

The phenomenon of artistic and pedagogical mentality in terms of the professional activity of a fine art teacher

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In the study, an attempt was made to represent the conceptual meaning and specifics of the artistic and pedagogical mentality of a modern art teacher. The aim of the study was to highlight the structural organization of the phenomenon of artistic and pedagogical mentality of an art teacher. The article highlights the terminological contours of the categories "mindset" and "mentality" in modern scientific discourse. It was revealed that the psychological and pedagogical content of mentality consists in a special way of thinking, the orientation of thoughts that are born in the subconscious, but gradually absorb what is common, what consists of natural data and socially conditioned elements and is reflected in the perception of professional reality. It is maintained that the professional mentality of a teacher is an integrative characteristic of a personality that reflects the system-specific features of the mental makeup and worldview of people in the teaching profession. The structure of artistic and pedagogical mentality of art teachers includes: artistic and figurative thinking, artistic and creative reflexivity, pedagogical creativity, multi-artistic orientation, professional and pedagogical intentionality, scientific-research culture. The functional-role and conceptual significance of the phenomenon "artistic pedagogical mentality" in terms of the specifics of the professional activity of a modern art teacher is determined. The author determines pedagogical conditions for the formation of the artistic and pedagogical mentality of future fine art teachers: the formation of a positive value attitude of future art teachers at the worldview level and an active motivational focus on the formation of the artistic and pedagogical mentality; introduction of pedagogical situations of quasi-professional activity, which require activation of the mechanisms of artistic and pedagogical mentality into the process of professional and pedagogical training of future art teachers; actualization of personal and professional reflection as a basis for artistic and creative self-development of future art teachers.

Key words: *mentality, mindset, professional mentality, artistic and pedagogical mentality, fine art, fine art teachers, future fine art teachers, professional training of future fine art teachers, artistic and mental experience, artistic and educational process, artistic and pedagogical activity, artistic image, art teachers.*

Introduction. The relevance of the study of forming the artistic and pedagogical mentality of future teachers of fine arts is strengthened by the fact that the transformations that took place in the modern fine arts of Ukraine during the years of Independence are distinguished by the following directions: thematic (peasant-agrarian, industrial themes were replaced by new themes in art), stylistic (instead of the realism leading to the Soviet period, a wide variety of stylistic manifestations arose – from impressionism to postmodernism), ideological (instead of the propaganda of the ideals of communism and materialistic-atheistic concepts, the ideas of a pluralistic vision of the world, the desire for self-expression, entertainment, outrage, and piety prevail). Installations, video installations, photo and video projects, a combination of different techniques and styles have replaced the previously dominant genre – painting. All this requires the teacher of fine arts to reflectively study conceptual, aesthetic worldview, artistic and figurative transformations in art at a personally significant individual professional level.

At the current stage of education development, scientists pay attention to the development of new forms and methods of improving cultural (O. Shevniuk), professional (O. Piddubna), visual arts (O. Kaidanovska), and artistic and pedagogical (O. Kaleniuk) training of future teachers-artists; the concept of the formation of the professional culture of a fine art teacher as a compositional activity (M. Pichkur) and the concept of the creative development of a fine art teacher (S. Konovets) are substantiated; the creative abilities of the teacher-artist (L. Pokrovschuk, M. Stas) are the basis for the formation of their methodical (O. Barabola), aesthetic and polyartistic (H. Sotska) competence. The creative individuality of an educational specialist (O. Otych) led to the separation of special art pedagogy in scientific studios (H. Padalka, O. Rudnytska).

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In recent decades, the scientific and pedagogical discourse on the renewal and modernization of the system of training future art teachers has been enriched by the research of A. Tkachenko (training of future art teachers for design work); Hu Yue (formation of design competence of future art teachers); Ji Lei (formation of artistic and pedagogical communication skills of future art teachers); Huang Jingsheng (formation of the aesthetic outlook of future teachers of fine arts).

At the same time, we can note the lack of special research on the problem of forming the artistic and pedagogical mentality of future teachers of fine arts.

We see a systemic contradiction in this, because the phenomenon of the artistic and mental experience of art teachers, in particular music teachers and choreographers, was widely and multi-panoramicly revealed by Olena Rebrova and her associates (Pan Shen et al.)

The aim of the research is to highlight the structural organization of the phenomenon of artistic and pedagogical mentality of a fine arts teacher.

Research objectives: 1) to highlight the terminological contours of the categories “mindset” and “mentality” in modern scientific discourse; to determine the functional-role and conceptual significance of the phenomenon “artistic and pedagogical mentality” in terms of the specifics of the professional activity of a modern art teacher; to formulate the pedagogical conditions for the formation of the artistic and pedagogical mentality of future fine arts teachers.

Research results. Philosophers emphasize mentality as a spiritual invariant of existence, whereas psychologists often identify this phenomenon with the concept of “social character” (E. Fromm), understanding its content in the sense of the link that connects the psyche of an individual and the social structure of society. Often, the essence of this phenomenon includes all the structures and characteristics of the human psyche and consciousness at both the individual and collective levels (E. Fromm).

The concept of “mentality” in modern domestic science began to take root in the second half of the last century and gained relevance within the anthropological approach to scientific research. In the Great Explanatory Dictionary of the Ukrainian Language, the concept of “mentality” is defined as “a set of mental, intellectual, religious, aesthetic, etc. peculiarities of the thinking of the people, social group or individual, manifested in culture, language, behavior” (Busel, 2006).

We should note that in the scientific literature of the 20th century, parallel use of the terms “mentality” and “mindset” is observed, so the question of the relationship between these concepts arises. Some scientists hold the opinion that the concepts of “mentality” and “mindset” are synonymous, referring to the fact that both of these concepts have “cognitive roots”, indicating the imagery of thought, mindset, mental development, etc. (Korytska, 2021)

Summarizing the above-said, A. Korytska concludes that mentality is a system of qualitative and quantitative socio-psychological features of a person or social community, which arose under the influence of the natural and social environment, as well as as a result of the subject’s own spiritual creativity. Mindset is one of the main elements of this system along with national (social) character (Korytska, 2021).

According to I. Koval, the categories “mentality” and “mindset” should be distinguished as follows: mentality as a static consists of basic theoretical unknown components, which are the basis of integral attitudes, instructions, potential foundations of world perception and can under certain conditions manifest themselves in the life of a person; in mindset, as in dynamics, only separate elements of mentality are manifested in the form of thinking, feelings, passions and actions (Koval, 2017).

The psychological and pedagogical content of mentality consists in a special way of thinking, the orientation of thoughts that are born in the subconscious, but gradually absorb the common things that consist of natural data and socially determined elements and are reflected in the perception of professional reality. The professional mentality of a teacher is an integrative characteristic of a personality that reflects the system-specific features of the mental composition and worldview of people in the teaching profession.

The above-said provides basis for E. Stryha to determine the signs of the professional mentality of future humanities teachers, such as: the emergence of a high degree of immersion in the process of knowledge and awareness of reality, which will contribute to the acquisition of a stable reflective position; use by students of humanitarian disciplines of figurative, metaphorical, language of communication enriched with comparisons and analogies; the maximum penetration of a humanities student into the researched object (for which the learner is not freed from the process, as in the science, but is present in the process of learning); the use in thinking of concepts that exist at the level of internal, wordless understanding (whereas there are no so-called “fuzzy” concepts in the science); covering various nuances of the meanings of concepts, phenomena, structures, etc.; the ability to make important and valuable not only objectively scientific goals, but also personal ones, which prevents the formalization of opinions and leads to variability in solving issues (Stryha, 2009).

The role and significance of mentality in the professional activity of arts teachers were highlighted most thoroughly, carefully and from various aspects by the outstanding Ukrainian researcher O. Rebrova. The scientist reflects on its essential features in this way. The artistic mentality should be understood in the pedagogical aspect and interpreted as a set of mental features of art, its artistic parameters, corresponding to the psychological states of the era, which is reflected in the dominant styles, directions, artistic types of

worldview and attitude to the world and is manifested on the conscious and subconscious levels, on the cognitive and emotional sensory levels of communication with art; because of this, it becomes a factor of influence on the formation of individual's spirituality.

In our opinion, the phenomenon of the artistic and pedagogical mentality of the art teacher can be characterized as follows: the professional and personal quality of the teacher-artist, which is synthesized by the art mentality in art education and professional training of future art teachers (reflected by attributes (artistic style, artistic text and symbolism, artistic image, artistic linguistic thinking) and procedural (perception, emotional attitudes, consciousness, unconsciousness, thinking, interpretation) properties; pedagogical mentality (the desire to transmit the accumulated socio-cultural experience to the next generation, its upbringing in the traditions of established rules and norms, creative development of the personality as a factor of further improvement and enrichment of the cultural heritage of mankind (the potential of fine, applied, and decorative arts), this determines the specificity of their value orientations, qualities, type of consciousness and stereotypes of behavior).

Mentality is a phenomenon that determines the general features of thinking, consciousness, feelings and attitudes of a certain nation, ethnic group, social group or an individual formed over a certain period of time, in which the thoughts, emotions, attitudes, stereotypes of behavior that are most important for the subjects of the mentality are reflected, which forms the basis of their spirituality: beliefs, will, value orientation, life guidelines, etc.; as the subjects of art, they make up their essence, filling the artistic mentality with the content. From this we conclude that the artistic type of consciousness, which has its aesthetic roots and develops in the womb of the mythological-religious type of mentality, contributes to the development of the corresponding type of mentality – the artistic mentality. This phenomenon in the field of art develops due to the human ability to encompass the world with artistic thinking and reproduce it in the products of creative activity.

According to O. Rebrova, all components of the artistic and pedagogical mentality fully correspond to the determined spheres of the mental space of the individual. In addition, the researcher notes that all components of the artistic and pedagogical mentality are in a dialectical unity.

The structure of the cognitive component covers the processes and results of cognition, the formed styles and types of thinking in accordance with professional activity, which determines the ability to think with symbolic semiotic systems, that is, attributes of a certain field of knowledge. The communicative component involves the possession of a subject semantic thesaurus, which becomes a tool of professional communication, interpersonal communication, which is also a source of new professional information. The axiological component is represented by the formed value orientations, features and nature of attitudes and relationships to the phenomena of life and professional direction. The existential component is embodied by a set of intuitive ideas, reflection of one's own feelings, emotional impressions and instructions, which are formed as a result of emotional experiences and their reflection. The praxeological component is represented by stereotypes of behavior and its opposite creative and independent indicator.

Based on the general structure of the artistic and pedagogical mentality proposed by O. Rebrova, we will describe the components of the structure of the artistic and pedagogical mentality of a fine arts teacher.

The structure of the artistic and pedagogical mentality of fine art teachers includes:

- artistic and figurative thinking – as a quality feature, a specific form of thinking that ensures synthesis, integrity, associative perception and interpretation of artistic images in the artistic and communicative processes of dance as a type of artistic synthesis;
- artistic and creative reflexivity – as a psychological process that directs the spiritual disposition of the individual to self-evaluation and self-improvement of one's own resources in the field of creativity;
- pedagogical creativity – as an integrative generalized procedural quality that combines all spheres of professional (visual) artistic education in creative forms of visual self-expression; striving for the original embodiment of artistic images;
- multi-artistic orientation – as a need to create and develop all possible connections between types of art, their genres, styles, etc. and their embodiment in artistic activity;
- professional pedagogical intentionality, characterized by a synthesis of emotional and sensual, associative, creative and intuitive, cognitive and rational characteristics, which collectively ensure the need and realization of the transfer of one's own spiritual and creative resource (knowledge, experiences, assessments, judgments, impressions) to others;
- research culture as a procedural quality that constantly prompts the search for answers to questions that arise in the complex artistic and educational process.

Therefore, the disclosure of the structural organization of the artistic and pedagogical mentality prompts us to outline the directions of formative influence on the components of the artistic pedagogical mentality of future teachers of fine arts in the educational space of a pedagogical university.

We distinguish the following pedagogical conditions for the formation of the artistic and pedagogical mentality of future art teachers: the formation of a positive value attitude of future art teachers at the worldview level and an active motivational focus on the formation of the artistic and pedagogical mentality; the

introduction of artistic and pedagogical situations of quasi-professional activity, which require activation of the mechanisms of artistic and pedagogical mentality, into the process of professional and pedagogical training of future fine art teachers; actualization of personal and professional reflection as a basis for artistic and creative self-development of future teachers of fine arts.

Conclusions. In the study, an attempt was made to establish the terminological boundaries of the phenomenon of “artistic and pedagogical mentality” and to represent it in terms of the professional and pedagogical activity of a fine arts teacher who works in the artistic and educational process of the New Ukrainian School. The structure of the studied phenomenon is described, relying on the scientific achievements of leading scientists in the field. The ways of forming an artistic and pedagogical mentality in future teachers of fine arts are outlined, based on the specifics of its component organization.

We see the prospects for further scientific research in the development of a model for the formation of the artistic and pedagogical mentality of future teachers of fine arts.

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Феномен художньо-педагогічної ментальності у розрізі професійної діяльності вчителя образотворчого мистецтва

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У дослідженні здійснено спробу репрезентувати концептуальне значення та специфіканти художньо-педагогічної ментальності сучасного вчителя мистецького профілю. Мета дослідження полягала у висвітленні структурної організації феномена художньо-педагогічної ментальності вчителя образотворчого мистецтва. У статті висвітлено термінологічні контури категорій

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«ментальність» та «менталітет» у сучасному науковому дискурсі. Визначено, що психолого-педагогічний зміст менталітету полягає в особливому способі мислення, спрямованості думок, що народжуються у підсвідомості, але поступово вбирають у себе спільне, що складається із природних даних і соціально зумовлених елементів і відображається в уявленні про професійну реальність. Зафіксовано, що професійний менталітет учителя – це інтегративна характеристика особистості, що відображає системно специфічні особливості психічного складу і світосприйняття людей педагогічної професії. До структури художньо-педагогічної ментальності вчителів образотворчого мистецтва віднесено: художньо-образне мислення, художньо-творчу рефлексійність, педагогічну креативність, мультихудожню зорієнтованість, професійно-педагогічну інтенційність, науково-дослідну культуру. Визначено функційно-рольове та концептуальне значення феномена «художньо-педагогічна ментальність» у розрізі специфіки професійної діяльності сучасного вчителя образотворчого мистецтва. Визначено педагогічні умови формування художньо-педагогічної ментальності майбутніх учителів образотворчого мистецтва: формування позитивно-ціннісного ставлення майбутніх учителів образотворчого мистецтва на світоглядному рівні та активної мотиваційної спрямованості на формування художньо-педагогічної ментальності; упровадження в процес професійно-педагогічної підготовки майбутніх учителів образотворчого мистецтва художньо-педагогічних ситуацій квазіпрофесійної діяльності, що вимагають активізації механізмів художньо-педагогічної ментальності; актуалізація особистісно-професійного рефлексування як підґрунтя художньо-творчого саморозвитку майбутніх учителів образотворчого мистецтва.

Ключові слова: менталітет, ментальність, професійний менталітет, художньо-педагогічна ментальність, образотворче мистецтво, вчителі образотворчого мистецтва, майбутні вчителі образотворчого мистецтва, професійна підготовка майбутніх учителів образотворчого мистецтва, художньо-ментальний досвід, мистецько-освітній процес, художньо-педагогічна діяльність, художній образ, вчителі мистецького профілю.

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