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FEATURES OF COLLECTIVE MUSICAL ACTIVITY OF STUDENTS IN EXTRACURRICULAR TIME

Formulation and justification of the relevance of the problem. The beginning of the XXI century marked fundamentally new features of world civilization, connected with globalization processes, the functioning of information technologies, creation of conditions for development of intellectual and creative personal powers. One of the vectors of this process is the increasing role of man as the Creator of

the social world and as the architect of his / her individual life project.

Today, the social responsibility of the young person is manifested in its ability to creative assimilation of cultural values, to the constant cultural self-improvement, the conscious overcoming of spiritual inertia. V.Andrushchenko said in a right way that man has to reflect on their lives and learn to

control himself in the name of cultural self-development [1]. Because real culture is acquired only subject to their private activity, the desire continually to absorb the sources of spiritual life. As I.Bekh states, «the value system of man is understood as a complex regulator of human activity, reflecting in their structural organization and content features of objective reality, which includes the external human world and that of man in its objective characteristics» [4, p. 17].

Analysis of recent researches and publications. According to modern scientific research, the future model of personality consists not only of the level of knowledge, abilities and skills to fully engagement in various activities, but primarily with the level of education, which is determined by the system of ideological qualities that create the Foundation of the mentality and spirituality of the individual and are based not only on knowledge, but on faith in the transcendental laws of being, and level of student-oriented activities, the roots of which reach the awareness of the value of subjective human experience [6, p.529].

An important role in the formation and development of spirituality in man plays art culture, in particular art. A.Maslow proves that, if the current reality requires orientation to humanistic objectives of education, the need for the younger generation as much as possible to advance to the actualization of their potentials, the only current type of education that contains at least a faint hint of these problems – art education [9, p. 101–102]. Non-verbal education through art is the basis of a new type of education that contributes to the formation of a new human, named Heraclea, that is, one that is not afraid of change, is in constant motion, courageous, independent, creative, able to trust yourself, and improvise. The emphasis shifts from the creative product, technical innovations and aesthetic objects as results of the activities on the creative process, creative installation and creative personality. Thus, the art, providing a comprehensive impact on students, contributes to, according to K. Platonov, the development of moral-ethical and intellectual feelings, the humanistic world outlook and creative work.

Taking into account the urgency of development of the problem, **the purpose** of our article is to analyze the collective musical activities of students in extracurricular time.

The main material of the study. The problem of creative activity and creativity in General is getting lately more and more relevant. Creativity is no longer considered destiny of individuals associated with talent or genius, and is determined by the natural shape of a man living his life.

As a specific activity, creativity, along with the novelty is characterized by progressiveness. The nature of the creative act – the creation, the birth of the new, that promotes development of the person and society. This work is humane in its nature,

because it leads to the development and self-development of personality and, consequently, the culture of the society. This approach to the essence of creativity is consistent with the ideas of the humanistic pedagogy, with the development of personality and culture of the society.

Creative activity of the teacher-musician is connected with the creative nature of art and the pedagogical process. As one of the art forms, music summarizes centuries of human experience of spiritual and emotional relationship to the world and represents a unique tool for the creative development of the individual. «It is art that has the greatest emotional impact on people... No other art does not interfere with such private power in the emotional world of man, as the music does» [2, p. 9].

Music affects a person from the outside, but talking to her inner world. That's why absolute observations according to O.Rudnytska that, despite identical treatment to all who listen, everyone perceives it differently, individually: the perceiver of the musical message builds on existing experience in their own thoughts, impressions, beliefs and aspirations. It is from the inner world depends on the nature of emotional responses to music, the speed and adequacy of responses to the proposed question or task, the quality and effectiveness of its implementation. Music requires personal discovery, manifestation of action in their own life and aspiration to the heights of perfection. However, it awakens emotions, feelings, appeals to the most secret corners of the inner world, inviting to harmony with itself and with the surrounding world.

Innate ability, personal qualities perform an important role in musical-pedagogical activities but they need to disclose, enrich professional experience. It should also have the appropriate knowledge in the professional field to master the skills acquired in daily work. However, any stage of the musician's work requires defining your own point of view on that issue which is solved at this point. Consequently, important neoplasms: the cultural and humanistic orientation of the personality, readiness for pedagogical activity, artistic and aesthetic competence appear in the structure of personality of a future specialist of artistic profile which cannot be formed only within the educational process. Professional formation of the future teacher-musician is also in extracurricular activities, which should ensure not only the acquisition of future professionals in special knowledge and skills that meet the nature of the teaching profession, but also develop students' personal qualities, due to the specifics of pedagogical work.

Due to creative nature and the specific features of profession extracurricular activities of the future teacher-musician are often a direct continuation of the educational process and in this sense is no less important than training. The creative nature of the profession of the musician assumes initiative and independence of students, as well as individualization

of extracurricular activities, which cannot be always controlled and managed by external pedagogical influence. also Internalization – absorption of external, for the personality, norms and values of national and world culture in general, and music in particular, and their transformation in the inner needs, motives, interests, values and principles is also the specific content of extracurricular activities.

The leading area of extracurricular activities is art-aesthetic activity, the main motive of which is the desire of the students to realize more fully their creative potential. In joint creative activities, students acquire the ability to cooperate, to trust each other, to be responsible for the execution results of a particular case, to have the opportunity to reveal their creative personality and to correct their negative and to develop positive traits. The art of music contributes to the actualization of personal and professional experience, forms the aesthetic value orientation, ensures the understanding, consistency of behavior, actions, education of socially relevant general and professional traits of a future specialist.

Professionally-pedagogical activity of the teacher of music involves the usage of predominantly collective forms of organization of educational process during the music classes, and extracurricular creative work. Because of the specificity of the teaching profession a musician constantly acts as the head of a group of children of different age, sex, psychological characteristics, with different musical abilities and backgrounds. Therefore, the participation of youth in art is connected with orientation on the team as the center of communication on matters of musical art, which brings together young people with common goals and interests in basic activities.

Expectations of staff contribute to the self-determination of the student according to the future profession, development of self-awareness, desire to improve their personal qualities. Personal contacts of young people, the richness of the language, the emotional perception of the information has a beneficial effect on the socio-pedagogical effectiveness of interpersonal communication, during which there is an intensive exchange of thoughts, assessments of issues associated with the current creative processes, discusses of the concert program, repertoire, plans for future work and so on. Thus, a favorable cultural environment which is associated with the artistic creativity of like-minded people is being created.

The activities of the student musical group is based on active music-making of its participants, that is, the direct musical practice, which enhances greatly the activity relevant to art and reveals «the ability to penetrate into the essence of a musical work, the nature and logic of the language of music» [11, p. 57]. The semantic comprehension of a musical work involves the analysis of literary information, the knowledge of the author's ideas, aims at the adequacy of the understanding of art, activating cognitive

processes. Musical-creative activity, as G. Wilson considers, is a source of positive experiences and the means to vent emotional tension, the passion, the torment that does not find realization in everyday relations with the outside world [5, p. 97]. Music occurs in the language of non-verbal communication, contributes to positive mutual emotional contamination of the participants, their empathy, mutual support.

Since the activities of student musical group takes place in extracurricular time, this team is created solely on a voluntary basis. At the heart of its operation – a personal desire and interest of the participants, who give the rise to specific relations. It impossible to organize the work in such a team only on the volitional efforts. Only positive personal attitude, interest in music lessons can be the source of energy that ensure successful operation of the student musical group. Therefore, the leader should try that the positive emotional experiences (mood, feelings, passion, and the joy of meeting with art) are accompanied by the musical activity of the participants, influencing the personal attitude to the purpose and content of a musical-educational activity were internally adopted by its members, gained for them the personal sense.

Accordingly, one of the main tasks of the Manager is to develop the participants' interest in art and sustainable needs in the music classroom through the inclusion them in an active, emotionally charged musical-creative activity. This activity is ensured by the selection of interesting, diverse, creative tasks that encourage team members to play an active reflection, personal relationship to music.

Special attention requires consideration of the creative aspect of music lessons, because musical training and education should be directed on formation of creative personality. Studying the issues of creativity, a Ukrainian psychologist V. Romenets' drew attention to the fact that there is the formation of man only in the creative works and possible manifestation of his unique individuality becomes through creativity [8, p. 412]. Subjective, personal aspect of creativity that focused on the self "I" pervades all activities, since any information in the field of art can not be disclosed without the involvement of independent creative feeling, imagination, associative thinking and empathy. Free operation of all emotional and imaginative stock of personal experience incarnates in the musical activities. According to B.Teplov, all musical and auditory representations of a person by nature is a creative activity, as they are not a direct repetition of the images of perception, and the result of their particular processing and generalization [10, p. 98]. In music the creativity is evident not only in the creation of new melodies, songs, instrumental works based on acquired knowledge, but in experiencing feelings inspiration, encouraging, admiration from activities, readiness to notice and to formulate alternatives, to improvise, and so on. This condition

does not always end with the corresponding result as a product of creativity, but it is necessary for the formation of «I-concept», the development of imagination, independent judgment. This state is inherent in the results of creative self-expression that complements the mastered knowledge and skills with the richness of internal experiences.

Freedom of creative expression does not exclude group discipline of team members, which provides certain specific connections and relationships, which provide the organization of mutual actions aimed at implementing the common objective of the collective activity. The collective performance of a musical work requires a special understanding, physical feelings of the participants, their empathy, co-creation. The unity of action, needs, attitudes do not arise spontaneously, but are formed through direct influence on the head – organizer, coordinator and mastermind of the individual actions. The basis of pedagogical influence is the dialogue relations, the implementation of which is directed to the use of various incentives of the participants to the awareness itself, not a passive object of education and its subject. Thanks to the dialogue relations of team members we can achieve higher levels of independence, initiative and ability to think creatively, respond emotionally and to admire his/her own musical interpretation.

M.Bakhtin noticed that people's consciousness cannot be observed, they can only to communicate in a form of a dialogue [3]. This is a nutria-dialogical activity of an object of creative activity, the results of which appear in their own interpretation of the artwork, and the ability to understand other partners' communication.

Accordingly, N.Kagan believes that the dialogue structure of the communication among all the arts is most clearly modeled music [7, p. 152]. Therefore, the collective musical activities don't isolate participants from each other, but rather require cooperation, mutual assistance, understanding, empathy. Therefore, it is important for the head of the art team to educate the participants a sense of partnership and involvement in joint activities of mutual responsibility.

Conclusions and prospects for future research directions. Thus, the peculiarities of the collective musical activities of students in extracurricular time are the subject to the following **basic principles** of management of student musical group: using of diverse influence of music on personality; stimulating needs at the music lessons; stimulating of creative activity; dialogical interaction and discussion.

These principles are consistent with the ideas of humanistic pedagogy, student-centered education, and they promote the development and self-development of personality of a future specialist and, accordingly, the culture of the society.

The success of the music teacher is not possible without sustainable interest to the profession, to the art, without creative search, self-improvement and the desire to work with children. Emotional-enthusiastic attitude to music should be combined with the development of relevant knowledge and skills, musical and pedagogical abilities, the complex of which is realized through active creative position, a desire to reveal his personal vision of the artwork, attempting to revitalize the musical-creative activity of pupils, creating an atmosphere of mutual understanding through dialogue and polylogue, to feel the inner world of pupils and to stimulate their creative expression. The formation of these qualities should occur on the student's desk during the training, and in extracurricular activities. This contributes to student participation in amateur musical groups as one of the forms of organization of artistic and creative activity of the future teacher-musician.

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SOCIAL CONSTRUCTIONIST APPROACH TO COMMUNICATION AND COMMUNICATION COMPETENCE

Formulation and justification of the relevance of the problem. Based on Berger and Luckmann's work, The Social Construction of Reality: A Treatise on the Sociology of Knowledge, the author reviews the process of «social construction» and what it means to be «socially constructed». Central to social constructionism is understanding communication as a primary formative process, a basic human activity or practice through which people co-construct their social realities.

Analysis of recent achievements and

publications. The metatheoretical foundation of the study is rooted in the philosophy of social constructionism and systems theory developed in the writings of James, Dewey, Mead, late Wittgenstein, and Bateson (Wittgenstein; Lang, Little, & Cronen) [14; 6].

In contemporary communication literature, these traditions are most fully developed in the general theory of interpersonal communication known as Coordinated Management of Meaning (CMM) by Pearce, Cronen, and their associates (Pearce; Cronen;