

Monografie

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INNOVATIVE ANSATZE ZUR PERSUNLICHEN
ENTWICKLUNG UND VERBESSERUNG
DER GESUNDHEIT

INNOVATIVE APPROACHES TO
PERSONAL DEVELOPMENT AND
HEALTH IMPROVEMENT

Book 4. Part 10.



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Leshchuk S.I., Belikov A.B., Muliar V.I., Oleksin Yu.P., Mitina L.S. et al.

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Authors:

Al-Hadrawi R.A. (11), Leshchuk S.I. (4), Senkevich N.V. (4), Surkova I.V. (4),
Belikov A.B. (15), Belikova N.I. (15), Chernovol O.H. (10), Grigoryeva V. (9),
Haluzinska M.I. (5), Hrynova N. (7), Kochubey A.V. (8), Meleshko I.V. (12),
Mitina L.S. (2), Muliar V.I. (3), Oleksin Y.P. (8), Omelchenko A. (9),
Onyshchenko A.V. (6), Perepeliuk T. (7), Shevchuk T.Y. (8), Sokal V.A. (8),
Sorokchan M.M. (15), Suima I.P. (1), Vasetska L.I. (10), Volkova S.G. (12),
Voronona G.R. (12), Yakubovska S.S. (8), Zalij R.V. (13,14)

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e-mail: orgcom@sworld.education

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ÜBER DIE AUTOREN / ABOUT THE AUTHORS

1. *Al-Hadrawi Raad Abdulsada*, ChVUZ "Kiev Medical University", Ukraine, - Chapter 11
2. *Leshchuk Svetlana Ivanovna*, Irkutsk Institute (branch) of the Federal State Budgetary Institution of Higher Education All-Russian Institute of Justice, Russia, Doctor of Biological Sciences, Professor - Chapter 4 (co-authored)
3. *Senkevich Natalia Viktorovna*, Russia, - Chapter 4 (co-authored)
4. *Surkova Irina Viktorovna*, Irkutsk State Agrarian University named after A.A. Ezhevsky, Russia, graduate student, - Chapter 4 (co-authored)
5. *Belikov Aleksandr Borisovich*, Bukovina State Medical Academy, Ukraine, Doctor of Medical Sciences, Professor - Chapter 15 (co-authored)
6. *Belikova Natalia Ivanovna*, Bukovina State Medical Academy, Ukraine, PhD in Medical Sciences, - Chapter 15 (co-authored)
7. *Chernovol Olha Hryhorivna*, Zaporizhzhya State Medical University, Ukraine, graduate student, - Chapter 10 (co-authored)
8. *Grigoryeva Victoria*, Berdyansk State Pedagogical University, Ukraine, PhD in Philosophy, assistant professor - Chapter 9 (co-authored)
9. *Haluzinska Maya Ivanivna*, KVUZ "Uman Humanitarian Pedagogical College named after T.G. Shevchenko", Ukraine, PhD in pedagogical sciences, assistant professor - Chapter 5
10. *Hrynova Nataliia*, Uman State Pedagogical University named after Pavel Tychina, Ukraine, PhD in Psychology, assistant professor - Chapter 7 (co-authored)
11. *Kochubey Alla Vladimirovna*, National University of Water Resources and Environmental Management, Ukraine, PhD in pedagogical sciences, assistant professor - Chapter 8 (co-authored)
12. *Meleshko Inna Viktorivna*, National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute" Kyiv, Ukraine, Senior Lecturer - Chapter 12 (co-authored)
13. *Mitina Lubov Sergiivna*, Kharkiv State Academy of Culture, Ukraine, PhD in Philology, assistant professor - Chapter 2
14. *Muliar Volodymyr Ilyich*, State University "Zhytomyr Polytechnic", Ukraine, doctor of philosophical science, Professor - Chapter 3
15. *Oleksin Yuriy Petrovich*, National University of Water Resources and Environmental Management, Ukraine, Doctor of Pedagogical Sciences, Professor - Chapter 8 (co-authored)
16. *Omelchenko Anetta*, Berdyansk State Pedagogical University, Ukraine, PhD in Philosophy, assistant professor - Chapter 9 (co-authored)



17. *Onyshchenko Andrii Volodymyrovych*, National University "Kiev-Mohyla Academy", Ukraine, graduate student, - *Chapter 6*
18. *Perepeliuk Tetiana*, Pavlo Tychyna Uman State Pedagogical University, Ukraine, PhD in Psychology, assistant professor - *Chapter 7 (co-authored)*
19. *Shevchuk Tamara Yevgenivna*, National University of Water Resources and Environmental Management, Ukraine, PhD in pedagogical sciences, assistant professor - *Chapter 8 (co-authored)*
20. *Sokal Valentina Anatoliyivna*, National University of Water Resources and Environmental Management, Ukraine, PhD in pedagogical sciences, assistant professor - *Chapter 8 (co-authored)*
21. *Sorokchan Mykola Mykolaevich*, Bukovina State Medical Academy, Ukraine, applicant, - *Chapter 15 (co-authored)*
22. *Suima Irina Pavlivna*, Oles Honchar Dnipro National University, Ukraine, PhD in Philology, - *Chapter 1*
23. *Vasetska Larysa Ivanivna*, Zaporizhzhya State Medical University, Ukraine, PhD in pedagogical sciences, assistant professor - *Chapter 10 (co-authored)*
24. *Volkova Svitlana Gennadiivna*, National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute" Kyiv, Ukraine, Senior Lecturer - *Chapter 12 (co-authored)*
25. *Voronona Ganna Raisivna*, National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute" Kyiv, Ukraine, PhD in pedagogical sciences, Senior Lecturer - *Chapter 12 (co-authored)*
26. *Yakubovska Svitlana Sviatoslavivna*, National University of Water Resources and Environmental Management, Ukraine, PhD in pedagogical sciences, - *Chapter 8 (co-authored)*
27. *Zalij Ruslan Vasilovsch*, National University "Poltava Polytechnic named after Yuri Kondratyuk", Ukraine, - *Chapter 13, Chapter 14*



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**KAPITEL 9 / CHAPTER 9****ARTISTIC AND AESTHETIC WORLDVIEW OF FUTURE MUSIC
TEACHERS: THE STRUCTURE OF THE PHENOMENON***ХУДОЖНЬО-ЕСТЕТИЧНИЙ СВІТОГЛЯД МАЙБУТНІХ ВЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА:
СТРУКТУРА ФЕНОМЕНУ***DOI: 10.21893/2709-2313.2021-04-10-031****Introduction**

Attention to the process of training art professionals is associated with the problem of its compliance with modern requirements, especially the standards of general secondary education institutions. The complexity and versatility of educational and training activities of art teachers in general secondary education institutions necessitate a significant update of the content of their professional training, the introduction of new forms and technologies. An art lesson is a lesson in anthropology, immersion in the fantastic world of arts, the essence of which is to appeal to person as a bearer of creative nature and its development, the content of the learning process with vivid feelings, vivid artistic images, intellectual and emotional components of cultural epochs and styles, on the basis of which the experience of dialogical artistic and aesthetic cognition of the world is gained. Naturally, an important role in this process is given to the development of artistic and aesthetic worldview of students of art education, aimed at understanding the holistic picture of the world embodied in culture and art, the formation of teachers' systematic methodological artistic thinking. In this perspective, the problem of spreading universally significant (universally important) worldviews, active, humanistically oriented, creative worldview becomes relevant.

Future teachers of music art as representatives of the educational and cultural-educational sphere must, first, understand the significant role of art and art education in the processes of preservation, creation and transformation of modern worldviews; secondly, to comprehend themselves as an important part of modern society, as a kind of "chain" between past and future generations; thirdly, to be aware of their own role and opportunities in the processes of forming the worldviews of the young generation.

That is why the preparation of future music teachers for the formation of artistic and aesthetic worldview of students appears as an important task of modern higher school pedagogy. This task is related to solving current issues of equipping future professionals with methodological support and tools for the formation of a conscious, humanistic, tolerant personality with an active worldview and desire for self-realization.



9.1. Aim, tasks and methods of research of artistic and aesthetic worldview of future music teachers.

The aim of the article is to determine the generalized components of the phenomenon of artistic and aesthetic worldview as a professional quality of future music teachers.

To achieve this goal it was necessary to solve such tasks as:

- 1) to carry out the literature review of the researched problem and the analysis of the last scientific researches on this question;
- 2) to generalize the definition of “worldview” in the scientific literature;
- 3) to offer our own vision of the phenomenon of “artistic and aesthetic worldview” in relation to future music art teachers and to determine its component structure;
- 4) to reveal the content of certain components of artistic and aesthetic worldview in terms of art bachelors’ worldviews;
- 5) to substantiate the conclusions and promising areas for further consideration of the selected problem.

To achieve this goal, the *methods* that corresponded to the nature of the phenomenon being studied and were adequate to the task were used, namely:

- analysis of scientific literature within the researched problem;
- systematic analysis and synthesis of attributive and procedural components of the artistic worldview, which determine the study of this phenomenon in the professional development of art disciplines’ teachers;
- generalization of determinants that stipulate the component structure of the studied phenomenon.

9.2. Results and Discussion. Analysis of recent research and the current state of formation of artistic and aesthetic worldview of future music teachers. The structure of the phenomenon.

Urgent issues of today have determined the focus of higher education institutions on solving the problem of future teachers’ training to form a multifaceted, polymodal, synesthetic, artistic and aesthetic perception and understanding of the reality of students.

Modern scholars study the process of artistic and aesthetic worldview formation through separate attributive and procedural components of artistic worldview. Such common components are: artistic thinking (I. Zyazyun, N. Myropols’ka, O. Otych, O. Polatayko, I. Pyaskovs’ky, etc.), artistic and aesthetic perception (V. Butenko, T. Levchuk, I. Palasevych, M. Chepil et al.), artistic and aesthetic (creative and performing) activity and artistic and aesthetic experience (O. Oleksyuk, G. Padalka, O. Pavlova, O. Shevnyuk), artistic picture of the world (A. Demchenko, V. Medushevs’ky, O. Rebrova, I. Romanyuk, Z. Khytra).

In the scientific reference literature, the worldview is interpreted as “an established system of human views and attitudes to what is happening in the world”



(Guberskij, Kremen, & Ilyin, 2011, p. 113); as a form of social consciousness through which a person “perceives, comprehends and evaluates the surrounding reality, determines and perceives his/her place and purpose in it” (Goncharenko, 1997, p. 299); as a systematized set of human life positions, beliefs, principles of cognition and activity, value orientations and ideals (*Enciklopedicheskij slovar*, 2013).

The result of the review of scientific sources is a compilative definition of “worldview” as an integrative holistic system of generalized views of the world and the place of person in it, which have an impact on the formation of knowledge, values, and beliefs. The unity of intellectual and sensory-emotional components determines the value and motivation of the worldview.

Artistic and aesthetic consciousness is usually recognized as the basis of artistic and aesthetic worldview (V. Zhitkov, I. Olesina, L. Petrova, K. Sokolov), artistic mentality (E. Goncharova, O. Oleksyuk, E. Tarshis), artistic and mental sphere of personality (O. Rudnytska).

The following concepts are also related to this issue: artistic and aesthetic information (G. Lokareva, O. Glazirina), artistic and aesthetic text, artistic and aesthetic sign, symbol, code, meaning and sense.

A large number of studies are devoted to the humanistic and ideological foundations of the formation of future teachers' personality. The guiding function of the worldview in the professional development of art disciplines' teachers is presented in the works by Ukrainian scientists I. Bekh, V. Orlov, A. Rostovsky, O. Rudnytska, M. Smekal. Scientists emphasize the leading role of conscious perception and holistic knowledge of art in the formation of worldviews and attitudes of the individual. In line with this concept, the research on methodological problems of art history (Yu. Afanasyev, V. Bibler, A. Zys, M. Kagan, L. Stolovich, V. Tasalov); psychology of artistic perception (B. Ananiev, L. Vygotsky, O. Leontiev, S. Rappoport, P. Jacobson); theoretical and methodological provisions of professional training of future music teachers (O. Polatayko, O. Rebrova, O. Rostovsky, O. Rudnytska, G. Padalka, O. Shevnyuk, O. Shcholokova, etc.) are presented.

The analysis of scientific researches shows that despite the current scientific researches on the training of future music art teachers, the concept of readiness to form an artistic and aesthetic worldview of the individual is insufficiently studied. For scientific reflection of this concept and its extrapolation in relation to the training of future music art teachers, it is important to clarify the essence of the phenomenon of artistic and aesthetic worldview and determine its component structure. The latter allows a more thorough approach to the choice of methodological approaches, pedagogical principles and conditions for training future music teachers to form an artistic and aesthetic worldview.

It is known that the perception of the surrounding reality occurs through the prism of the inner world of a person. To a large extent, the development of the person's worldview is determined by his/her erudition and spirituality. That is why we consider the process of spreading the horizon and thesaurus as an influential factor in shaping the worldview.

According to I. Zyazyun, “... in the world that a person comes to know, the



accumulated universal experience is compressed, it is recorded in words-symbols, codes of culture, in household items, beliefs, in the conceptual language of science, in its terms, categories” (Zyazyun, 2011, p. 23). The quintessence of the cultural heritage of mankind is certainly artistic culture. After all, works of art focus on universal values, artistic and figurative emotional and aesthetic “forms” of the era. Art through the prism of values by special means reflects the specific phenomena of life, beauty or ugliness of the environment and human relations. Through the knowledge of works of art, the selectivity of attitude, differentiation of evaluation are brought up, there is a gradual “cultivation of personality, crystallization in its value attitude of better reference points” (Zyazyun, 2011, p. 25). Thus, art, which has a significant influence and high potential in the formation of a highly cultured, aware and conscious personality, can be a leading way for the educational community to solve the problem of forming the worldview of the individual and worldviews of modern society.

We interpret the concept of artistic and aesthetic worldview as a value-semantic perception of reality everywhere through the prism of aesthetic categories and the artistic language of art. The basis for the formation of artistic and aesthetic worldview is the ability of the recipient to the holistic artistic, aesthetic and poetic vision of the world, a subtle sense of harmony, the beauty of the environment, the creative expression of own feelings in artistic and performing activities.

According to scientists, the artistic and aesthetic worldview of a person is determined by his/her artistic consciousness, artistic and mental sphere and worldview. It is true that the formation of worldview, as well as of any perceptual process, is characterized by such features as: nonconstancy, subjectivity, dependence on certain personal qualities of the recipient.

Scientists note that the following factors are essential for the perceptual process: first, the inability to stop, differentiate and clearly record the moment of individual elements’ perception of a particular object, because the process of perception is a holistic, constantly moving and unlimited flow of feelings and thoughts (L. Wenger, N. Volkov); secondly, it is important that emotional and intellectual reactions to any stimuli, including the artistic text, are purely individual (J. Gibson, T. Lipps); thirdly, any work of art is a unique art form, with its individual content and expressiveness (O. Melik-Pashayev, B. Nemensky, etc.). All this seriously complicates the pedagogical impact on the process of forming the worldview of the individual.

If we consider the formation of artistic and aesthetic worldview as a certain type of human activity, it is quite appropriate to turn to the theory of D. Uznadze on the indirectness of any human activity by the presence of a certain internal attitude. According to the definition of the scientist, attitude is “... characteristic of personality, usually unconscious, which determines the general direction of mental activity of an individual” (Uznadze, 2001, p. 59). According to this scientific concept, no activity arises from an “empty place”, because the characteristic feature of human activity is that it arises on the basis of readiness for a certain form of response, on the basis of attitudes. The latter has the role of the primary, which precedes all mental processes. D. Uznadze connects characteristic with this the reflection of reality by a person, namely: perception of real and imaginary images, tendencies to their



identification, interpretation, cognitive and emotional-sensory response (Uznadze, 2001).

Thus, we have identified the worldview as a component of artistic and aesthetic worldview, covering a set of ideas, values, motives and intentions of the individual. Worldview setting provides a holistic perception of the world around the individual, awareness of the meaning of human existence and his/her place in it, helps to identify own life positions, the formation of a wide range of views, readiness to perceive the “other”. In our opinion, worldview integrates motivational-cognitive, value-aesthetic and creative-activity attitudes. In this aspect, worldview is the influential factor that directs and focuses the individual’s attention to active meaningful and sensory perception. This orientation is primarily determined by the presence of a certain motivation to work.

Motivation in psychology is interpreted as “psychodynamic regulatory system of personality that organizes activities to implement a particular motive”; motive is defined as “separate motivational change that performs a motivating, guiding function in this system” (*Enciklopedicheskij slovar*, 2013). T. Levchenko (2011), exploring the motivational basis of individual consciousness, defines the motive as the driving force of any human activity. The scientist notes that the determinants of the motivational hierarchy are the social relations of the individual and his/her value-axiological worldview of the environment. According to the researcher, motivational processes occur in two directions: extrinsic and intrinsic. Extrinsic motivation directs human activity to strengthen and expand contacts with the outside world, society, which determines its readiness for new contacts, to gain new experience. Intrinsic motivation has a deeper character, associated with higher needs, interests, meaning in life (Levchenko, 2011).

Extrinsic-intrinsic motivation significantly affects the process of forming the consciousness of an individual and the peculiarities of the worldview formation.

Scientists note that in the educational process the attitude performs an organizational and regulatory function (O. Asmolov, O. Rudnytska, V. Medushevsky, E. Nazaikinsky). After all, due to its focus on consistency and stability, the attitude provides a stable, consistent, purposeful nature of pedagogical activities, helps to focus, highlight key elements, direct the educational process in a specific direction, allows a teacher to act consistently, systematically, in accordance with the goal.

It is clear that the ability to perceive the beauty and harmony of the world is a natural human quality. But the improvement, deepening and broadening of the horizon of artistic-perceptual feeling and aesthetic-axiological attitude to the world is through awareness of universal meanings and values contained in musical works, through the enrichment of artistic-perceptual experience of communication with works of art. In O. Rudnytska’s researches it is noted that the artistically meaningful perception of a musical work, as a purposeful activity of recognizing and understanding the meanings encoded by the artistic language of musical art, requires a certain attitude, setting to comprehend this special form of artistic reflection of reality (Rudnicka, 2002).

It is probable that the works of art reflect the author’s worldview, the worldview of his/her contemporary era, reflect the peculiarities of the national culture of the



country. Due to the specific features of the individual style of the creator in the artistic text, a certain image of the world is creatively designed; the artistic image of the modern hero is modeled. Thus, the awareness of universal values and meanings of the individual is subject to the active perception of the artistic texts' meanings, subject to creative empathic penetration, "implantation" in the text, awareness and appropriation of new feelings and views.

Thus, we single out the artistic-perceptual component of the artistic-aesthetic worldview formation, which includes the ability of emotional and sensory processing of linguistic signs and means of expression of the literary text – perception of material properties and internal characteristics of the literary text laid by the author or performer; intuitive understanding of their meanings and empathic comprehension of the artistic image of the work.

In science, perception is interpreted as the perception of the material properties of an artistic text and its internal characteristics, laid down by the author or performer in the content (own intentions, thoughts, abilities, emotions, attitudes, etc.). Philosophers define perception as a special kind of internal activity aimed at the process of categorization, during which a person classifies the received sensory signals to provide feedback to an external object. In the psychology of perception, this is the first and obligatory stage of any cognitive process. In art pedagogy, this phenomenon is noted as the most important internal driver of existence, historical development and socially significant influence of art (Zyazyun, 2011).

Thus, we interpret perceptual skills as motivated actions of the recipient, aimed at the perception of language signs and means of expression of the literary text, in order to reconstruct and represent meaningful meanings. During such work, the recipient creates ideas about the formal expression of the work of art, emotional and sensory characteristics of its form, the worldview, value orientations of society and the identity of culture, which are transmitted by the author through the meaning of the work. In our opinion, the perceptual component, as a set of methodological developments, provides the development of skills of learning texts and is based on subjective experience, knowledge, ideas of the individual. We determine the expected result of the process of improving perceptual skills, as the improvement of the recipient's susceptibility to artistic means of expression, raising the level of his/her emotional sensitivity, aesthetic culture.

The artistic and creative emotional and sensual attitude of a person to the world around him/her is much more closely connected not with concepts, but with images, because the latter are always filled with personal meanings (Masol, 2004). The experience of active creative communication with a work of art seems to "reset" the consciousness of the recipient, especially if the artifact belongs to the cultural traditions of the past or other countries. Expanding the horizons of understanding the author's worldview and the specifics of cultural traditions of another country, active perception contributes to a more conscious reflection of a person's own personality and role in modern society. Perception of reality through the prism of the artistic form of a work of art is studied by scientists in the context of the emotional and aesthetic activity formation of the recipient, in particular artistic and performing activity. Scientific researches emphasize the importance of setting on an artistically



meaningful perception and expression of the meanings and sense of a musical work during the skills formation of performing and interpreting activities. Performing and interpreting activities are considered by us as one of the forms of worldview formation. Accordingly, such activity has a certain functional orientation, namely: adjusts, directs, regulates and organizes the artistic and aesthetic preferences of the performer in accordance with a given landmark (the latter may be stylistic invariants of the interpretive form). Exploring the problem of training future music teachers, we define conducting and choral activity as the possibility of existence and functioning of artistic mentality, and the formation of their own conducting style as self-expression based on personal mental experience.

Scientists emphasize the synesthetic (polymodal) properties of musical and artistic consciousness, emphasize the synesthetic nature of artistic perception and its focus on an in-depth understanding of the meanings of a particular artistic text. In our opinion, it is the polyartistic orientation of the individual that illuminates the essence of artistic and aesthetic activity as self-expression based on the ability, readiness and subconscious orientation of the individual to perceive, comprehend, evaluate the world through the experience of communication with art.

Thus, the artistic and activity component that combines representative, interpretive, performing skills, the ability to express own understanding of a musical work in terms of worldviews are defined by us an important component of artistic and aesthetic worldview.

The separation of the artistic and activity component emphasizes the importance of preparing future teachers of music art for performance and interpretation activities. After all, there is an established opinion among scholars that “the performing interpretation of a music teacher causes a deep aesthetic impact on students, evokes certain emotions in them, forms a musical taste and enriches the experience of artistic worldview” (Fayzrakhmanova, 1998, p. 101).

For a competent music teacher, able to adequately perceive and comprehend the realities of today and further transform this information into educational material, the skills of involving students in purposeful perception, adequate decoding and identification of information contained in a musical work, the ability to reveal its meanings according to their own purposes are very important.

Future professionals must not only master the theoretical knowledge of art, but also master the methodological tools for the formation of artistic and aesthetic perception of students, master the principles of organizing the pedagogical process, master the technology of involvement (guidance) of students in the practical application of acquired skills, improving the skills of expression (verbally, or in the language of musical art) of personally-reconstructed meanings of a work of art. It is during the educational process that the distance between the accumulated experience in the field of art education (including music education) and “specific forms of individual creative perception, between the level of development of interpretive abilities of the individual and self-denial and overcoming the limits of this development” is overcome (Zyazyun, 2011, p. 24).

The basis of our conceptual position is the belief that, in addition to theoretical, performing competencies of future teachers of music, an important place is occupied



by methodological and pedagogical training for the formation of artistic and aesthetic worldview of students. From these positions we single out the methodological and pedagogical component of the artistic and aesthetic worldview formation, which combines the orientation of bachelors' majoring in 014 Secondary education (Musical art) to master the system of holistic ideas about future professional activity, mastery of methods and technologies of art education, contributes to the formation of their readiness for independent scientific and methodological research and creative activity.

The conscious desire of students to master modern forms, methods, techniques, tools, technologies of music lessons directs their educational activities to a deeper development of theoretical specialty and general humanities knowledge and their consolidation in pedagogical practice. Students' understanding of the pedagogical potential of art in the processes of forming artistic and aesthetic perception is the basis for improving their own creative skills and creative initiative in the implementation of artistic and aesthetic development of students; search and introduction of effective approaches, the most favorable conditions for involving students in the Ukrainian and world cultural and artistic heritage, purposeful development of artistic and aesthetic perception in them.

Conclusions and prospects for further research.

Thus, we interpret the formation of artistic and aesthetic worldview as a value-semantic perception of reality through the prism of aesthetic categories and the artistic language of art. This is a complex structural formation, which includes the recipient's ability to holistic artistic, aesthetic and poetic vision of the world, a subtle sense of harmony, the beauty of the environment, to creative expression of their own feelings in artistic and performing activities. The structure of this phenomenon consists of: worldview, artistic-perceptual, artistic-activity and methodological-pedagogical components. A promising task for further study of the problem of readiness of future music teachers to form the artistic and aesthetic worldview of students may be to determine the pedagogical and methodological approaches and principles of this phenomenon formation.