

АННОТАЦИИ

Олексюк О. Н. Воспитательный потенциал трансцендентных духовных ценностей в сфере музыкального искусства

В статье рассмотрены теоретические и эмпирические аспекты проблемы трансцендентального смысла духовного воспитания личности в сфере музыкального искусства. Представлены различные взгляды ученых на сущностную характеристику понятий «духовность» и «духовное воспитание», «трансцендентность» и доказана возможность достижения консенсуса в определении фундаментальной роли высших духовных ценностей.

Отмечено, что воспитательный потенциал трансцендентных духовных ценностей в сфере музыкального искусства основывается на воплощении идей Истины, Добра, Красоты в выразительности форм и эстетически совершенной структуре музыкального материала. Эта мысль дает возможность осознать музыкальное искусство как высшую духовную потенцию, которая упорядочивает формы мыслительной деятельности и обеспечивает выход за ее пределы.

В статье исследованы формы духовного опыта личности, обращенные к иному времени бытия, к тому временному этапу жизни человека, где укоренились скрытые, но очень важные духовные возможности. К таким формам относятся, прежде всего, воображение, поэтический замысел и метафора.

Представлены результаты эмпирического исследования уровня понимания трансцендентального смысла духовного воспитания в сфере музыкального искусства. Приведены результаты экспериментального исследования автора, которые демонстрируют необходимость актуализации проблемы воспитательного потенциала трансцендентных духовных ценностей магистрантов специальности «Музыкальное искусство».

Формулируется вывод о целесообразности использования проективных методик в образовательном процессе высших художественных учебных заведений с целью выявления в символике рисунков той духовной реальности, которая не может быть выражена словом.

Ключевые слова: духовность, духовное воспитание, музыкальное воспитание, трансцендентность, проективный метод.

Хусаинова Г. А. Развитие этнокультурной компетенции будущего учителя музыки

В современной системе подготовки будущего учителя музыки в комплексе профессиональных компетенций автор актуализирует значение развития у будущего педагога-музыканта этнокультурной компетенции как творческой составляющей его профессиональной креатосферы, которая призвана развивать у студентов умения и навыки овладения казахским этническим и мировым культурным наследием в

сложившихся условиях казахстанского многонационального общества. При этом возросла потребность в подготовке специалистов с новым мышлением, способных решать на высоком уровне профессионально-педагогические задачи с культурологических позиций, компетентных в вопросах этнокультурного образования, со знанием компьютерно-информационных систем.

Ключевые слова: этнокультурное образование, профессиональная креатосфера, этнокультурная компетенция будущего учителя музыки.

Тодорова Л. Д. Проблема фальшивого пения у детей

В статье актуализирована проблема фальшивого пения у детей младшего школьного возраста – участников ансамблей или хоровых коллективов. Автором обобщены исследования педагогов-музыкантов и на этой основе определены виды дефектов детского пения, основные причины их возникновения в младшем школьном возрасте, методы устранения. Отмечено, что в работе с учениками, которые фальшиво поют, важное значение приобретают подобранные комплексы вокальных упражнений и руководство музыкальным развитием воспитанников. В контексте выводов педагогов-практиков приведены действенные приемы для развития музыкального слуха, вокально-слуховых представлений и упражнения для развития артикуляционного аппарата.

Ключевые слова: фальшивое пение, младшие школьники, причины фальшивого пения, методы устранения фальшивого пения.

Дубровина И. В. Проблемно-моделирующие игры в музыкальном обучении младших школьников

В статье актуализируется значение музыкальных игр в процессе музыкального обучения и воспитания младших школьников в общеобразовательной школе. Определены задачи применения музыкальных игр в обучении учеников начальных классов. На основе классификации музыкальных игр Т. Дорошенко автором статьи отмечены музыкально-дидактические, музыкально-ритмические, сюжетно-ролевые и проблемно-моделирующие (творческие) игры, приведено описание проблемно-моделирующих музыкальных игр со стихотворным и нотным авторским материалом, которые могут использоваться в процессе организации восприятия музыки, исполнительской (вокально-хоровой, музыкально-ритмической, музыкально-двигательной), творческой деятельности, овладении понятиями музыкального искусства.

Ключевые слова: музыкальные игры, проблемно-моделирующие музыкальные игры, младшие школьники.

Павленко Н. А. Использование музыкальных мультимедийных нарративов в учебно-воспитательном процессе в школе

В статье рассматриваются особенности применения мультимедийных нарративов в художественном образовании в контексте реализации полихудожественного подхода в формировании информационно-коммуникационной, предметной художественной и межпредметной

эстетической компетентностей учащихся; очерчено методика применения музыкальных мультимедийных нарративов на уроках музыкального искусства в основной школе; определены этапы создания мультимедийных презентаций и закономерности отбора содержания; рассмотрены возможности привлечения учащихся к мультимедийному художественному творчеству.

Ключевые слова: музыкальный мультимедийный нарратив, нарративное обучение, рефлексия, музыкальное искусство, общее художественное образование, мультимедийное художественное творчество.

Зубань В. М. Уроки гончарства в «Коллегиуме искусств в Опошне»

В статье раскрыты система и специфика обучения воспитанников «Коллегиума искусств в Опошне» имени В. Кричевского, которая внедряется с 1-го по 11-й классы по авторским программам и с соответствующим материально-техническим оснащением и основывается на лучших традициях подготовки мастеров гончарства в Опошне.

Автор выделяет характерные черты опошнянской керамики, ее виды, сравнивает формы и отделку опошнянской игрушки с васьковской, подольской, косовской и другими, изготавливаемыми народными промыслами на территории Украины. Методические рекомендации по изготовлению младшими школьниками простых форм и композиций по мотивам новогоднего праздника с иллюстративным материалом будут полезными для педагогов в организации и проведении занятий по лепке в начальной школе.

Ключевые слова: уроки лепки, младшие школьники, опошнянская игрушка, лепка композиции.

Дигтяр Н. Н. Изучение народной картины «Казак Мамай» на уроках изобразительного искусства

В статье актуализируется вопрос необходимости изучения образа казака Мамай – героя украинских народных картин – на уроках искусства в общеобразовательной школе, что способствует формированию духовных ценностей и патриотизма воспитанников.

Автором разработаны задания для учеников основной школы и методические рекомендации учителю изобразительного искусства по изучению образа казака Мамай, которые раскрывают школьникам основные характеристики народной картины, особенности народного рисования, а также помогут им овладеть основными приемами и навыками создания этого образа в собственной практике.

Ключевые слова: народная картина, казак Мамай, ученики основной школы, уроки изобразительного искусства.

Пшинка Н. Н. Изобразительное творчество Тараса Шевченко в образовательном пространстве Украины

В статье анализируется роль и место изобразительного наследия Тараса Шевченко в программах и учебниках по художественным дисциплинам для общеобразовательной шко-

лы. Отмечена необходимость более широкого представления живописи и графики художника в образовательном пространстве Украины. Особенно перспективной для исследователей и педагогов автор считает проблематику синтеза искусств, внутриотраслевой интеграции и межпредметных связей на основе комплексного изучения произведений Шевченко-поэта и Шевченко-художника, ведь такое сочетание равновеликих по масштабу талантов в одной гениальной личности является редкостным феноменом в украинской и мировой культуре. Автор предлагает задания и интерактивные методы, основанные на современных информационных технологиях, которые будут побуждать и учителей, и учеников к самостоятельным поискам и открытиям в области шевченковедения. Тема статьи актуальна также для высших учебных заведений педагогического и художественного профилей.

Ключевые слова: изобразительное творчество Тараса Шевченко, общеобразовательная школа, синтез искусств, межпредметные связи.

Краснова Н. Н. Виды визуализации музыкальных образов

В статье идет речь о визуализации как основном создании человеком картин, рисовании событий, образов, воссоздания ощущений, что обеспечивает возможность выражать свое отношение к окружающему миру в воображаемых образах. Автор рассматривает отдельные виды визуализации музыкальных образов для внедрения их на уроках изобразительного искусства и раскрывает этапы организации этого процесса на примере урока в 5-м классе (II семестр, тема «Взаимодействие музыки с другими видами искусства»). Сделаны выводы о влиянии визуализации музыкальных образов на развитие образно-ассоциативного мышления учеников, эмоциональной сферы, познание языка и средств разных видов искусств, стимулирование творческого самовыражения учеников и их общения на темы искусства.

Ключевые слова: методы визуализации, музыкальный образ, ученики 5-х классов.

Благова Т. А. Профессионально-практическая подготовка хореографа в условиях высшего педагогического образования

Исследуется значение разных видов практик в процессе профессионального становления будущих специалистов-хореографов в условиях высшего педагогического образования. Анализируется содержательный компонент профессионально-практической подготовки специалистов хореографической специальности разных образовательно-квалификационных уровней, особенности формирования у них профессиональных компетентностей, исполнительского, балетмейстерского и педагогического мастерства, личного становления и самоопределения для будущей практической реализации в различных формах организации хореографического образования.

Ключевые слова: профессионально-практическая подготовка, хореографическое образование, педагог-хореограф, балетмейстер, хореографическая практика, профессиональное мастерство.

Таран В. Л. Практический аспект воспитания патриотизма на уроках художественной культуры

В статье освещается практический аспект воспитания патриотизма старшеклассников на уроках художественной культуры в общеобразовательной школе. Автор акцентирует внимание на определении патриотизма в трудах И. Беха как особого – безусловного и высококомыслowego – чувства ценности, которое характеризует положительное отношение личности к народу, Родине, государству и к самому себе; и базовых составляющих чувства патриотизма – любви к народу, Родине, государству; деятельная преданность Родине; общественно значимая целенаправленность; моральная стойкость; готовность к самопожертвованию; наличие чувства собственного достоинства. В воспитании отмеченных качеств на уроках художественной культуры педагогу следует отдавать приоритет групповым дискуссиям, проектной работе, диалогам, творческим заданиям, – в статье приведены примеры таких методов при изучении отдельных тем курса.

Ключевые слова: патриотизм, патриотическое воспитание, уроки художественной культуры.

ANNOTATIONS

O. M. Oleksiuk, Doctor of Sciences in Pedagogics, Professor, Head of Department of Theory and Music Art Methodology of the Institute of Arts of Borys Grinchenko Kyiv University, Kyiv, Ukraine. E-mail: olga4148@gmail.com

Educative potential of transcendental spiritual values in the music art sphere.

The article studies the theoretical and empirical aspects of the problem of transcendental sense of an individual's spiritual education in music art sphere. A range of scientific approaches towards the essential characteristics of such categories as «spirituality» – «spiritual education» – «musical education» – the transcendence of the personality's spiritual education» is relied, the possibility of achieving a consensus in defining the fundamental role of the higher spiritual values is proved.

It is noted that the pedagogical potential of transcendental spiritual values in the music art sphere is based on the embodiment of the ideas of the Truth, the Good, the Beauty in the musical material, the expressiveness of its forms and the aesthetic perfection of its structure. This idea opens way to apperceiving music art as the higher spiritual potential which instills order in forms of the mental activity and provides the way beyond its limits.

In the article, those forms of spiritual experience of an individual are investigated which are turned to another time of the being, to that temporary interlayer in a human life where the hidden but very important spiritual means are rooted. First and foremost, imagination, poetical conception and metaphor belong to such forms.

The results of an empirical research of the levels of comprehension of the transcendental sense of the spiritual education in the music art sphere are presented. The results of the author's experimental investigation are relied, demonstrating the necessity to foreground the problem of the pedagogical potential of transcendental spiritual values for Master's Degree students of "Music Art" faculty.

The conclusion is drawn that application of projective techniques in the educational process at higher educational institutions is feasible in order to fetch out the lines of the inwordable spiritual reality among the symbols.

Keywords: spirituality, spiritual education, musical education, transcendental, projective technique.

G. A. Khusainova, PhD in Pedagogics, Professor, Corresponding Member of the International Academy of Pedagogical Education, Head of Department of Music Education of Kazakh National University of Arts of the Ministry of Culture and Sport of the Republic Kazakhstan, Astana, Republic Kazakhstan. E-mail: husainovagulzada@mail.ru

Development of ethno-cultural competence of future music teacher

Training the future music teacher of in a complex of professional competencies nowadays, the author focuses on the significance of development the future teacher-musician's ethno-cultural competence. This competence as a creative component of teacher's professional creative sphere is aimed at the development students' abilities and skills to acquire Kazakh ethnic and world cultural heritage in the current conditions of the multinational society of Kazakhstan in order to advance and activate an aesthetic field for the implementation of their developed musical and creative abilities on the basis of acquired professional competences. In this case the necessity for training of musician-teachers with new thinking, who are able to solve professional and pedagogical problems at a high level based on the culturological foundations as well as who are competent in ethno-cultural education, has increased. The most important component of ethno-cultural competence of the future music teachers is their abilities and skills based on knowledge of computer and information systems because musical art and music education in the modern world exists on their basis.

The research was carried out within the grant project "Formation of ethno-cultural creativity of future music teachers of (based on electronic and educational resources)", developed multimedia electronic educational resources have been resulted. In particular, "Musical and didactic material based on Kazakh national traditions" and "Chamber and Vocal Art of Abai" are developed in Kazakh, English and Russian languages. These resources are necessary for the successful professional growth and expression of the professional creativity of the future music teacher as the main character in the general education system. Nowadays teacher's creative position and developed ethno-cultural competence causes the intensive processes of the renewal of the ethno-cultural status of Kazakhstan in the system of musical education and culture.

Keywords: ethno-cultural education, professional creative sphere, ethno-cultural competence of future music teacher.

L.D. Todorova, Methodist, teacher of the highest qualification category of the Gymnasium of International Relations No 323, Kyiv, Ukraine. E-mail: todorova2015@mail.ua

The problem of children's false singing

The article is devoted to the problem of false singing of primary schoolchildren who are the members of choral ensembles or choirs. The author summarizes the studies of known educators and musicians in the field of music education in secondary schools. On this basis the types of defects in the children's singing, the main reasons of their origin in the primary school age, methods and techniques of their elimination have been analyzed. It is noted that main voice-making systems just develops in the primary school age, some parts of vocal apparatus grow and develop disproportionately causing various difficulties in children's singing. Except natural features, fake singing is generated by a number of different reasons - sore throat, bad posture, age unrelated methods of raising the voice, student's emotional and volitional state. Among the types of defects that make children singing false have been displayed following: fluctuations voice and trembling, a nasal voice, an open sound, a false tone, a forcing sound, quiet and languid singing, throat overtones.

The author emphasizes that during working with students who sing falsely, selected vocal exercises and management of students' musical development have become important. In conclusions, the effective techniques of developing of an ear for music, vocal and auditory notions as well as a set of exercises for development of speech apparatus are presented.

Keywords: false singing, primary schoolchildren, reasons of false singing methods of eliminate of false singing.

I.V. Dubrovina, PhD in Pedagogics, Assistant Professor of Department of Philology, Social and Humanitarian and Social Sciences "Academy of In-Service Education", Bila Tserkva, Kyiv region, Ukraine. E-mail: iradubrovina@ukr.net

Problem and simulation games in teaching music of primary schoolchildren

The article is devoted to the role of musical games during musical learning and education of primary schoolchildren in the secondary school. The objectives of implementation of musical games in teaching of primary schoolchildren.

Based on the classification of musical games by T. Doroshenko, the author of the article characterizes such games as musical and didactic, musical and rhythmic, role-playing and problem and simulation (creative) games. The author gives several examples of problem and simulation musical games with the author's poetical and musical notation materials that can be used in different types of musical activities with students - during musical perception, performing (vocal and choral, musical and rhythmic, musical and action) and creative activities (musical, rhythmic, and plastic improvisation), when students acquire the concepts of music. To activate the process

of music education in primary school teacher should: combine different types of musical games in the lesson; alternate epy different forms of work with students - individual, group, and collective musical activity; choose musical games depending on the level of students' musical ability; implement musical games systematically and consistently in different activities at lesson; have the techniques of emotional, intellectual and motivational stimulation of students.

The materials can be used in the practice of music teachers (at the lessons and in extracurricular activities), teachers in out-of-school educational institutions, heads of choirs.

Keywords: music games, problem and simulation musical games, primary schoolchildren.

N.O. Pavlenko, PhD in Pedagogics, Associate Professor of Music Department of Poltava National V.G. Korolenko Pedagogical University, Poltava, Ukraine. E-mail: demapavl@ukr.net

Implementation of musical multimedia narratives in the educational process of school

The article defines the content of narrative teaching in the condition of implementation of information multimedia technologies in art education. Reflective constituent of the perceptive process of the art events by means of the musical multimedia narrative has been proved. The author considers the features of the implementation of multimedia technologies in the context of poly-artistic approach in order to develop the information and communication, proper artistic and interdisciplinary aesthetic competences of students. The methods of implementation of musical multimedia narratives at music lessons in secondary school have been disclosed. The steps of making the multimedia presentations and mechanisms of content selection have been determined. The possibilities of involving children into multimedia art activity and a set of tasks for students in the context of studying the educational subject "Music" have been presented. The article characterizes the technical means for implementation the multimedia narratives as well as the resources of cloud services in terms of organization the process of involving children into media activity. The article contains themes of possible music multimedia narratives and examples of combination the works of various kinds of art that can be integrated to create the didactic media files.

Keywords: musical multimedia narrative, narrative teaching, reflection, music, general artistic education, multimedia art activity.

V.M. Zuban, PhD in Pedagogics, Deputy Director of the State Specialized Art Boarding School of I-III Stages "Collegium of Art in Opishnya" named after V. Krychevskiy, Opishnya, Poltava region, Ukraine. E-mail: zuban.ua@gmail.com

Pottery lessons in "Collegium of Art in Opishnya"

The article deals with the system and specific of teaching students in the "Collegium of Art in Opishnya" named after V. Krychevskiy. It is implemented from 1 to 11 classes by the authors' programs with appropriate material and technical equipment based on the best traditions of teaching the pottery craftsmen in Opishnya. The

author describes the features of Opishnianska ceramics, its types, compares the shapes and ornaments of Opishnyanska toy with Vasylykivsk, Podillia, Kosovo and other Ukrainian folk toys.

Teaching of modeling in primary school aims at students' interest to ceramic art, promotion the acquiring of their first skills and abilities in order to create visual images. Therefore, special attention is paid to the perception of objects, highlighting their specific characteristics (shape, size, structure, location in space, colour, purpose), knowledge of material properties (softness, strength, and plasticity of clay), teaching the techniques of modeling, mastering them during different and interesting tasks for primary schoolchildren and the involvement to art. In addition, the modeling lesson helps improve fine motor skills, coordination between a hand and an eye, develops a sense of touch which requires for future sculptors and potters.

Methodical recommendation in terms of primary schoolchildren making simple shapes and compositions based on the themes of New Year's holidays with illustrative material will be useful for teachers to organize and conduct modeling lessons in the primary school.

Keywords: modeling lessons, primary schoolchildren, Opishnianska toy molding of composition.

N.M. Dihtiar, PhD in Pedagogics, Member of the National Union of Folk Art Masters of Ukraine, Assistant of Professor of Department of Fine Art and Professional Skill of the Institute of Culture and Arts of Luhansk Taras Shevchenko National University, Poltava, Ukraine. E-mail: natadigtiar@gmail.com

Studying of the folk painting "Cossack Mamai" at art lessons

The article deals with the problem of studying one of the varieties of Ukrainian folk art - the folk painting "Cossack Mamai" by the secondary school students at art lessons. The author notes that studying of the image of Cossack in the traditional folk painting "Cossack Mamai", "Cossack - Bandura Player", which embodies and idealize the whole Cossacks, illustrates the idea of a folk hero, a representative of public tastes and aspirations, a defender of his country, will contribute to the expression of national identity of a person, help students to develop their devotion to their nation, patriotism, pride for their country.

It is noted that folk painting, in contrast to academic, provides The author offers following types of lessons for studying the image of Cossack Mamai: lessons of introducing with the folk painting "Cossack Mamai", lessons of developing practical skills for creating the folk paintings, lessons of studying the works of masters of Ukrainian folk painting, lessons of making the copies of the folk paintings and individual art works of "Cossack Mamai": a free interpretation a form of objects, the portrayed images; a line in the folk painting is easy and relaxed; a picture and an image are created without tearing a hand from a piece of paper.

The article highlights that students willingly and effectively perceive the traditional art tools, techniques of folk painting that are essential during teaching art literacy due to their

naturalness, simplicity, overall accessibility and effectiveness, educational perfection.

Based on the technique of mastering the techniques of folk painting (by V. Parakhin), a set of exercises for acquiring literacy of folk writing while the students are studying the folk painting "Cossack Mamai" and methodical recommendation for art teachers in order to study the image of Cossack Mamai has been developed. It helps art teachers to deliver to students the main characteristics of the folk painting, features of folk painting, acquire the basic techniques and skills for creating the image of Cossack Mamai in their own practice.

Keywords: folk painting, Cossack Mamai, secondary school students, art lessons.

N.M. Pshinka, Assistant Lecturer of Department of Drawing and Painting of Kyiv National University of Technologies and Design, Kyiv, Ukraine. E-mail: natpshinka@gmail.com

Taras Shevchenko's Art in Ukrainian educational space

The article analyzes the role and place of Taras Shevchenko's art legacy in the programs of artistic disciplines for the 5-9 grades of secondary school. The author emphasizes on the necessity of a wider representation Shevchenko's art legacy in the educational space of Ukraine due to the major units of the program "Art" can be revealed with the paintings and graphic works of Taras Shevchenko. The author considers that the problems of synthesis between art, inter-branch integration and interdisciplinary relations based on a comprehensive study of Shevchenko as a poet and Shevchenko as an artist, because of a combination of equal-sized talents in one genius is a rare phenomenon in the Ukrainian and world culture. Shevchenko's universalism, when a word is transformed into a painting or graphic image and vice versa – a visual image continues and expands the word, gives a rich source of material. In addition, it opens new perspectives for art, cultural, philosophical, social and psychological studies that are especially relevant today when contemporary culture tends to syncretism, creation of polysynthetic arts. The article raises the problem of the up-to-date methods to rouse children's interest in art achievements of past generations. It is underlined that Shevchenko's art gives teachers and methodologists a unique opportunity for aesthetic education of students based on the highest artistic samples through the integration of poetry and painting by using modern information technologies and gadgets, which help to search the Internet easily, isolate and combine verbal and visual images. The author presents specific recommendations, interactive methods and tasks that will encourage teachers and students for individual research activities and discoveries in Shevchenko's legacy.

The theme of the article is also relevant for institutes of higher education of teaching and artistic specializations.

Keywords: Taras Shevchenko's art, secondary school, synthesis of arts, interdisciplinary relations.

N.M. Krasnova, PhD in Pedagogics, Assistant Professor of Zhytomyr Institute of Culture and Arts of the National Academy of Managerial Staff

of Culture and Arts, Zhytomyr, Ukraine. E-mail: natala.krasnova@gmail.com

Types of visualization of musical images

The article deals with a visualization as a conventional creation of paintings by a person, drawing some events, images, expressing feelings providing the opportunity to express their attitude to the world in mental images. The author summarizes the types of visualization of musical images which are reasonable in practical work with students at art lessons. The author offers the works of contemporary art for discussing with students in the context of visualization of musical images. The recommendations on the structure and organization of lessons of the integrated course "Art" (component "Fine Art") in the 5th grade (II semester, the unit "Interaction between music and other kinds of art") will promote the expansion of teachers' ideas about a variety of forms and methods that reveal connection between music and visual arts by the example of matching and comparison of musical and visual images. The sequence of the stages of visualization of musical images by means of fine art that promotes students' associative and poly-artistic thinking has been defined. It is emphasized that process of visualization provides the interactive steps of students – discussion in groups, communication in pairs, creative practical work, game activities that train student not to be passive spectator-listener but express themselves actively. The author presents several examples of verbal support of the artistic images created when the students perceive music. It is concluded that visualization of musical images influences on the development of students' figurative and associative thinking, emotional sphere, promotes to acquire languages and techniques of different kinds of art, stimulates creative expression of students and their communication on art themes.

Keywords: methods of visualization, musical image, students of 5th grade.

T.O. Blahova, PhD in Pedagogics, Associate Professor of Poltava National V.G. Korolenko Pedagogical University, Poltava, Ukraine. E-mail: tanyablagova@ya.ru

Vocational and practical training of choreographer in higher pedagogical education

The article is devoted to the importance of professional practice in the professional development of future specialist-choreographers in the condition of higher pedagogical education. The content of vocational and practical training of the specialist of choreography specialization different educational levels, peculiarities of the formation of their professional competencies, personal development and self-determination for the future practical realization in the various forms of choreographic education have been analyzed. Content analysis of choreographic practice was carried out based on the experience of professional and practical training of choreographers at Poltava National V.G. Korolenko Pedagogical University. It is found that each type of choreographic practice in higher pedagogical school has a specific educational goals, objectives, technologies, methods that are determined by the organizational form of education, type and purpose of the base of practice. Generalized

practice aim is a comprehensive training students to different choreographic work in the general, extracurricular and professional art education.

The initial phase of the continuous professional and practical training provides a series of teaching and methodical practices. The students' leading activity during their practice has been determined the observation for the choreographic process in institutions on non-formal education doing a number of practical tasks. Manufacturing practice ensure the formation of students' choreographic and pedagogical skills in conditions as close to a future job. The result of the manufacturing practice is the students' acquiring of the skills for planning and carrying out of the various kinds of choreographic classes. In general, the system of continuous vocational and practical training of teacher-choreographers, which are implemented in the forms of different types of practice of choreographic direction, essentially contributes to the quality of personal and professional development of future of higher choreographic education.

Keywords: professional and practical training, choreographic education, teacher-choreographer, ballet-master, choreographic practice, professional skills.

V.L. Taran, Methodist, teacher of the highest qualification category of the Gymnasium of International Relations No 323, Kyiv, Ukraine. E-mail: soul-mystery@yandex.ua

The practical aspect of education of patriotism at artistic culture lessons

The article highlights the practical aspect of education of patriotism of senior students during at artistic culture lessons in the secondary school. The author focuses on the definition of patriotism by I. Bekh as a special, unconditional and high sense feeling-value that characterizes the positive person's attitude to the nation, homeland, state and oneself. The basic components of patriotism are love the nation, homeland, state; active devotion to the homeland; socially significant commitment; moral stability; readiness to self-sacrifice; self-esteem. To educate these mentioned qualities at artistic culture lessons teacher should give priority to group discussions, project work, dialogues, creative tasks in order to provide senior students' opportunities for expression their thoughts, ideas about different situations and events, actions of the characters described in the art works as well as connection them with nowadays Ukrainian events, reflection of the quality required for modern Ukrainian people to defend the interests of their country.

The author gives examples of selection these methods during studying of specific units of the course of artistic culture which are devoted to the peculiarities of architecture, theatre, music, fine art, cinema, styles and genres, well-known personalities in culture of the past. Research work, creative projects, facilitated discussions, quizzes, making reports in the e-newspapers, analytical reviews of events of artistic life, designing audio guides, guidebooks, routes, excursions, etc.

Keywords: patriotism, patriotic education, artistic culture lessons.