaches, methods, and resources for polyartistic education. The results of such research can be published in scientific journals and presented at conferences for the exchange of experience and the promotion of the polyartistic approach.
- Thus, the introduction of a polyartistic approach can be carried out through systematic planning and implementation of advanced courses, cooperation between different departments and teachers, the creation of multimedia resources, the development of an assessment and feedback system, and research and updating methods. All these activities will contribute to the development of polyartistic competence of students and improve the quality of the educational process.

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The authors declared no potential conflicts of interest.

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Jin Yaoquan is a PhD Student at the Faculty of Ukrainian Philology and Social Sciences of Izmil State University of Humanities, Odesa, Ukraine.

Huang Ruiping is a PhD Student at the Faculty of Ukrainian Philology and Social Sciences of Izmil State University of Humanities, Odesa, Ukraine.

Zhang Yang is a PhD Student at the Faculty of Ukrainian Philology and Social Sciences of Izmil State University of Humanities, Odesa, Ukraine.

Valerii Marchenko is the Honored Artist of Ukraine, Director of the Scientific and Educational Institute "Academy of Arts named after S.S. Prokofiev" of V.I. Vernadsky Taurida National University, Kyiv, Ukraine.
