

Liu Zhiguo
Halyna Yuriivna Nikolai

The essence and structure of future arts educators' vocal-pedagogical self-development

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Liu Zhiguo

Postgraduate Student at the Department of
Music Art and Choreography

The State Institution «South Ukrainian
National Pedagogical

University named after K. D. Ushynsky»

ORCID: 0009-0003-1655-6775

Halyna Yuriivna Nikolai

Doctor of Pedagogical Sciences, Professor,
Professor at the Department of Music Art
and Choreography

The State Institution «South Ukrainian
National Pedagogical

University named after K. D. Ushynsky»

ORCID: 0000-0001-6751-1209

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The article examines the essence and structure of future arts educators' vocal-pedagogical self-development as a determinant of their continuous professional growth. The purpose of the study is to highlight the essence of vocal-pedagogical self-development of future arts educators and to substantiate the structure of the specified construct.

Research methods included general scientific methods of generalization and systematization, as well as specific analytical approaches such as conceptual-terminological and comparative analysis. These methods made it possible to identify the priorities of professional self-development of future arts educators and vocal teachers and to determine the internal logic and structure of their vocal-pedagogical growth.

The study establishes that the terminological field of research on vocal-pedagogical self-development encompasses such interrelated concepts as self-actualization, self-expression, self-identification, self-presentation, self-enhancement, self-improvement, self-creation, self-realization, self-reflection, and self-regulation. In procedural terms, vocal-pedagogical self-development is defined as a highly organized, self-cognitive, and self-projective activity aimed at professional self-realization in the field of vocal pedagogy. It is also interpreted as a purposeful process of creative self-transformation of spiritual, moral-ethical, and musical-aesthetic values, vocal-pedagogical competencies, and individual character traits oriented toward achieving acmeological peaks. The structure of future arts educators' vocal-pedagogical self-development of is represented by four interrelated components: worldview-motivational, which reflects orientation toward self-realization and awareness of its personal meaning; cognitive-technological, which includes theoretical knowledge, technologies, and praxeological principles of vocal-pedagogical self-enhancement; interpretative-presentative, manifested in stylistic interpretation, self-presentation, and self-projection; and reflective-productive, associated with introspection, self-assessment, and performing-pedagogical self-realization in an acmeological perspective.

Keywords: self-development, self-enhancement, essence and structure, vocal-pedagogical self-development, future arts educators, vocal teachers, higher art education.

Introduction. The study of the issue of vocal-pedagogical self-development requires determining the essence of its basic terms, interdisciplinary discourse, comparison of scientific views on the categories of “development”, “self-development” and “self-enhancement” and their concretization in relation to future arts educators. Special attention should be paid to the modification of self-development in the light of the taxonomy of Self-phenomena to determine the structure of future arts educators' readiness for vocal-pedagogical self-development.

Development as a universal and fundamental property of being always remains the central category of dialectics. The essence of development lies in an irreversible, directed, regular change, which results in arising of a new qualitative state of the object and change in its structure. Since the main source of development is internal contradictions, its essence becomes self-development – the central category of synergetics, science, which today confirms the deep irreversibility of development, its variability and alternativeness, declaring its bifurcation model. With the expansion of the synergetic paradigm, such concepts as instability, disequilibrium, openness, nonlinearity are introduced into modern scientific discourse. It is nonlinear dialectics that studies the ability of a system to influence itself for the purpose of

self-construction, which enables a broader explication of self-organization processes in the subject area of various sciences, in this case, pedagogy.

The inexhaustible heuristic potential of the dialectical philosophical category of development directs our research to the search for internal contradictions in the process of preparing future arts educators for vocal-pedagogical self-development, to reveal the unity of quantitative and qualitative changes, cyclicity and deployment in time. The patterns of development are determined, first, by the law of unity and conflict of opposites (in our study of the vocal-performing and pedagogical components of the specified preparation), according to which development is characterized as a process of emergence, growth, exacerbation and resolution of various contradictions, in which the unity of opposites is concretized.

The gradualness, continuity and cyclicity of development are determined by the law of the negation of the negation, according to which the resolution of contradictions in the process of development is carried out through the negation of the old by the new. The dialectical negation does not mean a simple rejection of the old quality, but its overcoming, removal, assuming an internal connection with the old, continuity as the preservation and synthesis of the positive content of

previous stages of development, e.g. preservation of the technological features of the bel canto performing style, despite the modern possibilities of multimedia. Let us emphasize that the form of reflection of one of the moments of development becomes the category of formation, when a new phenomenon has already begun to exist, but has not yet reached completion. The specificity of the epistemological function of the indicated category is that it provides an opportunity to more fully reveal the mechanism of formation of a new quality in its genetic connection with the old one – as a movement and resolution of the contradiction between the past and the future.

The specification of self-development as a basic concept of synergetics acquires multifacetedness in the interdisciplinary discourse. Within the framework of philosophical and sociological concepts, self-development is interpreted as a transition, a climb up the hierarchical ladder of the organization both in society as a whole and of an individual. In the last century, the problem of self-development of the personality falls into the epicenter of psychological and pedagogical research. Thus, A. Maslow and C. Rogers, the founders of humanistic psychology, introduced the constructs of “self-actualization” and “self-realization”, which are relevant to this research. In the pedagogical projection, the semantic circle of the construct of self-development includes the concepts of self-education and self-enhancement, which are typically personalized in psychological studies.

Literature review. The issues of self-development, self-knowledge, self-enhancement and self-actualization of a person were inherent in the works of ancient philosophers, in particular Aristotle, Heraclitus, Socrates, Pythagoras and others. Enriched by the ideas of prominent educators K. Helvetius, I. Herder, J.J. Rousseau, as well as German philosophers I. Kant (self-development as a spiritual and creative activity) and G.V.F. Hegel (self-movement), at the turn of the 19th and 20th centuries in the philosophical heritage of W. Dilthey, G. Spencer, I. Fichte, K. Jaspers, this concept becomes one of the central ones in the stream of European humanism.

The results of the analysis of modern Ukrainian research indicate that the construct of self-development falls into the zone of professional formation of the individual. As an illustration, V. Frytsiuk (2017) understands future teacher's professional self-development as a conscious activity of a person aimed at his full self-realization as an individual in such a social sphere as pedagogy. There is also extensive research on teachers' professional self-development in specific fields. A. Smoliuk (2018) believes that professional self-development of future primary school teachers is impossible without a respectful self-assessment by themselves as subjects of future activity in the field of primary education and a desire to engage in it, i.e., without their readiness for

self-development. In turn, M. Necheporenko (2019) emphasizes that readiness for professional and personal self-development allows a future teacher to realize himself as a professional with his own personally significant professional qualities, with a formed value attitude towards self-development, with high motivation for self-realization on his pedagogical path.

Among the English-language studies of the Euro-Atlantic region on the problems of self-development, one cannot ignore the studies of R. F. Baumeister, J. D. Campbell, J. I. Krueger and K. D. Voh, (2003), D. L. Paulhus (1998), S. H. Reyna (2017), and especially the taxonomy of self-phenomena by P. Thagard (Thagard & Wood, 2015). Original explorations of individual aspects of the problem of self-development of higher education applicants are demonstrated by Polish researchers. Thus, M. Straś-Romanowska (2004) presents the axiological connotations of the phenomenon of self-identity in the context of educational values, and M. Kozłowska (2010) investigates the problems of forming autocreative competences.

Despite a significant amount of research on the self-development of higher education applicants, relevant research in the field of future arts educators' vocal-pedagogical training has not been the subject of scientific consideration and requires close attention. Thus, actualization of the problem of self-development in the field of art pedagogy of higher education requires its detailed study and determines the necessity and timeliness of our research.

The purpose of the article is to highlight the essence of future arts educators' vocal-pedagogical self-development and to substantiate the structure of the specified construct.

Research methods. To achieve the goal of the scientific publication the study used a complex of theoretical research methods, including general scientific (generalization and systematization) and specific analytical (conceptual-terminological and comparative analysis), which helped identify priorities of professional self-development within higher pedagogical education and highlight the essence and structure of future arts educators' vocal-pedagogical self-development.

Results and discussion. The results of the terminological discourse of English-language research allow us to assert that at the end of the last century, the problem of self-enhancement dominated in the socio-psychological literature of the Euro-Atlantic region. The latter was considered the motive for developing and maintaining self-view – a positive view of oneself that guides people's behavior. Some researchers considered self-enhancement to be almost the main motive of the Self, claiming that the motive of self-enhancement prevails over other goals of the individual. A significant number of strategies

for self-enhancement and self-development were identified. It was claimed that to cope with failure, people can attribute it to external factors or minimize failure, focus on other positive aspects of their Self, humiliate other people or compare themselves with those who are deliberately inferior in personal qualities or status (Paulhus, 1998; Reyna, 2017).

According to the results of a comparative analysis of English-language publications, it becomes obvious that one of the most effective strategies for self-enhancement and self-development is "self-affirmation". According to research by social psychologists, self-affirmation means not just saying positive things about oneself, but also using much more subtle methods related to expressing one's own values. Self-affirmation strategies are self-reinforcing, as they reduce defensiveness, eliminate stereotypes, and make a person capable of self-esteem. Among other self-development strategies, we will mention the strategy of positive self-statements.

The results of the conceptual-terminological analysis showed that Ukrainian researchers usually use the concept of self-development when writing their scientific works in English. Thus, the English translation of the title of Valentyna Frytsiuk's doctoral dissertation "Theoretical and Methodological Bases of Prospective Teachers' Training to Continuous Professional Self-development" contains the specified term (Frytsiuk, 2017). The topic of Artem Smoliuk's dissertation research (2018) is translated by the author into English as "Professional Self-Development of Primary School Teachers in the Pedagogical College Educational Environment".

We must recall that in the English-speaking tradition, the term Self-Development refers to the changes that people naturally undergo throughout their lives. Thus, in different age periods, changes occur in mental processes, perceptions, and emotions. Cognitive functioning, which is measured by the speed of data processing and the capabilities of short-term memory, steadily decreases with age and becomes unsatisfactory. At the same time, according to the results of terminological searches for solving the problems of vocal-pedagogical self-development of future teachers, attention should be paid to another English-language analogue of the concept of "self-development" – self-enhancement – which characterizes the conceptual connections between the individual and social levels of self-development. It has been established that it is at the social level that the need for professional self-development arises, and certain self-enhancement strategies have many potential social consequences, and also include the interpersonal sphere (Liu Zhi Guo, 2025).

While clarifying the structure of the construct "vocal-pedagogical self-development of future arts educators", our attention was drawn to the dissertation research of Volodymyr Pididiachyi "Aesthetic

foundations of a future teacher's professional self-development" (2016), which emphasizes the need to lay the sensory foundations of modern pedagogical education. It is feelings that determine the structure of professional qualities of future arts educators. Causing evaluative judgments, feelings "form an aesthetic ideal and encourage qualitative psychophysiological changes in the future teacher, which are characterized by complication, improvement, and renewal of the structure of his professional qualities" (Pididiachyi, 2016: 54). The specified process occurs due to purposeful self-educational and self-upbringing activities, which are characterized by "autonomy, acquisition of experience, focus on oneself, and secondary character of external influence" (ibid.).

Further research into the aesthetic principles of professional self-development of a future teacher allows V. Pididiachyi (2016) to clarify their structure and content, namely: aesthetic feelings (in particular, the desire to experience positive feelings and avoid negativity); aesthetic taste as a sensory reaction; the ability to emotionally evaluate and distinguish phenomena; aesthetic ideal as an acmeological desire for professional excellence.

The concretization of the construct "professional self-development" in the field of vocal pedagogy allowed us to form the concept of "vocal-pedagogical self-development of future teachers". Moreover, since the professional self-development of future teachers is a purposeful self-cognitive and self-projective activity regarding one's own self-realization as a specialist, as well as a process of positive personal changes, we propose to interpret the construct "vocal-pedagogical self-development of future teachers" in a procedural sense as a highly organized, self-cognitive and self-projective activity regarding one's own self-realization as a specialist in the field of vocal pedagogy, as well as a purposeful process of creative self-change of one's own spiritual, moral-ethical and musical-aesthetic values, vocal-pedagogical competences and characterological features in order to achieve acmeological peaks (Liu Zhi Guo, 2025).

In the conceptual-terminological discourse, the construct "self-creation" should not be ignored, which we interpret as a process of relatively independent and autonomous influence on self-development, in particular internal changes within one's own personality and life path, where it is impossible to exaggerate the importance of intentional and conscious changes. In European scientific thought, it is customary to assert that the process of self-creation means relatively independent, intentional and conscious formation of one's own biography using internal and external resources. Such a process includes development of the ability to self-reflect, understanding one's own values, setting goals and designing one's life, implementing intentions and

plans, as well as indirect transformation of oneself through the personal and creative influence of choices and actions that are not directly aimed at self-development (Kozłowska, 2010).

In the post-postmodern era, characterized by rapid change, complexity, ambiguity, uncertainty, and risk, future arts teachers are forced to constantly choose a lifestyle, to permanently independently construct their own identity. The process of self-creation allows taking control of one's own life, which is fraught with risk, which is associated with the discovery of many opportunities, and therefore there is a need to make new choices, as well as constantly anticipate future events and prudently prepare for upcoming situations, self-projecting the future. It becomes obvious that in a narrow sense, self-creation should be understood as the process of forming personal qualities, and in a broad sense – as the development of the entire Self, including physical, cognitive, emotional, personal, spiritual spheres, and the design of one's own future.

Thus, an important regulator of the vocal-pedagogical self-development of a future arts educator can be self-creation, which involves the construction of one's own identity in daily choices and specific actions of the individual. The more conscious, intentional and independent the choices of one's own trajectory of self-development and the corresponding actions are, the more they will contribute to expanding the sphere of subjective activity of the future arts educator and his self-creation. A way to activate self-development is also reflection on the course of one's own life, the choices made, the actions taken and their impact on further professional self-development.

In our opinion, in searching for the structural components of the construct “vocal-pedagogical self-development of future arts educators”, one should first consider worldview and motivational parameters, since scientists do not tire of emphasizing that personal self-development is a basic value for future professionals-teachers. In this context, research on the value-motivational sphere of the personal is of some interest. The proposal of R. Vynnychuk (2023: 362) regarding the components of the axiosphere (set of values) of second-degree higher education applicants who are prepared for effective activity in the humanities field falls into the zone of our theoretical searches: development of a worldview (identity – social, national, professional), ethical norms (universal, ethnic, deontological), professional culture (values – universal, intercultural, specific to the field) and the potential for self-realization (self-awareness, self-reflection, consistency in achieving the goal). We note that in another context – the context of Self-phenomena taxonomy – deserves special attention the last component of the axiosphere of the personality of the future master – the potential for self-realization, which includes both self-awareness and self-reflection.

In searching for the structure of the construct “vocal-pedagogical self-development of future teachers”, one should not ignore the concept of preparing future teachers for continuous professional self-development, which was proposed by Valentyna Frytsiuk (2017) in her doctoral dissertation. According to the scientist, the structure of the future teachers' readiness for continuous professional self-development should include motivational-value, informational-cognitive, organizational-activity, emotional-volitional and reflective-evaluative components (Frytsiuk, 2017: 16).

The research of Artem Smoliuk (2018) acquires heuristic significance in substantiating the structure of future arts educators' vocal-pedagogical self-development. In the structure of readiness for professional self-development of future primary school teachers proposed by the scientist, the author identified five components (cognitive, operational-activity, need-motivational, reflective-value and socio-communicative).

The cognitive component involves mastering a system of general pedagogical and psychological knowledge necessary for the effective implementation of professional self-development of future primary school teachers, characterizes the future teacher's awareness of the essence of professional self-development, its functions, content, features, constituent elements, and reflects the level of intellectual development of the student (Smoliuk, 2018: 173).

A. Smoliuk considers the operational-activity component to be the procedural and methodological side of professional training. This component includes the ability to apply the acquired knowledge in practice, pedagogical skills, mastery of professional techniques and skills, as well as professional activity. The need-motivational component, according to A. Smoliuk, involves the development of motivation, a positive attitude towards professional and pedagogical activity, a focus on professional self-development in pedagogical activity and a conscious desire to improve oneself and one's own professional activity, reflects the development of strong-willed qualities that ensure the successful course and effectiveness of the future teacher's activities (ibid.).

According to A. Smoliuk, the reflective-value component of readiness for professional self-development is based on a value-based attitude towards one's own professional activity through self-regulation and professional reflection, as well as the formation of axiological components of the professional consciousness of a future primary school teacher. The last, socio-communicative component constitutes a complex system of communicative relationships between participants in the educational process and is manifested in self-presentability, the ability for subject-subject interaction, empathy and high communicative culture (Smoliuk, 2018: 173).

Finally, we note that we cannot ignore the position of M. Necheporenko (2019) regarding the structure of readiness of future foreign language teachers for professional and personal self-development, which consists of four components (motivational-directive, informational-integrative, personal-regulatory, reflective-corrective) and serves as the basis for constantly improving the level of professionalism and self-realization of the personality of future foreign language teachers.

So, based on the results of the analysis, systematization and generalization of above studies, we propose to distinguish four components in the structure of the vocal-pedagogical self-development, such as: worldview-motivational, cognitive-technological, interpretative-presentative and reflective-resultative. The semantic essence of the first of them, worldview-motivational, consists in: value awareness of the need for purposeful permanent self-development through the procedures of self-observation, self-diagnosis, self-analysis and self-determination; orientation towards self-realization in vocal-pedagogical activity, creation of cognitive motivation in relation to the latter; motivation to achieve success in professional self-improvement on the future path to acmeological heights; value orientations towards it; awareness of the personal meaning of vocal-pedagogical self-development.

The second, cognitive-technological component, includes theoretical awareness of the methods of vocal-pedagogical self-realization, relevant technologies and praxeological principles of organizing effective vocal-pedagogical activity; the ability to vocal-technical self-improvement of one's own singing apparatus, the ability to methodologically self-equip a voice teacher.

The third, interpretative-presentative component, includes the ability to self-presentation and self-realization in the process of stylistic interpretation of vocal works, the ability to project vocal-performing and professional-pedagogical self-development, in fact – self-projection of the future self. The fourth, reflective-resultative component, which provides performing-pedagogical self-realization in an acmeological perspective, involves the ability to observe personal vocal-pedagogical self-development (introspection), the ability to vocal-pedagogical self-realization at the acmeological level and the ability to evaluate one's own vocal-pedagogical self-development.

Conclusions. The terminological range of vocal-pedagogical self-development includes the concepts of self-actualization, self-expression, self-identification, self-presentation, self-enhancement, self-improvement, self-creation, self-realization, self-reflection, self-regulation, etc.

The essence of vocal-pedagogical self-development of future teachers in the procedural plan is defined as a highly organized, self-cognitive

and self-projective activity regarding one's own self-realization as a specialist in the field of vocal pedagogy, as well as a purposeful process of creative self-change of one's own spiritual, moral-ethical and musical-aesthetic values, vocal-pedagogical competences and characterological features in order to achieve acmeological peaks.

In the structure of future arts educators' vocal-pedagogical self-development, we distinguish four components – worldview motivational (focus on self-realization in vocal-pedagogical activity and awareness of its personal meaning), cognitive-technological (theoretical awareness of vocal-pedagogical self-realization, relevant technologies and praxeological principles of vocal-technical self-enhancement and methodological self-armament), interpretative-presentative (ability to self-present and self-realize in the process of stylistic interpretation of vocal works and the ability to self-project the future self), reflective-productive (introspection, performing and pedagogical self-realization in an acmeological perspective and the ability to self-assessment).

It becomes obvious that the proposed theoretical provisions regarding vocal-pedagogical self-development have significant prognostic potential and will be specified in the methodological aspect in our further explorations.

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Сутність і структура вокально-педагогічного саморозвитку майбутніх викладачів мистецького профілю

Лю Чжиго

аспірант кафедри музичного мистецтва і хореографії,

ДЗ «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського»

ORCID: 0009-0003-1655-6775

Галина Юрїївна Ніколаї

доктор педагогічних наук, професор, професор кафедри музичного мистецтва і хореографії,

ДЗ «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського»

ORCID: 0000-0001-6751-1209



У статті розглядається сутність і структура вокально-педагогічного саморозвитку майбутніх викладачів мистецького профілю як детермінанта їхнього безперервного професійного зростання. Метою дослідження є висвітлення сутності вокально-педагогічного саморозвитку майбутніх викладачів мистецького профілю та обґрунтування структури означеного конструкту.

Методи дослідження включали загальнонаукові методи узагальнення та систематизації, а також специфічні аналітичні підходи, такі як концептуально-термінологічний та порівняльний аналіз. Означені методи дозволили визначити пріоритети професійного саморозвитку майбутніх викладачів мистецького профілю і викладачів вокалу та визначити внутрішню логіку та структуру їхнього вокально-педагогічного зростання.

У дослідженні встановлено, що термінологічне поле розвідок стосовно вокально-педагогічного саморозвитку охоплює такі взаємопов'язані поняття, як самоактуалізація, самовираження, самоідентифікація, самопрезентація, самовдосконалення, самопокращення, самостворення, самореалізація, саморефлексія та саморегуляція. У процесуальному плані вокально-педагогічний саморозвиток визначається як високоорганізована, самопізнавальна та самопроєктувальна діяльність, що спрямована на професійну самореалізацію у сфері вокальної педагогіки. Він також трактується як цілеспрямований процес творчої самотрансформації духовних, морально-етичних та музично-естетичних цінностей особистості, її вокально-педагогічних компетентностей, індивідуальних рис характеру, які зорієнтовані на досягнення акмеологічних вершин. Структура вокально-педагогічного саморозвитку майбутніх викладачів мистецького профілю представлена чотирма взаємопов'язаними компонентами: світоглядно-мотиваційним, що відображає спрямованість на самореалізацію та усвідомлення свого особистісного сенсу; когнітивно-технологічним, що включає теоретичні знання, технології та праксеологічні принципи вокально-педагогічного самовдосконалення; інтерпретативно-презентативним, що проявляється у стилістичній інтерпретації, самопрезентації та самопроєкції; рефлексивно-продуктивним, що є пов'язаним зі самоспостереженням, самооцінкою та виконавсько-педагогічною самореалізацією в акмеологічній перспективі.

Ключові слова: саморозвиток, самовдосконалення, сутність і структура, вокально-педагогічний саморозвиток, майбутні викладачі мистецького профілю, вчителі вокалу, вища мистецька освіта.