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### THE SPECIFICITY OF THE PERSONALITY-ORIENTED TECHNOLOGY OF MUSICAL-PEDAGOGICAL EDUCATION OF STUDENTS OF ART PROFESSIONS

**Formulation of the problem in general.** In today's conditions of the reform of the professional artistic education, the problem of improving the quality of the training of future teachers of musical art, musicians-teachers needs urgent attention. Updates are required in all parts of the pedagogical system; however, the effectiveness of the educational process depends to a large extent on the successful use of the modern pedagogical technologies. Technological properties are now the dominant characteristic of the activity of a teacher at a higher education institution, which means the transition to a qualitatively new level of productivity and purposeful activity of the subjects of the educational process.

The analysis of scientific sources allows us to find out that the process of socialization, personal and professional development of

students in the system of higher musical education provides the introduction of personality oriented technologies. However, the issue of scientific substantiation of the specificity of personality oriented pedagogical technology in the conditions of professional artistic education has been studied insufficiently. The urgency of the chosen problem is increased by the existence of a contradiction between the requirements of the society regarding the introduction of a personality oriented paradigm into the practice of the institutions of higher pedagogical and artistic education and the lack of any developed pedagogical technology, which is intended to ensure the priority of the individuality of the student as a carrier of the subject experience.

**Analysis of recent research and publications.** The methodological and theoretical basis of pedagogical technologies as a product of

ideological pluralism has been developed in the works of domestic scientists V. Andrushchenko, I. Bech, A. Verbitsky, S. Goncharenko, I. Zya-zyun, V. Kremen, I. Prokopenko, A. Savchenko, S. Sysoyeva, O. Sukhomlynska, and O. Tymoshenko, and of foreign authors G. Ellington, M. Clarin, P. Mitchell, F. Persiwal, S. Spowling, and F. Yanushkevich. The concept of «pedagogical technology» is considered in a multifaceted way, recognizing as its main feature the direction on the emphasis on increasing the efficiency of the educational process. Their scientific knowledge, the integration of the achievements of the humanities, the technical, economic sciences, the co-ordination of the processes of individualization and the universalization of education, humanistic and democratic priorities, creative orientation, variability, and flexibility are recognized as the leading signs of modern pedagogical technologies (1.11).

The essence and content of personality oriented technologies of education is thoroughly developed in the works of domestic psychologists (G. Ball, I. Bech, V. Rybalka, V. Semychenko) and pedagogues (O. Pekhota, L. Romanyshyna, O. Savchenko, S. Sysoyeva). The questions of the professional training of students of art faculties were considered in the researches by N. Guralnyk, A. Kozyr, O. Matveyeva, N. Mozgalyova, A. Oleksjuk, V. Orlov, G. Padalka, I. Poluboyaryna, A. Rastrygina, T. Reisenkind, O. Rebrova, O. Rostovsky, O. Rudnytska, N. Sheda, T. Smyrnova, T. Stratan-Artyshkova, V. Tusheva, V. Cherkasova, and O. Shcholokova. The study of scientific works suggests that scientists have so far devoted little attention to the study of personality-oriented pedagogical technologies, in particular, at institutions of higher art and pedagogical education.

**The purpose of the study is** to determine the specifics of the introduction of personality-oriented technologies into the practice of training students at higher education institutions.

**The main results of the study.** First of all, it should be noted that personality oriented pedagogical technologies should have the core in the form of the philosophical pluralism, which synthesizes the main provisions of several methodological approaches on the basis of humanization and anthropologization of knowledge. The main features of the *axiological approach* to the student who is the main value of artistic education and who needs getting cultivation and support in his/her own personal formation, should be regarded as well-timed. It is about the creation of a democratic educational and developing environment at a higher educational artistic education institution (at the faculty), which is necessary for the student to realize new personal and professional meanings,

the content of musical and pedagogical activity, the formation of the system of spiritual, professional and personal values and qualities in the student's personality [3, s. 23]. In particular, it is about values-meanings of the «creation», «experience» and «attitude» [4]. The values of the *creation* ensure the dynamism of self-creation of a student-musician on the path from complex reality to high spiritual and professional ideals, productive creative activity, the birth of innovative, original musical-pedagogical ways of action, and artistic interpretations.

The values of *experience* are cultivated in the conditions of aesthetization of the educational process, development of students' ability to empathic experience of the moral and aesthetic value of artistic works, individual and social significance of the future musical and pedagogical activity. It is necessary to recognize the rightness of teaching in the process of artistic education, first of all, positive emotions, feedback, emotional reactions and feelings of students to themselves, other people, pupils, colleagues, which become a pledge of successful education of future musicians-teachers, their further professional activity.

The values of *attitude* (V. Myasyshchev, O. Lazursky, and V. Frankl) must be formed due to the understanding and positive emotional attitude of the student towards the world of music, teachers, representatives of national and foreign culture. The positive emotional attitude of the student (love, sympathy, antipathy) determines his/her future life and professional path, conscious, responsible attitude towards his/her own destiny of Musician, Enlightener, and Pedagogue. The education of a student's personality on the basis of assimilation of a group of values requires the formation of such professionally important qualities of a musician-teacher as benevolence, trust, empathy, kindness, integrity, and selflessness.

The methodological provisions of *personality oriented and subjective approaches* that oppose technocratic pedagogy are the basis for the formation of a student as a subject of his/her own musical-performing and musical-pedagogical activities [5, 139]. In view of this, one should consider as extremely important the orientation of teachers to the inner world of the student's artistic personality, which involves correction not only of the content and experience of external musical activity, but above all of his/her inner being (motives, orientation, will, personal qualities, artistic and creative abilities). The preparation of the student for professional reflection, conscious analysis and correction of their own professional formation becomes relevant in the process of implementing the pedagogical technology. The reflexive comprehension of the content of artistic

education is a prerequisite for the self-organization and self-realization of the personality of the student, who must focus not on sustainability but on instability as a natural state of the contemporary artistic and educational process. It is important to create such an educational environment that will ensure the diagnosis, formation and development of the «personal and professional I-concept», the meaning and content of the personal growth of the future musician-teacher.

The *activity approach*, synthesizing different types and forms of students' activity, involves educating future musicians-teachers about ideas on the specifics of artistic activity, the ways of personality development in art, personal and professional expression, self-education, self-actualization of a musician-teacher. The leading positions of the activity approach are realized due to the effective stimulation of creative activity of the future specialist, the diagnosis and regulation of the wide range of motives, the use of productive ways of education for the education and development of musicality as the leading professional ability, the stimulation of the student for a successful musical activity.

Therefore, the main direction in the implementation of the personality oriented technology in the field of a higher artistic (musical) education should be helping the student to realize himself/herself as a personality, forming his/her consciousness, which will provide him/her with a successful musical-performing, educational and pedagogical activity. It is worthwhile assisting in the assimilation of personally meaningful and socially approved meanings, values, qualities, stimulating self-expression, self-affirmation and self-realization of the future artist.

The understanding of the methodological basis of the personality oriented technology of students' training in the field of artistic education allows considering its main structural components and content. In particular, it is about *target, motivational, emotional-volitional, content, operational-correction components*. The purpose of the personality oriented pedagogical technology is the process of psychological and pedagogical assistance, flexible correction of the future musician-teacher in the process of his/her subjective formation, development, cultural identification, socialization, and life self-determination.

The *target and motivational components* should help to plan the goals and objectives of stimulating the activity of the individual, his/her right for an individual choice of the direction of artistic activity, the internal need to realize himself/herself in musical performances or in musical and pedagogical activities. The strategic goal of the personality oriented technology is to

educate the creative personality of a musician-teacher capable of successful self-realization in musical and pedagogical activity. The realization of the tactical goal requires preliminary diagnosis, the results of which the teacher, together with the student, uses to determine the directions of the personal development of the student. Some certain individual aspects of musicality (musical hearing, musical memory, musical thinking, and musical imagination) or certain professional and personal qualities, I-concept need to receive development and correction. The operating objectives determine the student's success in accordance with each musical discipline, which requires the education and development of professional concepts, methods of action, abilities, and competencies. In the course of the realization of the target component of the technology it is necessary to turn to the methods of explanation, discussion, mutually enriching dialogue, positive example, value-semantic guidelines (A. Boyko, S. Gorbenko, G. Padalka). These methods direct the artistic personality to the acquisition of the experience of self-creation as a unique personality in musical or musical-pedagogical activity, consolidate the positive experience, and raise value orientations. The stimulation of motivation to artistic education and activities (their priority, significance, novelty of meaning and content, achievement of success) are implemented by the *methods* of encouragement, educational requirements, support, perspective orientation, self-esteem and self-control, competition, discussion, lively exchange of thoughts. It is expedient to involve both individual and collective forms of organization of artistic education.

The basis of the *emotional-volitional component* is the mechanism of influence on the emotional and existential sphere of students: emotional memory, the ability to possess emotional and aesthetic feelings, mood, and the ability to emotionally assign a figurative world in the process of developing musical dramaturgy, to develop emotional intelligence (L. Vygotsky). It is important to raise emotional sensitivity as an ability to emotionally and aesthetically experience the content of works of art. The implementation of this component is provided by the *methods* of emotional interest, aesthetization of the educational process, the creation of a state of joy, admiration of a man, emotional dramaturgy, relaxation, artistic illustration (G. Padalka). In this aspect, one must take into account the individual psychological and musical abilities of students, which means the refusal of the orientation towards an average student, the search for the best personal qualities, the use of the diagnosis of musicality, will, and the ability to self-regulate [6, s. 33].

The *content component* involves awareness, memory, and experience of the content of musical and pedagogical activity by future teachers of musical art, musicians-teachers of its cognitive, aesthetic, moral meaning, the identification of the educational potential. Musical-pedagogical or musical material should provide the update of the contents of student's subject experience, in particular his/her previous education (talks about the experience of musical activity, demonstration of the studied works, development of musical hearing, imagination, attention, musical thinking). The presentation of knowledge at lectures, in the textbook should be aimed at expanding the scope, integration, generalization of the main, additional and auxiliary concepts, as well as at the constant transformation of the acquired personal experience of musical activity (perception of music, its understanding, analysis, evaluation activity, performance of musical works and improvisations). It is worth creating situations of choice of content, type and forms of musical activities. It is advisable to familiarize students with the content of musical and pedagogical and musical-psychological concepts («musicality»), «musical hearing and its varieties», «metro-rhythmic ability», «emotional response to music», «performance reliability», «musical attention», «musical imagination», «artistic skills», «musical memory», «musical thinking», «stage reincarnation», etc.). It is worth exploring the specifics of the inner and outer world of musicians, the role of activity, will, empathy (emotion, compassion), reflection, independence in order to achieve successful results in their musical and pedagogical creativity.

It is recommended to use the *methods and forms of individualization and differentiation* in the process of acquiring knowledge, skills, and experience. In particular, the method of individual scientific research tasks, which should promote the development of the cognitive sphere, pedagogical thinking; method of self-knowledge in the form of preparation of compositions, essays, drawings. The interactive methods of teaching in a group, a team: a conversation, a story, an explanation, a dialogue as a form of the positive influence on the emotional and sensory sphere of pupils and students, methods of discussion (and correction) in order to enhance the independent thought; receiving feedback, the ability to independently judge and defend their own position are relevant. The content component of the technology is also implemented by such methods of the organization of value-semantic activities as discussions, individual or group interpretations, independent generalizations. The deepening of knowledge, personal and professional skills of a musician-teacher occurs due to the methods of auditory visualization, a

situation of a free choice (the content of education, modes of action, repertoire, and artefacts).

The *operational-activity component* envisages, first of all, the creation of an ethical and aesthetic, educational artistic environment to ensure the personal and professional development of students or pupils. In order to master the methods of self-diagnosis, the main educational and professional skills it is expedient to apply the methods of repetition, exercises, and actions according to the model. The further formation of the professional experience of the personality of the future musician-teacher, teacher of musical disciplines urges to look for a way out of the *intensification of learning*, the use of elements of problem, contextual and project learning.

It is recommended to create problem situations, to stimulate students to solve problems, which are organized on the material of performing and teaching activities of musicians and are provided with reference and dictionary literature in favour of solving musical and professional problems. An important means of forming a student's personality is the use of the «method of examples» in order to study the typical cases, problems and complications that are encountered by musicians-teachers in their professional activities. A useful tool for personal growth is the professional analysis of memoirs, video and audio recordings, non-classroom conversations and self-reflection of the academic and professional activities of teachers and students. This approach is based on respect for the individual and individuality of each student, in contrast to the orientation towards the formation of an abstract «ideal» musician-teacher. The modern musical pedagogy has substantiated and recommends for the education of a musician-teacher a significant number of methods of a productive personality development. These are, first and foremost, the methods of developmental learning (tasks, exercises, techniques for the development of cognitive activity, the intellectual activity of pupils and students), as well as the methods of dialogic learning, stimulation of musical activity (emotional influence, surprise, simulation modelling, role identification, empathy, and the method of installation).

The development of the future musician-teacher as a bright personality should also take place in the process of solving personality-oriented situations (I. Bech), aimed at *reproducing the content of musical-performing, musical-pedagogical, educational activities, modelling of professional and personal situations* characteristic of it. The productive way to increase the efficiency of personal and professional self-affirmation becomes the design and development of a wide range of collections of typical tasks, ordered in accordance with the

main types of activities of a musician, a teacher. The first group should include tasks for learning how to learn and communicate in an artistic team. The second group should include the selected *personality oriented tasks* aimed at the development of a musician-teacher as a subject of artistic education. The third group should include *professionally oriented standard and non-standard tasks* that reflect the various aspects of musical-educational, educational and performing activities.

*The control-correction component.* The essential feature of the personality oriented pedagogical technology is the control and correction apparatus for the educational activity of students, which is provided by the system of control and correction blocks, which consist of certainly selected test tasks and corrective exercises [7, s. 238]. The input and control testing can reveal the real level of the personal development (cognitive, emotional sphere, musicality, motivation and will, the degree of the development of personally-professional «I» – concept, as well as diagnose the causes of their lagging. In order to ensure the gradual learning and individualization of professional musical-pedagogical preparation it becomes expedient to use the educational and methodical kits for independent work of students, as well as the development of workbooks with a complex of differentiated tasks and control texts.

**Conclusions and perspectives of further research.** Thus, the specifics of the introduction of the personality-oriented technology of the training of musicians-teachers (target-motivational, emotional-volitional, content, operational-activity, control-correction components) at institutions of higher education require the integration of methodological guidelines for the student as the main value, the subject of artistic education, the importance of pedagogical support for his/her personality-professional formation. The target and motivation sphere, emotional sensitivity, will, musicality as a complex professional ability require development and correction. It is worth focusing on the formation of an integrated system of moral-aesthetic, personal, musical and professional values, deepening the creative and aesthetic experience of perception, understanding, experience, performance and creation of music. All the components of the pedagogical technology should provide self-development, self-education and the ability of the future musician-teacher to self-realize.

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**ПІДГОТОВКА МАЙБУТНІХ ВИКЛАДАЧІВ ЗВО  
 ДО НАУКОВО-ПЕДАГОГІЧНОЇ ТВОРЧОСТІ**

**Постановка та обґрунтування актуальності проблеми.** Професійна підготовка викладачів для закладу вищої освіти, здатних швидко й ефективно адаптуватися до мінливих умов соціуму сьогодні є запорукою якості вищої освіти, важливим чинником її розвитку.

Підготовка майбутніх викладачів ЗВО до професійної діяльності, яка за своєю суттю є творчою, дозволяє розширити діапазон професійних інтересів фахівців, дає можливість осмислено впроваджувати і перевіряти новаторські пропозиції, сприяє залученню викладачів до внутрішньої перебудови освітнього процесу, що може гарантувати його постійне самовдосконалення, готовність до прийняття педагогічними працівниками інноваційних нововведень.

У низці освітніх документів: Законах України «Про вищу освіту» (2014) [4], «Про освіту» (2017) [5] та ін. акцентується увага на формуванні інтелектуального потенціалу нації та всебічному розвитку особистості як найвищої цінності суспільства. Внаслідок цього змінюється і роль викладача ЗВО, діяльність якого полягає в забезпеченні універсальним механізмом режимного системного функціонування професійного мислення, оволодіння яким допоможе майбутнім викладачам у будь-яких ситуаціях внести якість у питання, привернути увагу, викликати інтерес, показати суперечливість фактів та розв'язати виявлені протиріччя, обґрунтувати правильність вирішення проблем і здійснити конкретні дії на практиці,

прогнозуючи їх наслідки, та розкрити динаміку почуттів, емоцій, мотивів, потреб, цілей, що вивчають спрямованість розвитку особистості.

Тому, формування науково-педагогічних знань, способів дій і розвитку відношення до інноваційної діяльності у майбутніх викладачів слід розглядати як стратегічне завдання. Думку про необхідність поєднання педагогом функцій викладача і функцій ученого висловив видатний педагог В. Сухомлинський: «Якщо ви хочете, щоб педагогічна праця приносила вчителю радість, щоб повсякденне проведення уроків не перетворилося в нудну одноманітну необхідність, поведіть кожного вчителя на щасливу стежку дослідження... Стає майстром педагогічної праці, скоріше всього той, хто відчув у собі дослідника...» [9, с. 68].

Актуальність проблеми підготовки майбутніх викладачів до науково-педагогічної творчості в умовах магістерської підготовки зумовлюється різними чинниками. Вирішення її як у теоретичному так і в практичному плані істотним чином підвищить рівень і якість професійної підготовки, забезпечить формування і розвиток у магістрів стійких інтересів до науково-педагогічної діяльності, а також оволодіння визначеними вміннями та навичками проведення науково-дослідної роботи. Це, зі свого боку, забезпечить умови для підвищення ефективності освітнього процесу в сучасному ЗВО, де основна увага зосереджується на новітніх технологіях навчання студентів, на особистісно зорієнтованому підході в педагогічному