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PECULIARITIES OF THE MODEL OF FORMATION OF SPIRITUAL CULTURE IN FUTURE MUSIC TEACHERS (ON THE EXAMPLE OF UNIVERSITIES OF THE PEOPLE'S REPUBLIC OF CHINA, SICHUAN PROVINCE)

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The article analyzes scientific approaches to the definition of the concept of «spiritual culture». The analysis proves that the concept of «spiritual culture» includes the sphere of human activity, which covers various aspects of the spiritual life of man and society. The model of formation of spiritual culture in future music teachers is presented, which consists of theoretical and methodological, target, organizational and methodological, diagnostic and resultant blocks. Their content aspect is revealed. It is proved that the implementation of the author's model will help to prepare a competent professional teacher for music education institutions and universities, capable of creatively applying the acquired knowledge, skills and abilities in the field of art education.

Keywords: *Spiritual Culture, Model of Spiritual Culture Formation, Future Music Teachers, Factor-Criterion Submodel.*

Introduction. High-quality art education and awareness of the social role of music teachers are reflected in the development of art in the People's Republic of China. The task of art education in Chinese universities is to disseminate knowledge that affects the spiritual development of the individual.

Spiritual culture is a sphere of human activity that covers various aspects of the spiritual life of a person and society. Spiritual culture includes forms of social consciousness and their embodiment in literary, architectural and other monuments of human activity.

The spiritual culture of society includes the reproduction of individual and social consciousness; folk art culture; art as a professional form of artistic creativity; aesthetic culture; culture of scientific life; culture of education; culture of upbringing; culture of freedom of conscience; culture of moral and spiritual life; information culture.

In Chinese philosophy, the term «spiritual culture» mainly includes artistic education, aesthetic education, and humanistic improvement.

In his research on spiritual culture, Cai Yuanpei draws attention to the fact that the spiritual and cultural values of pedagogy are complemented by aesthetic education and intellectual education. He notes that the realization of «aesthetic education» in spiritual and cultural education, perceives art as education, and cultivates knowledge of beauty creation and appreciation that extends to society.

Jia Lingying sees aesthetic education in college as using natural beauty, social beauty, artistic beauty, and technological beauty to cultivate students' ability to feel beauty, appreciate beauty, create beauty, establish correct aesthetics, cultivate their moods and promote their personality. The effectiveness of aesthetic education as one of the components of the spiritual culture of students is ensured by the purposeful selection of optimal forms, methods, techniques, and means of pedagogical activity of teachers of aesthetic, spiritual, ethical, moral, and emotional orientation, as well as the creation of spiritual space in higher education.

Based on this, we are faced with the problem of the need to create a model for managing the process of forming spiritual culture in future teachers of music in a higher education institution in China.

Recent studies review. The problems of spirituality and the formation of spiritual culture are reflected in the works of such scholars as I. Bekh, M. Boryshevsky, T. Butkovska, M. Yevtukh, O. Kyrychuk, O. Kobernyk, D. Maksymenko, M. Nikandrov, T. Petrakova, K. Prykhodchenko, J. Yuzvak, Wang Changcheng, Cai Yuanpei, Jia Ling, and others. The relationship between spirituality and the modern system of higher education was considered in the works of V. Andrushchenko, V. Baranivsky, L. Buyeva, V. Kremen, and others.

In China, there is a concept of forming a musical culture and educating aesthetic thinking. This concept is supported in his works by the Chinese scholar Ren Eiyun. The researcher notes that to form a spiritual culture in future teachers of music, it is necessary to combine the practical results of teaching disciplines at different levels of music education and innovative technologies that ensure the cooperation of teachers with students to achieve quality learning goals. Educational resources and teaching methods in colleges and universities provide students with more freedom in learning and influence the development of students' spiritual and cultural thinking.

Quality assurance has become one of the most important areas of higher education policy reform. As the scope and scale of higher education in China expand, the government is increasingly focusing on ensuring educational standards and quality.

Based on the results of the analysis of the current situation of management of music and art education in higher education institutions, attention is drawn to the creation of a model for managing the process of forming spiritual culture in future teachers of music.

Purpose. This article examines the author's model of the formation of spiritual culture in future music teachers and defines its structure and indicators of the components of the future music teacher's professional readiness for artistic and educational activities.

Results. In the context of the cultural and spiritual development of society, the problem of professional training of future music teachers is becoming increasingly important. In this regard, the problem of forming the professional competence of the future music teacher, which acts as a personality ability and absorbs the results of educational activities and directs its development in the conditions of a higher pedagogical education institution, becomes especially relevant. The level of professional competence characterizes the degree of preparedness of a music teacher for music education work at school and is a prerequisite for the effectiveness of his/her pedagogical activity. It is the focus on achieving a certain educational result, and the search for new forms and methods of teaching that in recent decades has determined the key trends in the modern professional training of future specialists in the artistic education field.

The notion of the professional competence of a music teacher, along with the related categories of professional and methodological competence, as well as some subject competencies of a music teacher, has recently become a part of the scientific circulation of music and pedagogical theory and practice.

Theoretical and methodological approaches to the formation of music and pedagogical competence have been studied by musicians-scientists, in particular, A. Kozyr, L. Masol, M. Mykhaskova, O. Oleksiuk, T. Plyachenko, A. Rastryhina, R. Savchenko, O. Shcholokova, and others.

The approach to understanding the professional competence of a music teacher in Chinese art education involves, first of all, paying attention to the understanding of what should be included in the concept of «professional competence of a music teacher» and the formation of professional competence of music teachers.

In China, research on the formation of professional competence of music teachers is just beginning. The overall goal of forming the professional competence of future music teachers is to train specialists characterized by a set of developed musical abilities and pedagogical qualities that would be able to provide the highest results in

music education and aesthetic education of students. Based on this, it is clear that the professional competence of a music teacher should be determined by the peculiarities of music and pedagogical activity, the originality of its tasks, the prevalence of artistic and creative forms of practical work and specific methods of artistic education.

The Sichuan University School of Music, the Sichuan Conservatory of Music of China's Higher Education, and the College of Arts and Sciences of China are considered from the perspective of managing educational activities to form the spiritual culture of future music teachers.

We will consider the management of art education in colleges and universities in Sichuan Province.

In the current state of Chinese education, art education in colleges and universities is an important stage in the aggregation, transformation, return, and generation of diverse art education experiences under the guidance of the policy of building a socialist educational force with Chinese characteristics. Changes in art education have a profound impact on the quality of China's future educational development and the overall educational development of people. The management of art education in colleges and universities undoubtedly provides the most effective channels for the transformation of art education experiences, thoughts and concepts, encourages people's ever-increasing needs for a better life and adds new vitality. Compared with the management of arts education at the basic education stage, the management of arts education in colleges and universities has its special existence, which is based on historical background and practical significance.

Today in China, most of the problems of art education and art education management at the basic education stage have not yet been realized and solved. As the main stage of students' education, as the final link before students enter adulthood, college education has the responsibility and honourable mission to solve and improve this difficult task. The challenge is to help people enrich their knowledge, influence the improvement of the environment and believe in a secure future. Therefore, through the definition of arts education management, we can clearly understand the two value orientations of arts education management in colleges and universities, namely the value orientation and the educational value orientation, as well as the society based on these two value orientations and the activity orientation. Therefore, the management of art education in colleges and universities will inevitably be guided by such a generative objective law to carry out various social activities.

The management of art education in colleges and universities in this study mainly refers to the field of colleges and universities, it is not only effective research on art teaching, art education activities and art education development, but also a study of the art education of people's body and spirit, from the inside and outside.

Art education management is based on the general pattern of educational management principles, belongs to a relatively independent branch of the educational management system, but mainly studies:

1) the subject, object and means of art education management, as well as independent mechanisms and methods of management;

2) discussion of such issues as trajectories of their influence and development trends;

3) theory and practice of art and art education, specific implementation in the field of education management.

The management of art education should not only fully realize its role in the development of individuals and society, but also pay attention to its scope, and manage the school, family, and social art education.

Hence, it can be understood that art education management is about emphasizing and realizing its goals, as well as making full use of the concept of «art» to carry out rich, diverse and creative educational management activities. Therefore, a practical component of art education is the so-called management of art education, which is crucial for achieving the predefined goals of the entire system, organization and structure that continuously carries out conscious and systematic coordination activities. In other words, art education management is based on the practical management of art education. In the activities of art education, an optimized combination of human, financial and material factors is completed so that the overall function can achieve a strengthening effect.

The management of art education is classified according to the characteristics of the objects of art education management and also has a broad and narrow meaning. Broadly speaking, art education management includes three types:

1. management of social art education

2. management of art education

3. management of school art education.

The Sichuan University Conservatory is a professional college that develops musical talents based on the integration of the music majors of the original College of Arts and the former College of Modern Art in the process of building the discipline of the subject and further adjusting its professional component.

A prerequisite for building a model for the formation of the spiritual culture of future music teachers should be the educational and qualification characteristics of the training of a musician specialist. By its provisions, the professional qualification of music teachers contains a list of knowledge, skills and competencies that should be formed (Table 1).

Table 1

Structure of the author's model of Forming the Spiritual Culture of Music Teachers in the Process of Professional Training for Artistic and Educational Activities at Universities of the People's Republic of China, Sichuan Province

Aim: formation of spiritual culture of the future music teacher		
<i>Theoretical and methodological block</i>		
<u>Methodological approaches:</u> <u>Cultural:</u> Humanistic; Personality-oriented; Technological; Activity-based; Competence-based.	<u>Conceptual provisions:</u> Theoretical and methodological provisions on the essence of spiritual education in the training of future teachers of musical art	<u>Principles:</u> Scientificity, integrity, informativeness, innovativeness of professional training, personal orientation, creativity.
<i>Organizational and methodological block</i>		
Information and familiarization	Activity-technological	Creative
<i>Diagnostic and resultative</i>		
<u>Content:</u> Disciplines of professional orientation: «Solfege and ear training», «Piano», «Basic music theory», «Songwriting», «Harmonies», «Vocal», «Instrumental music», «Choir and conductor», «National folk music», «Evaluation of foreign music», «History of Chinese music», «History of foreign music», «Artistic practice»	<u>Forms:</u> Lecture, practical, seminar, independent, individual, research, master class, practical training with folk artists, joint concerts with teachers, folk artists, and national folk groups.	<u>Technologies:</u> Integrative, intensive training, dialogic interaction, artistic and creative, alternative education, the technology of practice concerts, performances in the provinces with the involvement of different ages and status of musicians
<i>Result:</i> Professional spiritual readiness of a music teacher to work in Chinese educational institutions		

To describe the model of forming spiritual culture in future music teachers (on the example of universities of the People's Republic of China, Sichuan Province), it is necessary to consider and characterize the current situation of music and art education in Chinese universities.

The strategy of music and art education management should be more scientific, standardized and coordinated. After all, it is not only a comprehensive promotion of music and art education for schools and students, but also the only way to organic development and is an important measure to achieve the goal of educating high-quality, well-rounded talents.

The author's concept of creating the model is based on the basic ideas of integrity and continuity of the process of forming the professional readiness of a future music teacher for artistic and educational activities through the development of spiritual culture; humanization and humanization of the professional training of a future music teacher by recognizing the priority of general cultural, national, artistic and aesthetic, professional and pedagogical values as components of readiness for artistic and educational activities in the environment of musicians.

The designed author's model consists of the following blocks:

- Targeted (realizes the social order and the goal of professional training of future music teachers through spiritual education);
- theoretical and methodological (based on modern scientific approaches, conceptual provisions and principles of professional training of future music teachers);
- organizational and methodological (includes stages of model implementation, formation of the innovative environment as a set of psychological and pedagogical, organizational and methodological conditions, scientific and methodological support, subject specificity of the professional training process, forms, methods, innovative technologies)
- diagnostic and effective (characterizes the controlling function of the studied process, structural components, levels and criteria of the formation of the future music teacher's professional readiness for artistic and educational activities).

The developed model, in our opinion, in the context of higher pedagogical education, will help to prepare a competent professional teacher for music schools and universities, capable of creatively applying the acquired knowledge, skills and abilities in the field of art education, using modern content, pedagogical techniques, methods, innovative technologies in their practical activities; stimulate professional interests and develop skills of a reflective and value-based attitude to pedagogical interaction with children learning music.

Among the universities in Sichuan Province of the People's Republic of China, music arts education should organically integrate university resources, deploy music arts education in a coordinated and unified manner, and

carry out reforms and innovations in teaching concepts, teaching content, teaching models, and teaching methods:

Firstly, in the teaching process, the coordination and unity of the scientific work department, graduate school and other competent departments are required to comprehensively discuss and demonstrate the laws of music and art education, and fully integrate the concept of aesthetic education into the revision of teaching plan, curriculum construction, teaching evaluation and other links.

Secondly, the necessary basis and guarantee for music and art education is the coordination of the distribution of college facilities and funding. Colleges and universities should maximize the use of a variety of resources, raise funds through various channels and forms, increase investment in music and art education, and meet the basic needs of music and art education development.

Third, integrate music and art education resources inside and outside the school, enrich the cultural life of university campuses, and hold various music and art performances and academic exchanges. At the same time, it will stimulate the diversity of «faculties» and «departments» at the lower level in colleges and universities. Through extracurricular music and art activities, it can improve the system and structure of music and art education, strengthen communication and interaction with young people, and provide college students with good music and art education in a variety of directions [5].

Fourthly, all colleges and universities should introduce comprehensive and diverse methods of music and art education, combining the advantages of different colleges and universities, to realize comprehensive and diverse music and artistic creativity, and to form distinctive music and artistic practices. In this way, different universities have not only created music arts fields with unique perspectives but also provided an experience for the development and reform of university music arts education.

Fifthly, from the analysis of the characteristics of music arts, flexible management is linked to the behaviour of music arts, and the method of flexible management is introduced into management practice. Among them, it is necessary to take into account the characteristics of the musical art discipline, combine management work with the characteristics of the musical art discipline, and maximize the role of flexible management in promoting the development of musical art.

Through the definition of the concept of arts education management, we can clearly understand the two value orientations of arts education management in colleges and universities, namely, value orientation and educational value orientation, as well as the orientation to a society based on value and educational value orientation and activity orientation. The management of art education in colleges and universities will inevitably be guided by the generative objective law for the implementation of various social activities.

Positive experience in the formation and development of spiritual culture becomes an advantage and has an effective impact on the formation of a culture of quality that promotes professional satisfaction, learning and the realization of students' goals.

A representative list of characteristics that are usually associated with the positive experience of the spiritual culture of the educational innovation environment are:

1. Individual successes of teachers and students that are recognized and celebrated.
2. Relationships and interactions characterized by openness, trust, respect and appreciation.
3. Faculty relationships are collegial, collaborative, and productive.
4. Teachers have a high professional level.
5. Students feel emotionally and physically safe.
6. Mistakes during educational music activities are seen as opportunities for students to learn and grow, and for teachers to build an individualized educational trajectory for each student. Students are consistently held to high academic expectations, and most students meet or exceed these expectations.
7. Criticism, when given, is constructive and focused. All students have access to the academic support and services they may need to succeed.

Thus, spiritual culture and academic education are closely linked. Since spiritual culture is a dynamic and complex system, its credo in the educational field is to provide a list of spiritual values to improve the efficiency and quality of education.

Considering the issue of managing the development of a spiritual culture of future music teachers, we have developed an appropriate toolkit for determining the effectiveness of its development.

To develop tools for determining the effectiveness of managing the development of future music teachers' spiritual culture, it is necessary to:

1. Define the common strategic goal of the higher education institution, and decompose it into components by the specifics of the activities of the departments and independent methodological units.
2. Determine the parameters and criteria for measuring the components of the formation and spiritual culture of future teachers of music, which are included in the qualimetric model for determining the effectiveness of the development of the spiritual culture of future teachers of music.
3. To create appropriate qualimetric submodels, to specify them for the subjects of educational activity.

4. Based on qualimetric submodels, to carry out pedagogical monitoring of determining the effectiveness of the development of a spiritual culture of future teachers of music according to certain parameters and criteria.

The consequence of the implementation of each stage is the creation of qualimetric submodels of the effectiveness of the development of the spiritual culture of future teachers of music, which are elements of monitoring the effectiveness of the development of the spiritual culture of future teachers of music.

The management of the quality of education in a higher education institution is the most pressing issue today. To do this, it is necessary to determine the level of quality assurance in a higher education institution and create its standard, which involves building an appropriate model of quality of education in the organization.

Today, the concept of «monitoring» is used in the assessment of the quality of education, which has become commonplace. In general, monitoring is defined as a continuous observation of a process to determine its compliance with the desired result. The implementation of monitoring involves the organization of constant observation (evaluation, study) of the object, if possible [1].

Quality assurance has become one of the most important areas of higher education policy reform. As China's higher education system expands in scope and scale, the government is increasingly focused on ensuring educational standards and quality. The Medium- and Long-Term Education Reform and Development Plan of China (2010-2020), published in July 2010, is an important sign. China is currently entering a phase of quality-oriented development, focusing on quality assurance and improvement. Improving quality, rather than expanding scale, has become an important task for the development of higher education in our country.

Monitoring is a recurring task that begins at the planning stage of a project or program. Monitoring allows you to document results, processes, and experiences and use them as a basis for making management decisions and learning processes.

To monitor and verify the implementation of the plan, as of the end of 2016, there were 2,880 higher education institutions of all levels and types in China, with 36.99 million students enrolled students with an overall enrollment rate of 42.7%, creating the world's largest higher education system. The PRC's higher education system has gradually developed to achieve leapfrog development, and the «hard indicators» have doubled and doubled. The quality of higher education is the main driver of national competitiveness, social development and welfare.

Let us consider the factor-criterion submodel for evaluating the professional activity of a higher education institution teacher in the formation of the spiritual culture of future music teachers (Table 2). The model was developed based on the corresponding qualimetric model by G. Yelnikova.

Table 2

Factor-criterion submodel of evaluating the professional activity of a teacher of a higher education institution in the formation of the spiritual culture of future teachers of music

Instrument in the formation of the spiritual culture of future teachers of music					
Factor	K scales.	Criteria	K scales.	Evaluation	Evaluation results
Professional qualities of a music teacher	0,27	1.1. Able to teach clearly and accessibly and maintain the interest of the audience in the subject	0,25		
		1.2. Develops didactic means of music teaching	0,25		
		1.3. Orients to the use of the studied material in future professional activities	0,25		
		1.4. Creativity and interest in professional development and improvement	0,25		
		1.5. ICT competence of a music teacher	0,25		
Weight of the factor –					
Development of aesthetic qualities	0,35	2.1. Development of aesthetic perception	0,35		
		2.2. Development of aesthetic expression	0,35		
		2.3. Promoting aesthetic creativity	0,35		
		2.4. Development of artistic skills	0,35		
		2.5. Educate art lovers	0,35		
Weight of the factor –					
Development of ethical culture	0,38	3.1. Correct understanding of beauty in art and reality	0,38		
		3.2. Desire and ability to build your life according to the laws of beauty	0,38		
		3.3. Explanation of the psychological and methodological advantages of aesthetics	0,38		
		3.4. Explanation of the benefits of social beauty	0,38		
		3.5. Development of artistic creativity	0,38		
	Weight of the factor				
Total score					

The factor-criterion (qualimetric) submodel contains a list of the main factors that affect the activities of a particular entity, and the substantive criteria of its activities that correspond to each factor. In addition, using the Delphi method, the weighting coefficients of each factor and each criterion are calculated. By comparing the criteria of the model and the actual state of the management entity's activities, the coefficient of criteria manifestation is determined. This coefficient should be within one and correspond to the values: 0; 0.25; 0.5; 0.75; 1.0 (although intermediate values are allowed). The weight of the criteria shows the priorities (depending on who determined these indicators). By changing the priorities, it is possible to change the vector of activity of the actors and direct the development of any factor or criterion.

The above factors have led to the development of national education and the priority of music teachers as key actors in national development, which requires the use of innovative and competitive mechanisms for managing processes and personnel. This has led to the transformation of teachers' professional activities: improving professional development strategies, designing mechanisms for teachers' self-development, developing organizational and pedagogical conditions for the formation of spiritual culture, searching for positive practices in the world community and options for their extension to the educational activities of music teachers. Therefore, the purpose of the model is to identify ways to transform the activities of music teachers in the context of forming the spiritual culture of future music teachers.

Conclusion. Summarizing all of the above, we can **conclude** that higher education in China is aimed at achieving many goals, including the formation of spiritual culture; training future music teachers for active citizenship; building a future professional career; supporting personal spiritual (aesthetic, cultural) development. Implementation of the author's model of forming the spiritual culture of music teachers will ensure the integrity and continuity of the process of forming the professional readiness of a future music teacher for artistic and educational activities. Positive experience in the formation and development of spiritual culture becomes an advantage and has an effective impact on the formation of a culture of quality of student's educational and professional activities. **The conclusion** includes the development of methodological recommendations for the use of tools for the formation of spiritual culture in future music teachers.

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ОСОБЛИВОСТІ МОДЕЛІ ФОРМУВАННЯ ДУХОВНОЇ КУЛЬТУРИ В МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА (НА ПРИКЛАДІ УНІВЕРСИТЕТІВ КИТАЙСЬКОЇ НАРОДНОЇ РЕСПУБЛІКИ, ПРОВІНЦІЯ СИЧУАНЬ)

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Проблема. Духовна культура передбачає вид людської діяльності, який охоплює різні сторони духовного життя людини й суспільства. Відповідно до китайської філософії «духовна культура» включає в себе як художню освіту, так і естетичне виховання, розуміючи гуманістичне вдосконалення самого суспільства. Саме це впливає на формування та розвиток духовної культури особистості молодого покоління. У закладах вищої освіти Китайської Народної Республіки (КНР) проблема духовності та формування духовної культури стоїть фактично на першому місці в освітній діяльності педагогів.

Ефективність розвитку духовної культури студентської молоді забезпечується цілеспрямованим добром оптимальних форм, методів, прийомів, засобів педагогічної діяльності викладачів. Духовний розвиток – особлива лінія в житті особистості. Тому духовне становлення майбутнього вчителя музичного мистецтва вимагає від педагогіки вищої школи широкого та ґрунтовного обговорення цієї проблеми.

Мета. У змісті статті доведено, що формування духовної культури в майбутніх учителів музичного мистецтва в закладах вищої освіти КНР буде більш ефективним завдяки впровадженню авторської моделі.

Методи дослідження. Основним методом дослідження був метод моделювання. Моделювання виступає в єдності трьох стадій пізнавальної діяльності: а) вивчення параметрів реальної системи та побудова моделі; б) дослідження моделі; в) екстраполяція вивчених властивостей моделі на оригінал. У нашому дослідженні – це побудова авторської моделі формування духовної культури у майбутніх вчителів музичного мистецтва в університетах Китайської Народної Республіки, Провінція Сичуань.

Основні результати дослідження. Авторська модель розроблена відповідно до концептуальних основ наукового дослідження. В основу концепції авторської моделі покладено базові ідеї про цілісність і неперервність процесу формування професійної готовності майбутнього вчителя музичного мистецтва до мистецько-освітньої діяльності через розвиток духовної культури; гуманітаризацію й організацію професійної підготовки майбутнього вчителя музичного мистецтва шляхом визнання пріоритетності загальнокультурних, національних, художньо-естетичних, професійно-педагогічних цінностей як складових готовності до мистецько-освітньої діяльності.

Модель складається із цільового, теоретико-методологічного, організаційно-методичного, діагностично-результативного блоків, що розкривають наукові підходи та зміст їх реалізації. Розроблена модель, на нашу думку, в умовах вищої педагогічної освіти допоможе підготувати для музичних шкіл та університетів духовно розвиненого вчителя-професіонала, здатного творчо застосовувати здобуті знання, уміння й навички у галузі мистецької освіти, використовувати у своїй практичній діяльності сучасний зміст, педагогічні прийоми, методи, інноваційні технології взаємодії з студентами, учнями та дітьми, які навчаються музиці.

Наукова новизна результатів дослідження. Сьогодні в оцінюванні якості мистецько-освітньої діяльності використовується поняття «моніторинг», а інструментарієм визначення її ефективності обрано факторно-критеріальні субмоделі (ФКМ). У нашому дослідженні ми запропонували ФКМ оцінювання професійної діяльності викладача закладу вищої освіти щодо формування духовної культури майбутніх учителів музичного мистецтва. Розроблена ФКМ має перелік основних факторів, які впливають на діяльність конкретного суб'єкта та змістові критерії його професійної діяльності. За допомогою методу Дельфі розраховуються коефіцієнти вагомості кожного фактору та кожного критерію. Шляхом зіставлення критеріїв моделі та фактично виявленого стану діяльності суб'єкта управління визначається коефіцієнт проявлення критеріїв. Цей коефіцієнт має бути в межах одиниці і відповідати значенням: 0; 0,25; 0,5; 0,75; 1,0 (хоча допускаються і проміжні значення). Вагомість критеріїв показує пріоритети (залежно від того, ким визначалися ці показники). Змінюючи пріоритети, можна змінювати вектор активності суб'єктів діяльності і спрямувати розвиток будь якого фактору або критерію.

Висновки та конкретні пропозиції автора. Упровадження авторської моделі формування духовної культури вчителів музичного мистецтва забезпечить цілісність і неперервність процесу формування професійної готовності майбутнього вчителя до мистецько-освітньої діяльності. А ФКМ оцінювання професійної діяльності викладача закладу вищої освіти надасть можливість адміністрації визначити якість забезпечення освітньої діяльності з напрямку формування духовної культури в студентів університету. Отриманий позитивний досвід формування духовної культури стає перевагою в освітній діяльності викладачів та чинить ефективний вплив на формування духовної культури студентів – учителів музичного мистецтва.

Перспективи подальших досліджень передбачають розроблення методичних рекомендацій з використання інструментарію формування духовної культури в майбутніх учителів музичного мистецтва.

Ключові слова: духовна культура, модель формування духовної культури в майбутніх учителів музичного мистецтва, факторно-критеріальна субмодель.

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DIGITAL CULTURE DEVELOPMENT OF FUTURE VOCATIONAL TEACHERS DURING PROFESSIONAL TRAINING

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The article actualizes the problem of forming the digital culture of future vocational teachers in the process of professional training, which is a system of views, ideas, standards, information and communication skills and abilities as an integral part of the modern information society. In this study, digital culture is considered as a new social system that determines the experience and opportunities for professional growth for future vocational teachers in the process of vocational training. Digital technologies and networked environments have brought new practices, opportunities and threats, and the digital culture sector must find appropriate ways to work in this new reality. The paper presents: basic digital competencies that future vocational teachers should possess in the process of vocational training; stages of formation of digital culture of future vocational teachers in the process of vocational training; methods related to changing approaches to the process of implementing teaching and work of future vocational teachers in the process of vocational training; model of digital culture of future vocational teachers in the process of vocational training and its implementation in educational

Key words: Digital Culture; Future Vocational Teachers; Digital Culture Development; Digital Society; Digitalization; Digital Technologies; Information Technologies; Educational Environment.

Introduction. The active use of the concept of «digital culture» indicates the rapid development of digital technologies in the process of professional training of future vocational teachers. It is worth emphasizing that «digital culture» is a person's personal ability to use information and communication technologies in their professional activities. In particular, the following individual components can be attributed to digital culture:

- Rational consumption of information.

- Critical thinking. In the rational consumption of information, one should pay attention not to the «quantity» but to the «quality», i.e. to disassociate oneself from low-quality content and to analyze it critically, which will help to automatically filter out false information. This is another important component of a person's digital culture.

- Digital competence (literacy). We believe that digital competence is the basis for ensuring the quality training of qualified specialists, creating and disseminating knowledge, and forming the intellectual capital of a society ready for the challenges of the future (Redziuk & Riznyk, 2021).

- IT volunteering. The essence of which is that information and communication technologies can be used not only for their own needs, but also to improve the education of future vocational teachers in the process of professional training. One can be not only a user, but to some extent a volunteer. An example is the participation of future vocational teachers in social web projects, the use of e-democracy tools (Digitle Blog about the development of digital society, about the components of digital culture 2016).

Thus, modern society is becoming more and more dependent on digital technologies every day. There is a «digital transition» from the systems and processes of the industrial economy and the information society to the «digital» economy and the «digital» society. Such a transformation leads to the emergence of new, unique systems and processes that constitute their new value essence (Karpenko & Namestnik, 2018). Under the influence of digital transformations, the digitization of various spheres of human life, a new type of social culture is emerging – digital culture. Vincent Miller's book «Understanding Digital Culture» is dedicated to the study of digital culture, which successfully combines theoretical understanding of the digital age with empirical research on contemporary media culture. The scope of this book ranges from issues of digital inequality to emergent forms of digital inequality to new forms of cyberpolitics (Shparyk 2022).

Thus, the formation of digital culture, in conjunction with the above components, becomes a kind of indicator in the process of professional training of future vocational teachers.

Recent studies review. The current understanding of the formation of digital culture of future vocational