

АННОТАЦИИ

Кевишас Й., Отич Е. Н., Растрыгина А. Н. Становление личности студента в контексте концепции духовности воспитания.

Статья посвящена проблеме становления личности студентов педагогических специальностей в контексте концепции духовности воспитания. Обосновывается значение духовного воспитания как необходимого условия трансформации присвоенных студентами духовных ценностей в их личностные качества. Выявлены особенности проявления этих качеств в процессе социальной и профессиональной деятельности будущих педагогов. Раскрыта сущность педагогических феноменов: духовное воспитание, воспитание духовности и духовность воспитания, проанализирован потенциал их влияния на процесс становления личности студента.

Ключевые слова: концепция, духовное воспитание, воспитание духовности, духовность воспитания, становление личности студента.

Кравченко Л. Н., Маевская О. Н. Европейский опыт формирования художественно-практической компетентности личности.

В статье рассмотрен компетентностный подход к интегративной организации художественно-практической деятельности учащихся на уроках изобразительного искусства и технологий в общеобразовательных школах и профессиональных колледжах Германии, Франции, Великобритании, Финляндии, проанализированы аспекты его возможного внедрения в отечественной системе общего среднего и профессионального образования.

Ключевые слова: художественная культура, компетентностный подход, изобразительное искусство, технологии (трудовое обучение), европейский опыт.

Комаровская О. А. Художественное образование: предчувствие перемен и готовность учителя к ним.

Рассмотрены объективные позиции

перемен в общем художественном образовании, обусловленные дискуссионностью и вызовами современных социокультурных процессов формирования целостной личности выпускника школы. Как ориентир реализации содержания художественного образования обозначена содержательность духовной сферы личности, ее ценностей.

Показаны требования к подготовленности учителя искусства внедрять такие изменения, базирующиеся на компетентностном подходе к обучению искусству и эстетическому воспитанию учащихся общеобразовательной школы, что следует рассматривать как лакмус профессиональной компетентности педагога.

Проанализирован «портрет» современного учителя на примере достижений и проблем современной педагогической практики, которые высветились на всеукраинском конкурсе «Учитель года» в номинации «Музыкальное искусство». Проставлены акценты и предложены рекомендации к векторам профессионального совершенствования учителя дисциплин художественно-эстетического цикла.

Ключевые слова: общее художественное образование, компетентностный подход, целостная личность, профессиональная подготовка учителя, конкурсные испытания.

Абрамян Т. А. Познание классической музыки через анимационное кино.

В статье рассмотрена проблема использования искусства анимации с целью усвоения учащимися программного материала по предмету «Искусство» в общеобразовательной школе, а именно: произведений классической музыки. Актуальность проблемы повышается в связи с доступностью анимационного кино для современных школьников и ростом популярности этого вида искусства в их кругу; поэтому гипотетически автор допускает мысль о возможности стимулировать интерес учеников разного возраста к познанию классических музыкальных произведений посредством просмотра анимационных фильмов, где использована классическая музыка в той или иной форме, и ее обсуждения

на уроках искусства в общеобразовательной школе.

Разработанный автором статьи кейс «Сборник анимационных фильмов с классической музыкой», апробированный в собственной педагогической деятельности учителя искусства, поможет облегчить процесс подготовки к урокам и организацию этапов уроков при изучении отдельных тем курса «Искусство».

Ключевые слова: искусство анимации, курс «Искусство», классическая музыка.

Ратко М. В., Рымарь Л. А. Командно-групповые и фронтальные формы игровой деятельности на уроке музыкального искусства.

В статье охарактеризованы организационно-технологические особенности применения командно-групповых и фронтальных игр на разных этапах урока музыки. На примере авторских разработок игр Л. А. Рымарь «Найди новое», «Музыкальная викторина», «Пение с игрушкой», «Эрудит», «Музыкальное тестирование» и др. продемонстрировано методику проведения разновидностей групповых и фронтальных форм игровой деятельности на уроке музыки, освещены их учебный, развивающий и воспитательный потенциал. Предложены и адаптированы в педагогической практике игры используются в начальной и основной школе, предусматривают подготовку раздаточного дидактического материала, а успешное проведение зависит от хорошей организации урока и мастерства педагога.

Ключевые слова: технология, командно-групповые игры, фронтальные игры, уроки музыки.

Малицкая Е. В. Композиция на уроках изобразительного искусства в начальной школе.

В статье акцентировано внимание на аспектах, которые определяют композицию художественного произведения как способ отображения отношения художника к окружающей действительности. Освещена проблема обучения младших школьников композиционным приемам создания художественного образа. Предложен комплекс методов обучения композиции на уро-

ках изобразительного искусства в начальной школе. На конкретных примерах представлена авторская методика, которая базируется на исключительной важности указанной учебной проблемы и соответствии возрастным особенностям младшего школьника.

Ключевые слова: изобразительное искусство, художественный образ, композиция, композиционные приемы, детское художественное творчество, младшие школьники.

Шлеенкова Т. Н., Калашникова Е. В. Реализация содержательной линии «Цвет» на уроках изобразительного искусства.

В статье приведены рекомендации педагогам по освоению учениками начальной школы на уроках изобразительного искусства учебного материала содержательной линии «Цвет». Изучение курса изобразительного искусства базируется на усвоении школьниками материала по пяти основным направлениям (цвет, композиция, объем, пространство, форма), что требует от учителя планомерной работы, а именно: основательного анализа содержания действующих программ, определения требований к знаниям учащихся в рамках каждой из содержательных линий курса и подбор оптимального наполнения уроков. В статье представлены обновленные программные требования к уровню знаний учащихся 1–4-х классов в рамках содержательной линии «Цвет», а также система игр, задач, изобразительных техник, тематика творческих работ, основной художественно-визуальный и дополнительный дидактический материал. Для удобства использования педагогами-практиками материал представлен в форме таблицы; он может служить основой для дальнейшей системной работы.

Ключевые слова: уроки изобразительного искусства, младшие школьники, цвет, методические рекомендации.

Миропольская Н. Е. От театральных предпочтений до «симфонической личности».

В статье освещается методика работы со старшеклассниками в процессе

изучения «Художественной культуры». Внимание сосредоточено на анализе и постановке программной пьесы Б. Шоу «Пигмалион» силами учащихся.

Предложенная методика, которая базируется на принципах лигвокультурологии, эстетической актуализации языковых единиц, полилингвизма, нарратива, способствует эффективной трансформации сферы индивидуальных театральных предпочтений в сферу зарождения «симфонической личности» (Л. Карсавин), благодаря чему потенциальные способности человека ярко самораскрываются.

Ключевые слова: предпочтения в области искусства, театр, принципы методика, «симфоническая личность».

ABSTRACT

J. Kevishas, Doctor of Pedagogical Sciences, Professor of Educational University of Lithuania, Vilnius, Republic of Lithuania, e-mail: kievisas@gmail.com; E. N. Otych, Doctor of Pedagogical Sciences, Professor, Pro-rector for scientific-methodical work and international relations State Higher Academic Institution «University of Management Education» NAPS of Ukraine, Kiev, Ukraine, e-mail: ndi-direktor@ukr.net; A. N. Rastrygina, Doctor of Pedagogical Sciences, Professor, Head of the department of vocal and choral disciplines and methods of musical education of the Art Faculty of Kirovograd State Pedagogical University VladimirVinnichenko, Kropivnitsky, Ukraine, e-mail: rastrygina.alla@gmail.com. The becoming of a personality of a student in the context of the spirituality of upbringing.

The article is devoted to the problem of the becoming of a personality of students of pedagogical specialties in the context of the concept of spirituality of upbringing. The significance of spiritual upbringing as a necessary condition for the transformation of spiritual values appropriated by students into their

personal qualities is substantiated. The features of manifestation of these qualities in the process of social and professional activity of future teachers are revealed. The essence of such pedagogical phenomena as spiritual upbringing, the upbringing of spirituality and spirituality of upbringing has been revealed and the possibilities of their influence on the process of the becoming of a student's personality have been analyzed.

Keywords: concept, spiritual upbringing, upbringing of spirituality, spirituality of upbringing, becoming, personality of a student.

L. M. Kravchenko, Doctor of Pedagogical Sciences, Professor, Department of Culturology and Teaching Methods of Cultural Subjects of Poltava National V.G. Korolenko Pedagogical University, Poltava, Ukraine, e-mail: 763321@ukr.net; O.M. Maievskia, Postgraduate Student of Department of Theory and Methods of Technological Education of Poltava National V.G. Korolenko Pedagogical University, Poltava, Ukraine, e-mail: 763321@ukr.net. European experience of formation of the person's artistic and practical competences.

The article examines the competence approach to the integrative organization of artistic and practical activities of students at the lessons of fine arts and technology in secondary schools and professional colleges in Germany, France, Great Britain and Finland. The aspects of possible implementation of the competence approach into the national system of general secondary and professional education have been analyzed.

On the basis of summarizing of the scientific sources, the authors claim that education in European countries has significant artistic and technological components. The analyzed literature and educational programs demonstrate considerable attention of European educators to person's artistic and aesthetic development at art lessons and labor training that contributes to student's artistic and practical competences.

Analysis of current trends in the educational systems of leading Western countries has allowed the authors make following conclusions: in the modern conditions of development of countries, the necessity of understanding the real problems of education is getting more relevant and meaningful; each of country (Germany, France, Great Britain, Finland) has a certain tradition in education related to features of social and economic development, historical and national conditions, but also there is a similarity between the problems of reforming of aesthetic education such as seeking opportunities to integrate school subjects of fine arts with technological potential of labor training (technology) in order to develop person's artistic and practical competences.

Keywords: artistic culture, competence approach, art education, fine arts, technologies (labor training), European experience.

Komarovska O. A., Doctor of Pedagogical Sciences, Head of the Laboratory of Aesthetic Education and Artistic Education of the Institute of Problems of Education of the National Academy of Educational Sciences of Ukraine, Kyiv, Ukraine, e-mail: oksana.komarovska@gmail.com. Artistic education: Expectations and teacher's readiness to them.

The author analyses the objective viewpoints of the necessity to change general art education due to the discussion and challenges of modern socio-cultural processes related with the holistic personality development of a graduate. The content-richness of the person's spiritual sphere is defined as a mark of implementation of the content of artistic education.

The requirements for the teacher's preparation for such changes based on a competent approach to the teaching of art and aesthetic education of students of a comprehensive school should be considered as a litmus of the teacher's professional competence. Particular attention is paid to understanding the definition of "competence" and the pedagogical mechanisms of its formation as opposed to a common complex "knowledge-skills".

The peculiarities of the formation of key competencies for life, which the graduate must gain by the time beginning of independent life are considered on the basis of the materials of the project "New Ukrainian School" (conceptual principles of the educational standard) concerning the problems of artistic education. The author indicates the challenges in forming the students' key competencies at artistic and aesthetic lessons, which contain the danger of vulgarization and straightforwardness in understanding the tasks of art in order to achieve the goals of the competence approach.

The results of the all-Ukrainian contest "Teacher of the Year" (nomination "Musical Art") has shown the "portrait" of a modern teacher by example of success and problems of modern pedagogical practice. The author offers recommendations for the actual directions of professional improvement of the teacher of artistic and aesthetic disciplines.

Keywords: general artistic education, competence approach, holistic personality development, teacher training, contest.

T.O. Abramian, Teacher of Artistic and Aesthetic Subjects, Specialist in the Highest Qualified Category, Secondary School № 10, Dzerzhynsk, Ukraine, e-mail: abramyantanya10-16@ukr.net. Understanding of classical music through animated films.

The article is devoted to the problem of using animation art in order to gain knowledge on the subject "Art" in secondary school, in particular the works of classical music. This problem is getting more relevant and popular due to the availability of animated films for today's students. Therefore, the author supposes, hypothetically, that all aged students' interest to classical music will be encouraged and stimulated by means of animation, which contains classical music.

The author has conducted a survey of students. It was reported that while respondents were watching animated film, they did not pay attention to music in it. However, respondents have understood its importance in the film and they have become more attentive to music in the animated film. Data shows that interest in classical music is increasing with age, especially in teens.

The article gives examples of animated films with classical music – from their appearance in the foreign film and the first patterns of the national film industry. The forms of implementations classical music in animated films have been considered such as "music quotations" of the composers' works, using small music works and large forms (ballet, etc.) as well.

The author's designed case "Collection of animated films with classical music", tested author's own educational activities as a music teacher, will facilitate the organization of the process of preparing for lessons. It will be appropriate to use patterns of animated films while studying certain topics of the subject "Art" – a chart with topics and animated material will become a benchmark for the educators.

Keywords: art of animation, subject "Art", classical music.

M. V., Ratko, PhD, Associate Professor of Bogdan Khmelnytsky Melitopol State Pedagogical University, Ukraine, e-mail: marina.ratko@mail.ru; L. A., Rymar, Teacher-Methodist of School №. 2 of Energodar, Ukraine, e-mail: liliana.rymar@gmail.com. Team-group and frontal forms of games at music lesson.

The article describes the organizational and technological peculiarities how to use of team-group and frontal games at different stages of music lessons in secondary school. These games are designed to develop socially significant competencies among students. The key competence is the ability to work in a group, to show a high level of activity in solving various problems and great communicative skills.

By example of L. Rymar's games such as «Find new», «Music quiz», «Singing with a toy», «Scrabble», «Musical test», etc., the technique how to conduct different group and frontal forms of gaming activity at music lesson has been demonstrated. Educational and developmental potential of these games has been highlighted as well. The authors conclude that the games have a great impact on the development communicative, musical, listening, performing and creative skills that improve the level of understanding of musical art. L. Rymar's games, which have been implemented in pedagogical practice of primary and secondary schools,

provide for the distribution of the didactic material for music lessons (cards, tables, etc.). In addition, their success depends on music teacher's good organizational skill for playing games.

Keywords: technology, team-based games, frontal games, music lessons.

O. V. Malyska, Ph.D., Assistant Professor of Department of Primary Education of Berdiansk State Pedagogical University, Berdiansk, Ukraine, e-mail: sokolska16@rambler.ru. Composition at art lessons in primary school.

Among the elements of fine arts, a composition holds a significant place. Composition is considered as a construction and connection of certain components of artwork. In a broader interpretation, composition is a symbolic form of representation of reality in which the artist always reflects their understanding of the universe, existing social reality and personal attitude to it. The social aspects of composition are influenced by ideological beliefs of a particular age, specific interdisciplinary connections, social and religious relations, philosophical and artistic categories such as space and time which are defined differently. Therefore, composition of any artwork can be interpreted as an indicator of a level of awareness of reality some by human of certain society and determine person's own position in it.

According to modern psychological and pedagogical sciences, children's visual activity is also a way to display personal connections with the realities. In addition, form of composition of children's artistic activity is an important indicator of overall person's development.

This specificity of children's artistic activity as well as age-related psychological characteristics of primary students require specific methods to teach techniques of composition in order to create their own artistic image. In the author's opinion, the most effective methods are a "method of entering the image", an "emotional method", an "associative method" and a "positive evaluation method".

Integrated implementation of these methods helps to take into account the specificity of children's artistic activity in the educational process of primary

school. It also promotes to increase effectiveness of teaching techniques of composition in order to create their own artistic image to primary students, but it is not exhaustive and there is a variety of available aspects of teaching.

Keywords: fine arts, artistic image, composition, techniques of composition, children's artistic activity, primary students.

Shlienkova T. N. Honored Teacher of Ukraine, Fine Arts Teacher of Secondary School № 24 – TsDYuT "Oberih" of the Kirovograd City Council of Kirovograd Region, Kropyvnytskyi, Ukraine, e-mail: Tatyana.shleenkova@gmail.com; Kalashnikova O. V. Teacher-Methodist, Music Teacher of Secondary School "Mriia" of the Kirovograd City Council of Kirovograd Region, Kropyvnytskyi, Ukraine, e-mail: Kalasel1967@gmail.com. Implementation of the content line "Colour" at fine art lessons.

The article gives practical recommendations for teachers how primary schoolchildren to acquire knowledge about educational material of the content line "Colour" at fine art lessons. Studying of the course of fine arts is based on acquiring the material by students in five main areas (colour, composition, volume, space, form). It requires a teacher to design systematic and planned work within each of the content lines, namely: significance analysis of the content of current programs in fine arts, the definition of requirements for students' academic achievements within each of the content lines of the course and selection optimally developing the filling of lessons in accordance with the specified requirements.

The article presents updated program requirements for the level of educational achievements of students of 1-4 grades in the content line "Colour", as well as the system of games, tasks, figurative techniques, themes of creative works, the main artistic, visual and additional didactic material (works of literature and music) for lessons that helps in the implementation of program tasks, the development of the students' intellectual, creative and emotional sphere. The authors present their own materials in the form of chart in order to use easily by practitioners. It can be served as the

basis for further system work within the content lines of the course. t

Keywords: fine arts lessons, primary schoolchildren, colour, methodical recommendations.

N. E. Myropolska, Doctor of Pedagogical Sciences, Professor, Chief Researcher of Laboratory of Aesthetic Education and Artistic Education of the Institute of Problems of Education of the National Academy of Educational Sciences of Ukraine, nataliamyropolska@gmail.com. From theatrical preferences to "Symphonic person".

The article lights up the methods of working with teenagers at the process of learning "Artistic culture". The attention is paid to the analysis of the staging B. Shaw's play "Pygmalion" by senior pupils.

For the first time the notion "artistic preference" has been introduced. It means pupils' elective and independent attitude to art's object which is painted with the feeling of personal importance and attraction relative to every student.

We propose to develop art's preferences by means of school theatre which thankful to the subject "Artistic culture" gives possibilities to present one of the methods. It is based on the principles of linguaculturology, aesthetical actualization of language units, polylingvizm, narrative.

The article shows the ways of practical using of these principles. They include different forms and methods: acquaintance with the prototype of the play, thinking over such problems as banality and refinement of the language; English of golf-clubs and noble English of Forbs-Roberson; performing the play in English and Ukrainian.

Besides this preferences of teenagers include musical arrangements, choreography, scenography etc.

It is theatre where the sphere of individual preferences may organically transform in the sphere of "symphonic person" who knows ethic norm and can go outside own's individuality and concentrate on the Other.

Keywords: art preferences, theatre, principles, methods, "symphonic person".