

вокально-хорових дисциплін та методики музичного виховання Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: модернізація музично-педагогічної освіти України, впровадження педагогіки свободи в освітній простір ВНЗ, духовність виховання.

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BUILDING UP ORGANIZATIONAL AND METHODOLOGICAL SYSTEM AS A STRATEGY OF FUTURE MUSIC AND CHOREOGRAPHY TEACHERS' PROFESSIONAL TRAINING

Formulation and justification of the relevance of the problem. Artistic and educational field, teaching schoolchildren with art tools and training teachers for skilled activity aimed at schoolchildren's artistic and aesthetic development have been recently, figuratively speaking, in a zone of turbulence. Some controversial and extremely dangerous proposals are offered for further discussion that encourages decisive actions and acquisition by the artistic and educational communities, researchers, parents and students. Economic issues of public funds can not be related to a complex, but still such an established system of artistic and aesthetic training and education of pupils and students as future teachers of art subjects.

On the one hand, the discussion of controversial issues annoys and frightens artistic and educational community to some extent, but on the other hand, such discussions have positive potential as well, encouraging upgrading and modernization and more effective use of national educational, creative and developmental potential of arts in education. Let us remind the concept of patriotic education [3]. Its content emphasizes physical, military education; but there is a lack of emphasis on art. Meanwhile, the art reflects national values, ethnical and mental properties of the people, their worldview, perception of the picture of the world, reflected by artistic images. One of the objectives of this concept is cultivation of the best features of the Ukrainian mentality – hard work, freedom, justice, kindness, honesty, careful attitude towards nature. It is impossible to solve this problem without employing culture and art.

Thus, on the one hand, there is a steady need

of the society for artistic and aesthetic education and pupils' development on the basis of national values. On the other hand, there is a need for renovating the existing systems of teaching future teachers artistic disciplines, including music and choreography.

When building up such systems all the directions of the future music and choreography teacher's possible activity within the Ukrainian sociocultural space should be taken into account.

Analysis of recent researches and publications. The problem of modernization of art teachers' professional training has been repeatedly raised by H. M. Padalka. She specified the most important approaches to appropriate actions on the renovation and modernization of higher artistic education [6]. The scholar emphasizes acmeological, axiological, hedonistic, adaptive, artistic and communicative aspects of modernization. O. Oleksiuk, M. Tkach, D. Lisun see a potential of modernization of contemporary art education in the hermeneutic approach [4]. O. Oleksiuk and later O. Andreiko explained the efficiency of personalized approach [5; 1].

Hermeneutic approach in the field of artistic education justified the necessity of determining the relevance of semiological approach, since understanding of art is a key of its effective influence (S. Shyp). One should consider the active implementation of innovative technologies into the field of art (N. Kovalova, N. Batiuk); the problem of multicultural art education that encourages formation of intercultural competence (O. Oleksiuk, O. Rebrova).

In our study the effectiveness of artistic and mental approach as a factor of improving the

education quality is proved [7; 8].

This diverse palette of approaches justifies the necessity of applying multiparadigm methodology in building up or constructing organizational and methodical systems of future music and choreography teachers' professional training.

The purpose of the article is to justify the most appropriate constructs of the professional training system based on social and cultural spectrum of future musical students and choreographers, artistic and mental properties of their profession.

The main material of the study. Synergistic and stochastic effects of sociocultural space and the place art education occupies in it justifies the necessity of taking into account possible future performance of students obtaining higher artistic and pedagogical education, which is, on the one hand, closely linked to socio-cultural space, and, on the other hand, has its own unique mental properties that allow working as a musician, choreographer not only in educational sphere, but also in a wide range of creative activities. We would like to immediately underline that the professional mentality of musicians and choreographers manifests itself through: the specifics of creative thinking, orientation to national values achievements, intentions of creative self-expression through one's own creative activity or through students' activity and achievements. Areas where the professional mentality of musicians and choreographers can be realized include the following:

State educational sector: comprehensive schools (music lessons, lessons of eurhythmics, choreography by the choice of school administration, extracurricular classes, groups), extracurricular educational institutions, houses of children's creativity; pre-school education; specialized classes and specialized schools, which are subject to the Ministry of Education and Science of Ukraine (Theatrical, Arts schools); colleges of further education, universities (classical, teacher-training).

Artistic educational sector: specialized schools of art; dance studios, sports and ballroom dancing clubs; colleges of art and culture, universities of art and culture.

Private educational institutions: private schools, day nurseries, nursery schools, dance studios for adults; courses of modern professions.

Artistic performance sector: music and choreography groups, ballet companies, music and theater studios, choreography in the theater, musicals, films; military dance and music ensembles, dance ensembles by the type of choreography etc.; vocal ensembles, choirs as concert units.

Artistic entertaining sector: show programs,

music and dance show projects; choreography and music in business, on holiday etc.

Choreographic competitions and festivals by types: academic, amateur, folk and professional, contemporary art, etc.

Choreography in the field of health: in fitness, sports and recreation clubs, etc.

The above mentioned should be taken in consideration when elaborating curricula for future music and choreography teachers' training. Moreover, it can be introduced into special modules of the subject's syllabus. Alternatively, it is necessary to appropriately arrange organizational and methodical systems of professional training where these aspects are to be provided.

There are certain types of teaching procedural systems that vary according to professional training. Besides «mono educational systems», or local systems, that reflect the development of a separate segment in the whole process of education quality management skills are formed. The following attributes are common to all these systems: *objective* that determines the final result of the process of the system functioning; its methodological foundations and research positions. Based on them principles, factors, scientific approaches, conceptual positions regarding the nature of the phenomenon or segment under study are distinguished. We would tend to agree with the views of A. Averianov, P. Anokhin concerning the identification of «results» and «objective» since the formation of the model of the result and its implementation belong to a goal-oriented activity.

Meanwhile, these characteristics can aggravate the contradictions of open systems being considered in the light of synergistic or stochastic approaches. As it is well known, stochastic phenomena are characterized by the probabilistic principle of appearance; in artistic education they are observed through the prism of socio-cultural environment (advertising, fashion, changing of cultural needs, etc.).

The result of the analytical work regarding the practice of training specialists in the field of artistic education was the justification of constructs for practical elaboration of organizational and methodological systems based on professional and stratification, mental approach [7; 8].

Factorial and methodological construct. Features of the socio-cultural space that is open to future music and choreography teachers, are determined in the study by the factors that influence the quality of their training. The following factors were determined: vitality, continuity and graduality, pre-university professional training; communicative features of

professional learning environment, ethnic and mental traditions, regional socio-cultural space as a manifestation of mentality, the artistic one, in particular.

Vitogeneous education is understood by A. Belkin as the pedagogical process, based on actualization (requirement) of a person's life experience, his intellectual and psychological capacity for educational purposes. There are two concepts used in this conception: the experience of life and life experience [2].

In the case of students' artistic training it is a process of acquiring artistic knowledge, formation of necessary professional skills, the latter can be defined as the potential ones, because at the time of their acquisition a student can not fully identify which of them are important for personal achievement. For instance, within the course «History of Music» composer's creative achievements, his life, features of his style, peculiarities of composer's thinking etc. are studied. But this information does not become a personal achievement for a student, since it doesn't imply the stage of practical creative cognition. It forms student's artistic and informational sphere and even perceptual auditory experience that is potential and values-based. If one goes beyond the terms of professional training, such «experience of artistic life» is acquired in parallel with the professional one from other sources of information: the experience of family and friends, cultural and recreational events, trips and so on.

Life experience is vital information that became an achievement of the individual, stored in the reserves of long-term memory and is in a state of constant readiness for actualization in appropriate situations. This is what modern pedagogy calls competency. In the context of students' professional artistic training such experience is acquired in the practical reproductive or creative activity where acquired material passes through the stage of comprehension, experience and transformation.

Graduality and continuity. The gradual penetration in the professional sphere provides «involvement of a subject» into the professional community and transforms personal qualities in accordance with the character, values of spiritual, mental, existential processes inherent to the professional space and its representatives.

Pre-university professional training. This factor of preliminary training leads to the formation of certain artistic ideas and stereotypes of attitude towards the artistic phenomena, which often dominate for a certain period of study and require some correction.

Communicative character of professional learning environment. There are objective multiartistic conditions of students' education and professional development in the Arts Institutes. These are the following, often uncontrolled

processes that are characteristic of students' extracurricular work, their artistic and professional contacts outside the classroom.

Contents and values-oriented construct has been introduced under the principle of education and culture unity (S. Hessen) and professional mentality. This principle enabled to identify common components of education and culture, namely: the relic and traditional, actual and values-oriented, potential and innovative; and to direct them to mental processes. This enabled to choose such content vectors as: the *archetypal* linked to mythological, religious view of the world and the corresponding mentality; in its projection there are the products of ethnical and artistic, mythological and religious type of consciousness; *transformational*, associated with the development of person's creative potential within all spheres of culture development; *artistic and scientific*, connected with the professional aspects in the artistic field, including artistic and pedagogical one [9, p. 55–60]. They made up the content of organizational and methodical system.

Emphasis should be made on such content lines: folklore and mythological, artistic and style, professional and identificatory (artistic and educational), artistic and subcultural, artistic and scientific.

Organizational and regulatory construct. Within this construct organizational forms of students' activity are selected, which are the most favorable for the appliance of previously acquired knowledge in other disciplines, including historical and theoretical, professional, psychological and pedagogical, their integration at the level of thinking and creative independence. This is done taking into account hours offered for self-guided work according to ECTS system of education: performing training, artistic and production (musical, choreographic practices), research and creativity; it is them that form the scientific way of thinking and integrate it with the artistic and imaginative, creative and search processes in independent artistic and educational field of activity.

According to praxeological approach, experience is formed to its best practice. Consequently, the organization of teaching practice is the way that can best combine academic artistic and pedagogical education and contemporary socio-cultural space. Organization of the system should be based on the laws of tectology – organizational science (O. Bohdanov).

Methodical and technological construct. This construct contained the specified scientific and methodical principles, pedagogical conditions, methods and trainings.

Globalization tendencies of the modern world condition have two opposite directions: the attraction and interest in the culture and traditions

of other nations; a reflection of their own values and their preservation on the basis of identification, self-determination, a sense of national pride and patriotism. Meanwhile, there are contradictions of local character: between the national as global and between the regional, or local-ethnic. Consideration of the contradictions of globalization character is an important principle. Use of the power of art to influence the world outlook, emotions, feelings, mind, personality traits, acquisition of the artistic holistic picture of the world as a combination of various phenomena, provided by artistic and imaginative pluralism of multiartistic environment justified the consideration of pedagogical potential of «mosaic» character of art development, according to which the principle of artistic and educational pluralism was chosen. This principle aims at understanding the diversity of artistic sphere of society, which is embodied in the conceptions of multicultural education through a mosaic of the national and multi-ethnic, global, academic and contemporary in the art. It becomes relevant in conditions of the dialogue of cultures; of special importance is its conformity with comparative approach in view of the fact that the study involved the students from China, Ukraine, Syria, Pakistan and Turkey.

Building educational practices based on creating conditions close to real educational activity is possible in all kinds of artistic training: performing activity implies listener and viewer's imagination, which is referred to by students-performers; analysis of works of art is carried out with taking into account the age peculiarities of students based on certain algorithms of actions that are gradually becoming more complex depending on the age group presented. Feeling yourself a teacher develops confidence in their actions, motivates self-development of their individual teaching styles, educational image. In addition to that, it encourages students to predictive actions, that is to gain experience of artistic and illustrative practices, examples, explanations, game techniques that may be prospectively used. This principle corresponds with the principle of purposeful modelling of learning environment approximated to real artistic and pedagogical practice.

Results of the research. The relevance of the problem of training future professionals in the field of artistic education, including music and choreographic for work in a changing socio-cultural space leads to the development of organizational and methodical system that accounts for synergistic and stochastic phenomena accompanying musicians and choreographers' professional activity. Orientation on professional and stratification

characteristics of the profession, their professional mentality, as well as the range of areas for its implementation (state educational sector, artistic educational sector, private educational institutions, artistic performing sector, artistic entertaining sector, music and dance competitions and festivals by their types; recreation and health sector, fitness, sports and recreational clubs, etc.) allowed to build the constructs of such a system. Based on the multiparadigm methodology the following constructs are defined: *factorial and methodological*, that determines the orientation on the vitageneosity, consideration of continuity in art, conditionality by artistic and mental aspects of professional thinking, communicative character of professional learning environment; *content and values-based*, that includes the following content lines: folklore and mythological, artistic and style, professional and identificatory (artistic and educational), artistic and subcultural, artistic and scientific; *organizational and regulatory*, based on the principles and laws of tectology (organizational science); *methodical and technological construct*, based on the principle of pluralism of artistic and mental processes of artistic sector, the principles of multiculturalism and purposeful modeling of learning environment conditions approximated to real artistic and pedagogical practice.

Conclusions and prospects for future research directions. The prospect of further research lies in the plane of the definition of unique features of professionals according to the kinds of creative activity and their consideration in building up organizational and methodical systems. This direction is important since even musical thinking of vocalists, chorus masters, pianists has its own specific features and mental properties; similar features in choreography according to the types professional mentality are observed at the level of choreographic and kinesic thinking based on choreographic images by the types of dance.

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