Л. Ю. Калинина, Д. В. Иванов, Н. А. Никитин

Тезаурусы современного искусства в контексте развития профессии «педагог»

Введение. Проблема выявления роли тезаурусов современного искусства в развитии профессии «педагог» обострилась на волне глобальных социально-экономических перемен, по-видимому, необратимых после пандемии COVID-19. Современное искусство, активно исследующее реальность цифровой эпохи, позволяет осмыслить суть нового в образовании, отчетливо увидеть идеал человека, который востребован обществом 2020-х, и выбрать путь преодоления кризиса педагогической профессии, уже не ограничивающейся рамками дуальности «человек – человек», а принципиально открытой благодаря технологиям.

Цель исследования – обобщение научных идей по изучению тезаурусов современного искусства как инструмента развития педагогической профессии в культурно-образовательном пространстве XXI века.

Методология исследования включает тезаурусный, междисциплинарный и комплексный подходы; выделение и систематизацию единиц знания о современном искусстве, посредством тезаурусов воздействующих на развитие профессии «педагог». Применение тезаурусного подхода позволило выделить и систематизировать совпадающие по тем или иным признакам единицы знания о современном искусстве и его образовательных возможностях. С помощью междисциплинарного подхода был показан механизм интеграции дисциплин, изучаемых будущими педагогами, с пространством современной художественной культуры. Комплексный подход использовался для рассмотрения современного искусства как иерархической системы высокой степени сложности в конкретно-историческом и психологическом аспектах.

Результаты исследования содержат обобщенную характеристику процесса интеграции современного искусства в образование: переход от профессионализма педагога к транспрофессионализму за счет внедрения в широкую практику подходов, сложившихся в результате деятельности представителей творческих профессий; повышение значимости педагога как организатора культурной деятельности в условиях дистанционного обучения, с появлением новых профессиональных ролей; формирование понятий, отражающих общность мышления педагога и автора художественных произведений.

Выводы. Тезаурусы современного искусства способствуют выходу педагогического образования на более высокий уровень благодаря новому пониманию профессии «педагог»: как развивающейся от профессионализма к транспрофессионализму через усвоение знания о формировании профессионала в художественной сфере («чужое» становится «своим»), ориентированной на организацию культурной деятельности обучающихся с использованием дистанционных технологий и новых профессиональных ролей, объясняющей себя в понятиях педагогики и искусства.

Областью применения результатов является совершенствование образовательных программ на всех уровнях от дошкольного до вузовского, в соответствии с требованиями государственных стандартов.

Ключевые слова: современное искусство, тезаурусный подход, ценности образования, профессиональная подготовка педагога, эстетическое воспитание в высшей школе

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Contemporary art thesauri in the context of the teaching profession development

Introduction. The problem of identifying the role of contemporary art thesauri in the teaching profession development has become aggravated in the context of global socio-economic changes, apparently irreversible after the COVID-19 pandemic. Contemporary art, actively exploring the reality of the digital age, makes it possible to comprehend the essence of the new in education, clearly see the ideal of a person who is in demand by the society of the 2020s, and choose a way to overcome the crisis of the teaching profession, which is no longer limited by the framework of person-to-person duality but is fundamentally open due to technology.

The research purpose is to generalize scientific ideas for the study of contemporary art thesauri as a tool for developing the teaching profession in the cultural-educational space of the 21st century.

The research methodology includes the thesaurus, interdisciplinary and integrated approaches; identification and systematization of units of knowledge about contemporary art through thesauri influencing the development of the profession of a teacher. The use of a thesaurus approach made it possible to identify and systematize units of knowledge about contemporary art and its educational opportunities that coincide in one way or another. An interdisciplinary approach showed the mechanism of integrating disciplines studied by future teachers with the space of modern artistic culture. An integrated approach was used to view contemporary art as a hierarchical system of a high degree of complexity in specific historical and psychological aspects.

The research results contain a generalized description of the process of integrating contemporary art into education: the transition from a teacher's professionalism to transprofessionalism through the introduction into the widespread practice of approaches that have resulted from the activities of representatives of creative professions; increasing the significance of a teacher as an organizer of cultural activities in the context of distance learning, with the emergence of new professional roles; the formation of concepts reflecting the commonality of thinking of a teacher and an author of artworks.

Findings. Contemporary art thesauri help pedagogical education get to a higher level due to a new understanding of the profession of a teacher: as developing from professionalism to transprofessionalism through the assimilation of knowledge about the formation of a professional in the art sphere ("alien" becomes "own"), focused on organizing students' cultural activities using distance technologies and new professional roles, explaining itself in terms of pedagogy and art.

The field of application of research findings is the improvement of educational programs at all education levels (from the preschool establishment to university) in accordance with the requirements of state standards.

Keywords: contemporary art, thesaurus approach, values of education, professional training of a teacher, aesthetic education in higher education

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Introduction

Due to the global socio-economic changes that have affected the educational system of Russia and education around the world, the profession of a teacher requires a new understanding.

The contradiction between the demand in the labor market for teachers capable of harmonious combination in the technology-rich educational process of the management of cognition with the upbringing of students' feelings and emotions and the insufficiently developed theory of the teaching profession development in this direction gave rise to a problem. In theoretical terms, it is a problem of updating scientific ideas about developing the profession of a teacher, which combines both the management of cognition and education of students. In practical terms, this is a problem of studying the influence of contemporary art thesauri on the professional activity of a teacher who interacts with the world through dialogue and exchange of active influence impulses.

As a complete systematized body of knowledge mastered by the subject [1] – an author, a teacher, or society, the thesaurus functions in a certain way, attracts concepts from the previously “alien” sphere as “own” ones, and for this reason, contemporary art becomes an integrated part of the educational process.

However, the main thing in addressing contemporary art thesauri is to expand the understanding of the profession of a teacher, who currently needs a transprofessional outlook, readiness and ability to use various means, including artistic ones, to achieve educational goals. Testov and Perminov [2, p. 19], Zeer et al. [3] addressed the idea of transprofessionalism; however, the role of contemporary art thesauri in the training of a teacher with transprofessional capabilities was not the subject of a special study.

Literature review made it possible to identify guidelines for developing an approach to understanding the teaching profession development, taking into account the expediency of enriching pedagogical knowledge with knowledge from the field of contemporary art, according to the principle of transformation of “alien” into “own”. The use of the interdisciplinary methodology in line with this approach is likely to provide an increase in pedagogical knowledge and lead to the emergence of new knowledge areas, for example, musical-mathematical learning theory, sports-pedagogical aesthetics, musical-literary development theory, etc.

Contemporary art thesauri translate into the field of professional-pedagogical education the essentially aesthetic idea of the world unity, which is understood nowadays as global interdisciplinarity. Contemporary art helps to form teachers' ability to use knowledge from different disciplines in solving a specific problem because of the fundamental lack of boundaries between forms of creativity and the denial of uniform quality criteria (which removes the emotional barrier, allowing for the technical imperfection of educational art objects). Contemporary art ideas and methods mastered by teachers will be applied by their students at the next stage: future cosmonauts will create paintings with cosmic landscapes, physicists and biologists will simulate the phenomena of the microworld using animation, etc.

Literature review

The starting research position in addressing the issue under study is the fact that the concept of profession lost its original meaning as an area of social labor division. Zeer et al. drew attention to the fact that a new term is being established in occupational studies – “transfession”, which arises from the multidimensionality, transdisciplinary knowledge synthesis [3, p. 90].

A number of works are devoted to updating the content of a teacher’s activity in the context of distance learning [4; 5; 6]. A graduate of a pedagogical university must be prepared for the organization of the cultural space [7], the transmission of *universal values, creative experience* [8]. Contemporary art is presented in electronic courses of the Samara State University of Social Sciences and Education, but today these are only point, not systematized experiments. For a better understanding of contemporary art and its educational opportunities, students are offered to look through the section “Contemporary Art Thesaurus” in the electronic book [9, pp. 210–219].

Information technologies noticeably affect the process of the emergence of new forms of pedagogical activity. According to the definition of Kuznetsova and Yarovaya, this direction of development of the profession of a teacher is a horizontal professional-pedagogical career based on additional types of pedagogical activities and professional achievements, a teacher’s “*new roles*” [10].

The use of the thesaurus approach, where a thesaurus is presented by V.I. Lukov and Val.A. Lukov as a form of existence of humanitarian knowledge, which is characterized by the reproduction in word and image of the part of reality mastered by a social subject (an individual, a group), helps to understand the peculiarities of the development process of the profession of a teacher in the modern world [11, p. 63]. In order to be guided by the image of a modern person as expected by society, a teacher cannot do without knowledge about ideas embodied by artistic means, reflecting a revision of human understanding of the world, starting in the 1960s, when rapid technological progress demanded the integration of science with creativity in the broadest sense, up to the present day, marking the beginning of the digital era, a change in the very concept of man.

The theory of thesauri is also brought closer to contemporary art by the understanding of *the cultural worldview*, which includes primary intuitions, national archetypes, imagery, ways of time and space perception, “self-evident” but unproven statements, extrascientific and scientific knowledge [11, pp. 95–96]. Just like art, a thesaurus brings generality to the chaos of events.

Within the framework of scientific and artistic knowledge synthesis, the authors considered A.V. Lukov’s hypothesis about the fractality of a thesaurus, in which knowledge is “packed” according to the *fractal* principle into a single dictionary of science as a whole [12, p. 3]. The development of the teaching profession can be viewed in a certain sense as a process similar to a fractal: nowadays, the accumulated knowledge about this profession is so comprehensive that its linear assimilation is inaccessible to one person, and this knowledge takes on a conceptual form in order to move to a qualitatively new level. Fractals are also used by modern authors; artworks that include images of fractals as a way to comprehend the development in the broadest sense clearly illustrate the repetition and similarity of this process at different levels.

Today, the profession of a teacher relies on a significant array of psychological knowledge, enriching itself with concepts from psychology of creativity, the synesthesia theory, which allows expecting the emergence of a pedagogical thesaurus of an interdisciplinary level, creating the basis for the further development of the profession. Thus, Glăveanu offers one of the concepts of creativity, which is associated with the activities of a modern teacher in the construction of a new educational reality. Creativity is considered by the scientist in the mainstream of three paradigms: hobbies of a genius; universal creativity; creativity as a fundamental joint aspiration [13, pp. 25–32]. The third option indicates the establishment of many connections, communication, a rapidly changing world based on an increase in the number of exchanges between people, communities, and countries. In addition to novelty, Glăveanu considers originality, usefulness (*value*), spontaneity, self-expression, and authenticity as creativity markers [14]. According to Sternberg et al., creativity is an integral part of meta-intelligence structure, together with analytical, practical, and wisdom-based approaches that provide variability in solving highly complex contemporary problems [15].

Contemporary art, innovative in terms of forms and materials, is not always understood by the general public. This feature can be explained through the existing hypothesis about the connection of human DNA with visual activity and early writing (Bezruczko [16, pp. 291–312; 17, pp. 256–288]), i.e. about the spontaneous, unconscious nature of creativity, the motives of which are due to the natural individuality of authors, both adults and children.

For the teachers who use contemporary art thesauri in their professional activities, it is important to have an idea of synesthesia – a phenomenon whereby visual images appear when perceiving music or other sounds [9, pp. 38–49]. Bergantini presents a view of synesthesia in art from opposite points of view of cognitive sciences and the “artistic universe”. The relationship between synesthesia and creativity is highlighted by the author at the level of neurobiology, and works of modern art are characterized as a process and result of synesthesia [18].

In general, the achievements of modern psychology suggest that science and art complement each other with a greater or lesser specificity of the object, subject, and methods of relevant research [19, pp. 13–15]; therefore, there is also a psychological explanation for the role of contemporary art thesauri in the teaching profession development.

Recent studies of contemporary art are devoted to its consideration in terms of functions: a comprehensive study of man [20, pp. 5–14], education of children and adults [21], forms of implementation of artistic functions in virtual space in the lack of subject-material characteristics; unlimited means and techniques of expressiveness used by authors, the conventionality of boundaries between artistic and non-artistic [22, pp. 9–10]; the substantive basis of technology for early identification of giftedness [23, pp. 50–69]; identifying the philosophical constant in contemporary art thesauri, explaining cognition as creativity – easy, artistic rather than scientific [9]; narrative and interdisciplinary educational tool [24]; preservation of people’s spirituality [25]; enrichment of the content of extracurricular educational programmes [26]; empowering children to become aware of a wide range of positive future options [27].

Certain aspects of contemporary art advancement in new areas are considered in works close to this study. The review of these works allowed confirming the ideas that are significant for the teaching profession development: the boundaries between artistic and scientific, art and everyday life are blurring; a synthesis of innovations with artistic heritage is typical of contemporary art [28], it denies traditional art forms, discovering new ones, uses quotations, everyday objects, or already existing works; the system of its values,

unlike other artistic eras, includes ambivalence, contradiction, chaos theory, the idea of an organic connection between memory and history with the genetic code, language, and style [29, pp. 131–132]; it is characterized by the interactivity of the author and the viewer; existence in virtual space, objectification, documentality, the use of previously non-existent materials, the synthesis of meanings of artistic consciousness, natural science, and practical experiment with direct experience [30, p. 26].

Thus, contemporary art is aimed at finding new synthetic forms as cognition tools, and this makes it possible to consider it as an art-based educational technology laboratory suitable for use by teachers of different subject areas.

The most characteristic structure of a work of modern art is a rhizome, from each element of which a plurality of meanings is created. Deleuze and Guattari wrote down the process of its creation in the form of the formula “n-1”, explaining that one is part of the plural, being always subtracted; a rhizome is created by simply adding elements; it is constantly changing, like a living organism, it cannot be precisely described [31]. Since the idea of rhizome coincides harmoniously with modern trends in the development of education, the concept of “rhizome-like learning” [32] appeared, meaning the process of discovering, studying, and consuming knowledge by students in accordance with the idea of free use of all available resources for the purpose of comfortable and productive progress along the educational route. The theory of rhizome continues to develop and is implemented in the latest visual technologies as rhizomatic narratology of spherical cinema [33].

Contemporary art is gradually occupying its niche in teachers’ thesauri, its material, which actually does not contradict the addressee’s aesthetic attitudes, “alien” becomes “own”. The process is complex, requiring reflection and analysis of new conflicting information. Thus, Neuhaus compared works in dodecaphonic and serial techniques with playing solitaire, which does not evoke an emotional response [34, pp. 9–10]. However, today the same works are perceived by the audience much more naturally, as are the composer’s experiments with sound by Tristan Murail [35], Olivier Messiaen [36], Alla Vinogradova [37]; methodology of self-organization in musical performance [37]. There is an obvious connection with modern issues of teacher training in the analysis of an experiment through the example of musical experiments, the ideas of which were suggested to composers by modern science of sound, philosophy, and aesthetics. An example of a pianist’s self-organization [37] can be successfully transferred to the training of teachers with a high level of professionalism, which is necessary for every musician and teacher to be in demand in the oversaturated labor market.

The concepts of aesthetics included in contemporary art thesauri acquire precise meaning in the process of mastering by teachers and then by students. Welsch suggests considering the aesthetic as a universal dimension of experience [38], while in the modern perception of reality, a person’s contact with it is mediated by aesthetic models and images.

Japanese scientists associate contemporary art with problems of upbringing. In Takahashi’s work, the educational and developmental significance of artistic activity (painting, dancing, choral singing) is shown; the instrumental value of art is emphasized, as opposed to the importance of art as such [39; 40]. Makiishi considers Kagura ritual dance as an educational resource [41].

The amount of knowledge about teacher training using contemporary art thesauri is growing, thereby forming new information gaps. Their areas are delineated by the ideas of the following scientists:

- Slastenin on the formation of a teacher's personality in the process of professional training [42];
- Abdullin on the importance of the methodological and methodical component of training a professional musician [43];
- Tsylin on developmental teaching through the example of music [44];
- Neuhaus on the ideal of a teacher, "in all cases, from all points of view" a teacher knows more than a student, even if the student is genius [34];
- Kabalevsky considered the issues of developing the theory of subject teaching and upbringing at the interdisciplinary level [45].

Certain issues of teacher training using modern ideas of music education have acquired a more accurate outline due to the works of modern teachers-musicians. The following aspects are close to this study:

- recognition of the important role of artistry in professional pedagogical activity [46];
- search for scenarios for overcoming the crisis of the teaching profession on the example of a teacher-musician ("pragmatic", "protective", "cluster" ones) [47].

The study of literature on the research problem made it possible to single out the following contemporary art thesauri formed on the basis of concepts mastered by modern scientists, teachers, and authors:

- a musical-artistic thesaurus of modern performance and musical pedagogy as a laboratory for the methodology of training a high-level professional, understanding the world and a man in an inextricable connection with art-based education;
- a thesaurus of philosophical ideas embodied by artistic means since the 1960s to the present day, reflecting a revision of human understanding of the world, emphasizing the importance for a modern person of the ability to understand any humanitarian text, especially in value-semantic contexts, including an artistic one;
- a contemporary art research thesaurus, including its methodology of world outlook and world understanding, concepts, role in culture, research on the human phenomenon and education, rhizomes in art and education.

Materials and methods

A thesaurus approach has been applied to the study of ideas that have spread in the field of art and art education since the 1960s to the present day, in order to search for relevant means of harmonizing pedagogical activity by means of contemporary art, with the subsequent structuring of new knowledge about the profession of a teacher. This approach provides the opportunity to create knowledge tools for teachers to comprehend the actual worldview ideas embodied in contemporary art, to search for tools to harmonize the educational process in modern conditions. Initially, it was applied to the works of prominent authors: William Shakespeare [48], Thomas Chatterton [49], Theophan Prokopovich [50], and others. However, *the thesaurus paradigm* turned out to be universal and applicable to the mechanism of the formation of contemporary art thesauri. The development of *the profession of a teacher* through the prism of the thesaurus approach takes on the meaning of *searching for the foundations of a teacher's sociality, which is typical in the individual*. Knowledge formalized in the thesaurus allows a teacher to carry out professional activities, i.e. navigate the everyday *educational* situation. It can be unrelated, only partially clear, and not free from contradictions. However, it can simultaneously be *cost-effective*, since it

allows achieving the best results in any situation with minimal efforts, avoiding undesirable consequences [11].

This knowledge is subjectively oriented as a system with an *integral* architecture with a hierarchy of components and their mutual assistance in achieving a certain goal of a subject. This is the way to integral knowledge about man and the surrounding world [13, p. 67], which was experimentally discovered by contemporary art earlier than science.

Taking into account the crisis situation in teacher education, including due to an orientation predominantly towards a traditional, narrow-disciplinary approach, the authors of the article supplemented the research methodology with recourse to interdisciplinary and integrated approaches.

An interdisciplinary approach is used to identify the feasibility of using the works of modern authors, new expressive means, materials, and art technologies in solving urgent problems of teacher training in a modern university in accordance with the requirements of state standards. Besides, educational values remain the basis for the development of the profession of a teacher [51, p. 42]; knowledge of the subject taught [52, p. 246]. The nearest landmarks for the development of the profession are highlighted in accordance with the requirements of the Professional Standard “Teacher”, which emphasizes the possession of ICT competencies, teaching of academic subjects in the context of their history, place in world culture and science [53]. An interdisciplinary approach strengthens the connection between disciplines, smooths out contradictions in the assimilation of knowledge, ideas, methods, and research techniques between sciences [54]; the way of solving interdisciplinary problems of development of the profession of a teacher is traced within its framework on the basis of the most striking manifestations of contemporary art.

An integrated approach, formed as a result of the integration of the humanities, is methodologically substantiated in the dialectical interpretation of the relationship between different spheres of knowledge and practice [11, pp. 26–33]. The methodology of an integrated approach determines the way of considering contemporary art as a hierarchical system of a high degree of complexity in specific historical and psychological aspects.

The authors used the following methods: analysis of scientific literature, analysis of literary texts with due account for the need to reflect the completeness of knowledge that is essential for a teacher on the basis of optimal achievement of an educational goal within the framework of the thesaurus approach.

Results

The above features of contemporary art made it possible to consider it as an area in which a teacher can learn the forms of modern culture and master cost-effective research techniques by means of associations, as well as the versatility of aesthetic ideas that explain the modern world.

The revealed connection of contemporary works with the ideas of philosophy confirms the high educational potential of the author’s contemporary art thesauri. Observation of the process of mastering by students – future teachers – of the material of academic disciplines, including the perception of modern works and the analysis of their pedagogical value, showed an interested, mostly positive attitude, understanding of how these works should be applied in working with children. However, this contradicts the results of a study by Solovtsova, according to which school teachers are not very well informed about

contemporary art and do not always show enthusiasm for familiarizing with its best pieces of art [22]. The authors assume that the student environment that is more open to the trends of the times than the school environment is of importance.

Based on the research materials described in the previous sections of the article, the authors found new aspects of the content of a number of research concepts. Thus, in the concept of “contemporary art”, its teaching aspect was considered, while Solovtsova focuses on the educational aspect [22]. Contemporary art is not concentrated in museums and concert halls, it constantly accompanies people as a continuum of works interconnected through the perceiving subject of artworks – specific humanitarian texts, the artistic imagery and expressive means of which reflect the attitude towards the world, typical for a person in the second half of the 20th–21st centuries (*contemporary person*). Spectators and listeners, through contemporary art thesauri, learn new things about the world and themselves, decorated in the artistic material. In case a teacher perceives an artwork, the emerging meanings are combined with his/her professional thesaurus: *a rhizome* is understood as a description of the artwork form and as a characteristic of the educational route, *emotional dramaturgy* in the context of theatrical action and lesson structure, *performance* – as a genre of theatrical-artistic performance and as an element of technology for forming musical-artistic perception in children.

Contemporary art helps to overcome a teacher’s confusion caused by an uncertain future, showing that both traditions and obvious novelty can be combined into a harmonious whole, harmonizing the “fruitful disorder” of reality. However, this process is optimal with constant contact with artworks accompanied by a mentor, which is not always implemented due to lack of time and organizational obstacles. Therefore, going beyond the cultural habit to a new depth and integrity, overcoming the contradiction between the aesthetic ideal valuable for educational practice and mass culture [55] is hindered.

Turning to the musical-artistic thesaurus (Neuhaus, Tsylin, Dyatlov), the authors found a “portrait” of a professional, who is capable of highly productive, intensive, and creative work, the first among equals, having an independent, inquisitive, creative thinking, subordinating the product of creative work to aesthetic ideas. This portrait is created by means of the concepts from musical pedagogy. There is currently no reason to regard this professional ideal as attainable for all teachers; nevertheless, its educational value is undeniable. Burning with enthusiasm and constant improvement of skills by teachers-musicians are an excellent example for a teacher of any specialization.

The thesaurus of non-classical philosophical ideas embodied by artistic means allowed viewing a teacher as a professional who considers the emerging problems holistically, aesthetically, in the form of a synthesis of science and arts. Thus, the continuous life movement and formation is shown in the video installation “The First River” by Vladimir Tarasov (against the video background with a seething stream, a solo is performed on percussion instruments); interactive compositions by Vincent Morissette (a video programmed to “respond” to the cursor movement), “Virtual Satellite” by Ai Weiwei and Olafur Eliasson (a virtual moon on the surface of which anyone can leave a drawing or a note next to thousands of others) reveal the idea of solving problems in an open-ended dialogue.

Observing the educational activity of students – teachers enrolled in advanced training courses, the authors found that creativity modeling “on behalf of a modern author” attracted with its proximity to the game, the attainability of an artistic-semantic result and a low cost of time, making them connoisseurs and sometimes fans of contemporary art.

In the process of mastering by teachers, author's contemporary art thesauri manifest their democratic nature: they can be perceived and created by an adult author from the standpoint of "adulthood" or "inner child". However, not all works can be useful in the educational process; a teacher is responsible for their selection, thoughtful perception by students; thesauri and teaching aids developed on their basis help in understanding, solving relevant *education tasks* [23].

Knowledge in the artistic-aesthetic component of a teacher's professional thesaurus is organized subjectively, teachers' thesauri are "extended" beyond the personal boundary, unite people on the basis of common emotions caused by the perception or performance of a piece of art, are supplemented with new terms ("synesthetic perception", "art composition", "rhizome", etc.). Moreover, semantic centers are formed around the types of contemporary art, providing an increase in pedagogical tools.

The figure shows a diagram of contemporary art thesauri and the mechanism of their interaction.

Figure 1 The mechanism of contemporary art thesauri interaction in the context of the teaching profession development.

Тезаурус современной музыки	Contemporary music thesaurus
Тезаурус современной литературы	Contemporary literature thesaurus
Тезаурус современного изобразительного искусства	Contemporary fine arts thesaurus
Тезаурус современной хореографии	Contemporary choreography thesaurus
Тезаурус современного искусства	Contemporary art thesaurus
Свое – Чужое – Чуждое	"Own" – "Alien" – "Foreign"
Педагог	Teacher
Школьники – Студенты – Воспитанники ДОУ – Воспитанники школ искусств	Schoolchildren – Students – Preschoolers – Art school students

According to the scheme (Fig. 1), the formation of a contemporary art thesaurus has a multi-stage structure and is a unidirectional process of the impact of certain contemporary art thesauri on the emerging general thesaurus, which affects the formation of views and judgments of a modern teacher through the three primary elements “own”, “alien”, “foreign”. In turn, a teacher retransmits the received attitudes and meanings to his/her students.

Below are the clusters of knowledge about the teaching profession development, which have been identified through contemporary art thesauri.

A cluster of pedagogical axiology, which considers educational values from the standpoint of the intrinsic value of a person and education [56]. The musical-artistic thesaurus focuses on including in this cluster the concepts that characterize the value of modern music: the aesthetic perfection of works (S.A. Gubaidulina, T. Murail, K. Penderetsky, R.K. Schedrin) and performance (pianist D.L. Matsuev, accordionist S.I. Voitenko, violinist V.V. Repin, vocalists P. Domingo, M. Caballe, A.Yu. Netrebko, R. Fleming, L.A. Dolina, and others) as models, a professional ideal, for the achievement of which a teacher should strive; a thesaurus of modern philosophical ideas embodied by artistic means – the value of art compositions on a musical basis, as a reflection of the world unity; a contemporary art research thesaurus – the value of a musician’s freedom of expression (improvisation, search for new means of musical expression).

A cluster of the concept of the teaching profession in the modern world includes as follows: the idea of the labor activity of a teacher as a professional who knows both theory and practice, is able to accurately and aesthetically demonstrate to students the methods of performing educational actions; the idea of a nonlinear form of the field of a teacher’s professional activity, constantly developing according to the rhizome-based principle, through the development of which the new meanings of pedagogical knowledge are generated, including artistic ones; the concept of a person, whose image is reflected in works of contemporary art and who is a participant in an interactive educational process, similar to the viewer’s participation in the completion of interactive artworks.

Discussion

The theoretical analysis of modern ideas about the profession of a teacher, carried out in the article, made it possible to supplement the traditional understanding of the teaching profession. Today this area of professional activity requires a teacher to have developed abilities for a harmonious combination of cognition control with the education of feelings and emotions in students in the educational process. The idea of updating the content of the understating of professional pedagogical activity is based on the concept of “transfession”, which involves a transdisciplinary synthesis of knowledge from different sciences. A modern teacher in his/her professional activity often has to perform actions from different areas of activity. Developing the ideas of Zeer, Testov, and Perminov, the authors call a modern teacher “a transprofessional” to emphasize the importance of striving for transprofessionalism for a modern professional.

Taking into account the impact of contemporary art on the teaching profession development, the authors distinguished in “transprofessionalism” its aesthetics, multidimensionality, transdisciplinary synthesis of knowledge from different sciences with an obligatory component of artistic knowledge. By influencing the pedagogical activity

through thesauri, the art around us has already changed its content. This will primarily lead to the transformation of the teaching profession and then to the restructuring of the education system, the transformation of educational results.

The authors agree with researchers who assume that the profession of a teacher is currently based on psychological knowledge, enriching itself with concepts from psychology of creativity, synesthesia. Following Glăveanu and Akopov, the authors expect the appearance of an interdisciplinary pedagogical thesaurus, which creates the basis for the further development of the profession. Psychological concepts are consistent with the ideas of V.I. Lukov and V.A. Lukov that a thesaurus is a marker of mental structures that give meaning to human actions, predetermining deviations of these actions from everyday life and affecting social structures, social and cultural institutions, and socio-cultural processes. The authors agree with the aforementioned authors that the teaching profession development through the prism of the thesaurus approach acquires the meaning of searching for foundations of a teacher's sociality, which is typical in the individual.

Despite the specifics of pedagogical work on educating a musician, one should note the foresight, deep understanding of educational tasks by outstanding teachers-thinkers Neuhaus, Tsybin, Dyatlov, who created a "portrait" of a professional, capable of highly productive, intensive, and creative work, having an independent, inquisitive, creative thinking, subordinating the product of creative work to aesthetic ideas. This portrait is based on the concepts from musical pedagogy. Obviously, such a professional ideal is hardly attainable for all teachers, but it is an excellent example for a teacher of any specialization.

Complementing the productive ideas the article is devoted to, the authors note that a natural driver of transdisciplinarity of the educational content is contemporary art, which allows empirically combining artistic and scientific, theory and experience, intelligence and emotions in the cognition of the world and man.

Conclusion

The generalization of theoretical provisions and the experience of applying a contemporary art thesaurus in the teaching profession development made it possible to outline the boundaries of knowledge clusters in this area, the prospects for studying new phenomena of educational practice.

To find out how the clusters of knowledge about the teaching profession development are delimited through contemporary art thesauri, concentrating knowledge around semantic centers, denoted by well-studied concepts, the authors examined thesauri, the center of attraction of which is the concepts of "modern musical performance", "idea of the world unity", "rhizome". It was found that these thesauri functioned as intermediaries between the spheres of art and education, enriching the conceptual framework of pedagogy. Thus, a mechanism for the impact of contemporary art on education in the 21st century has been found.

To identify units of knowledge about contemporary art that coincide in a certain way, an analysis of literature and works of art was carried out. The analysis revealed that the authors distinguish as follows: formulas ($n-1$ for a rhizome, "own" + "alien" – "foreign" = a contemporary art thesaurus); definitions of the concepts of "contemporary art", "contemporary art thesaurus"; confirmed regularity of acceptance of contemporary art thesauri by the pedagogical thesaurus; artistic metaphors embodied in the works of modern

authors. Thus, there is a tendency to bring into the system the individualized manifestations of artistic creativity and attempts to comprehend it, to create order from the chaos that has been characteristic of art for several decades.

Today an advantage of contemporary art in preparing teachers for professional activity is also a digital form of many of its samples as fundamentally permissible for perception. Modern authors use electronic devices when creating works and strive for their creativity to be disseminated in the form of photographs, music recordings and performances, films. It is convenient for students and teachers to look through the artistic content by clicking on a certain link proposed by the teacher in the e-learning course, Teams chat, Zoom, and others.

Research prospects are as follows:

- to study the concept of thesaurus in more detail. This concept has not yet reflected the impact of 21st-century art due to its multifacetedness;
- to highlight stable semantic centers in a teacher's thesaurus, taking into account a value base and an understanding of aesthetics of certain artistic phenomena.

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