

professional and pedagogical interactions are used (criticism, manipulation, ignoring, compulsion). At reproductive level students make errors in the processes of perception, empathy and reflection, their perception is full of stereotypes and superficial evaluations, insufficient experience of professional psychological diagnostics takes place.

Low level of psychological-pedagogical experience of teachers-choirmaster is pointed out, sort of knowledge and skills to design a goal and tasks (operational, strategic and tactical), constructing programme, plan, content, methods and forms of music-choral education of singers of the choir; takes place declarative and formal attitude to problems of organization of a choral group, lacking knowledge about structure, content and dynamics of its growth; orientation is directed only to vocal-choral work in the choir, without revealing any significant psychological features of formation of team; the student is not able to make a management decision, stimulation and control of activity of the choir.

Conclusions and prospects for further researches of direction. Reasoning of levels of conductor choral training of future teachers of music art at the pedagogical universities suggests new guidelines on the way to humanization of professional art education.

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UDC 371.134+378.041

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SELF-REGULATION IN THE CONTEXT OF GENERAL PRINCIPLES OF ARTISTIC TEACHING IN PROFESSIONAL TRAINING OF THE FUTURE SPECIALIST

Formulation of the problem. The focus of pedagogical education to individualized development of professionally important qualities, subjective characteristics of future specialist determines the necessity of active entry into the general education of different kinds of art. It strengthens personal and collective identity,

enriches the value system, encourages to active and creative action. Spirituality and creativity, as two interdependent and interrelated phenomena, characterize personality integrally and volume as spiritual and creative one. Professional training of the future teacher of art must perform the tasks and functions of art pedagogy, bring personality to

higher forms of co-creation, participation, joint action. Therefore, the use and the compliance of principles in the professional training of the future teacher of art, understanding of the nature and content determines the performance of pedagogical conditions, leading requirements for interaction between teacher and student, provides achievement of the goal and corresponding results of the pedagogical process.

Analysis of recent researches and publications. Scientists interpret the principle as instrumental, given in the categories of activities expressing of pedagogical concept, as methodical expression of the known laws and regularities, knowledge of target, substance, content, structure of teaching, expressed in a form, which makes it possible to use them as regulations norms of practice [5].

G. Padalka states that the principles of art education have regulatory-objective basis and are determined by the level of development of pedagogical science, psychology, art history, features and social development of artistic culture in a certain historical period, cover generalized patterns of artistic teaching, organically link its separate elements into a coherent whole [7].

Production the techniques of improving the content and methods of professional training of future teachers of art is provided by guidelines defining the principles, compliance of methods and objectives, content and structure of the creative activity of future teachers of art, that happens in the interconnected and interdependent activity of teachers and students. Principles are interpreted as a theoretical basis for the organization of the creative process of professional training of future specialists.

The purpose of the article: to identify and justify the system of pedagogical principles of professional training of future specialists.

The main material of research. The principle of *humanization* is defined as the fundamental principle, which involves updating through humanistic studies of possibilities, inherent in the individual, cultivating its dignity, formation of integrity, systematic vision of the world and own place in it based on the unity of theory and personal social experience, creating an appropriate environment, «humanization of training and educational process», following its organization, where the student in the classroom is the main figure [1; 3].

The principle of integrity is associated with the concepts of consistency, integration, continuity, which have not only specific features, but such interrelated characteristics as organic, sequence, cause and consequences, systematic; transforming, restoring, mutually penetrating, connecting, complexity.

It determines the integrity of professional training of future specialists, continuity,

communication between internal components and stages of development, dynamic growth, development and improvement of relevant components of the creative and performing activity, feasibility of pedagogical organization aimed at effectively and qualitative changes in the professional training of specialists. The principle of integrity in the training of future professionals focuses on achieving the integrity of this process, involves the orientation of content, forms and methods of educational work on one goal – forming the author’s ability of the future teacher. Versatile covering the process of professional training, the principle of integrity is manifested in semantic parameters of professional teaching, its methodical maintenance and organizational basis.

Quality of professional training of modern specialist depends on the interaction of knowledge in professional disciplines that make up the theoretical basis for future professional’s activity. As most, professional skills are complicated (complex) skills, which require diverse knowledge, they cannot be form only in the process of studying of separate subjects. Nowadays the researches of the problem of integrating knowledge in the field of professional teaching are covering the whole range of multi-view structure: from general trends and patterns to creation of integrative disciplines. Application of integration ties in the professional training is predetermined by very specific artistic perception-interpretation of artistic works, content of integration, creative, artistic and pedagogical activities of the teacher of art that enables a holistic impact on solving the raised problem.

Impact of the principle of integrity includes organizational and pedagogical principles of students’ professional training that provides interaction of classroom and extracurricular lessons, selection of appropriate forms, methods and ways of teaching. The principle of integrity is manifested in methodical support of the creative process. Selection of teaching methods is motivated by the task of ensuring their interaction and provides such their structuring in the real process, where each method is a part of a complete, perfect, whole range of pedagogical tools that taken together constitute an indissoluble unity.

Continuity of professional training in the system of higher pedagogical education is associated with sequence of university education, multilevel of higher educational process, continuity of student’s professional development and his orientation to the future life, a high level of formation of skills to study independently. The content of higher education, its organization and methods are under continuous updating, guided by predictable science and practice perspective.

The problem of continuity of creative training of future teachers of art is a natural

reflection of the contradictions that arise between requirements for quality of professional training of the future teacher of art, which are constantly growing, and established teaching practice in art schools; between theoretical, practical and pedagogical, self-exploration, teaching training and the ability of teachers of art to integrate and realize acquired professional competences in professional activity; between the need for formation of readiness of future teacher to diverse artistic and creative activity and failure relevant principles by teachers in the process of professional training of students-musicians, which ensure the integration unity of theoretical, methodological and practical teaching and aimed at the creation of artistic and creative competences.

The principle of individualization contributes to the personality oriented approach to teaching, it means the identification, development and preservation student's individual emotional and evaluation reaction, ability to adopt and apply a variety of artistic and creative activities according to the individual orientation of artistic preferences, interests and needs, as the focus on uniqueness, originality of artistic inclinations claims to greater responsibility in terms of creativity, selection and evaluation of art works.

In the artistic and creative training of the future teacher of art the application of the principle of individualization is aimed at disclosing of creative potential of each student, the implementation of the individual characteristics of the future specialist in the process of professional training, mastering the basics of profession, promotion of creative activity and confidence in own creative opportunities, the ability to create and express in own creativity. Application of the principle of individualization in artistic and creative training of future teachers applies to the problems of updating the social nature of human, methods and results of the individual stay in socio-cultural space, the system of qualities and characteristics needed to coordinate relations with the outside world and human natural and spiritual needs.

The principle of individualization involves taking into account personal qualities of each student and it is directed to: 1) the individualization and differentiation of the volume and complexity of the creative and performing tasks; 2) provide students with a certain autonomy in the selection of the content or performance of creative activity; 3) varying ways to stimulate and encourage students to creative activity, helping weaker or increasing requirements for stronger students; 4) promote the development of creative abilities of students, who show special interest in artistic and creative activity, but feel some difficulties and complications; transfer students to the position of the subject of professional

development and self-development that enables them not only to understand the content of art education, the importance and role of artistic and creative activity in the future profession, but also to fill its own nuances, meanings, values.

The principle of culturality compliance provides such semantic filling of the process of professional training, in which own creativity is perceived by future teachers as cultural value, as heritage in the development of national culture. Culturality compliance as a necessary and important component of art education in modern terms is aimed at understanding of art as a social phenomenon, the importance of artistic culture in human life, understanding the social functions of creative and performing activity and involves identifying of artistic and stylistic features of music art in the context of artistic culture, the knowledge of the author's intention, understanding of artistic imagery of the work, and it intended to create personality spiritual, thinking, «spiritual atmosphere» in personal minds, to promote self-determination in artistic culture.

In artistic and communicative aspect the principle of culturality compliance is understudied as a way of involvement the personality into the space of artistic culture, understanding the «intonation dictionary», installation of art dialogue, formation a culture of creative thinking. Understanding the unique features and capabilities of creative and performing activity in different areas of the social environment helps to understand the meaning of personal artistic development, its cultural principles, values of composer and performing creativity in the development of personal culture and culture of the students. Thus, the principle of culturality compliance is correlated with the principle of aesthetic orientation, aksiologization, because the cognition of artistic value is enormous potential, embodiment of the beauty in human life, reproduces subtle nuances of experiences, encourages feelings, causing certain emotions, lets to talk to own «I», to look into the deepest corners of mental life, and therefore, creates prerequisites for artistic development and self-development, orients this development at any stage of training to the formation and improve of artistic vision, gain experience of artistic communication, the ability to adequately assess, understanding and feeling a sense of beauty and provides such semantic filling of the process of students' creative and performing training, which consistent and responsible tasks of personal spiritual and creative development, forms the ability to distinguish beautiful from pseudo art and even from these positions to act and create yourself in the educational, artistic and social space.

V. Shulgina notices that the realization of *the principle of aksiologizm* involves the use of teaching technologies that appeal not only to

rational thought as to enhance the emotional experience of cultural events, create conditions for reflection of students' internal states [9], involves their mastering of principles, standards, methods, skills of intercultural and interpersonal communication based on subjectivity and dialogue, empathy, tolerance, critical thinking, values and interpretation of art works of its own creation. In this regard, attention is paid to mikrosociety, the relationship between art-pedagogical communication, their mutual spiritual, inter communication, artistic-creative improvement and self-improvement, optimal development of axiosphere of future professionals as the foundation of spiritual development as value orientations mediate their identity, attitude to the reality and to themselves.

The principle of dialogism, on which the paradigm of professional training of new type is based, is predetermined by didactic provisions of the dependence of the efficiency of the educational process by organizing the best pedagogical communication on the principle of dialogic interaction that promotes the development of creative potential, because human is not only some sensual being, her essence is between «I» and «YOU», dialogue and unity with other people. The philosophers (M. Bakhtin, C. Bibler, M. Kagan) notice that this principle acts not only in the interpersonal communication, but also it is a mean of spiritual communication, allowing to understand other minds and other personality in the process of creative thinking, perception, interpretation, creation, to cognize the value of the author's world, to grasp «polyphony of the world», its «art picture», puzzle of «being and thinking», to engage in dialogue with «the highest» achievements of the human mind, the artistic creations of Antiquity, Middle Ages, Modern Time, Renaissance, Classicism, Romanticism, that is to create a dialogue of cultural meanings. Dialogical principle as the basis of the artistic and communication dialog allows creating an emotional response based on mutual understanding and respect, effectively solving the tasks, to generate skills and abilities of art-pedagogical communication and thus to cause counter activity of the subject of the knowledge. In such subject-implemented link self-realization is carried, own activity, «personal contribution», conversion of intellectual and emotional sphere of another person is appeared [8].

The principle of national focus is in organic use the study of musical culture, national art treasures and traditions of other nations in the process of professional training of students of art departments of national classical heritage of the Ukrainian people. Priority importance is the awareness of national culture as a holistic phenomenon by students, its development and formation in space of art culture and culture in

general, formation of professional culture and the culture of artistic perception, creative and performing students' experience unsurpassed samples of national music. Historical and theoretical study of musical culture involves understanding of shaped fact, experience of art works in all its diversity of development, genre-style and emotional-tone diversity as a necessary link of creative and performing training of the future teacher. Such approach makes it possible to ensure an informed playback of national features of national art in own creativity and performing activity, the formation of responsible for the richness of the images and their interpretation. Using national-style approach in the process of professional training (perception, interpretation, own creation), particularly in the analysis-interpretation, staging, design, set enables to form the ability to deep comprehension and understanding of national foundations of art works (music, painting, poetry, etc.), the formation of skills of personal artistic transformation, experience and understanding. Based on deep penetration into the author's intent, the inner world of artists (composers, artists, poets, choreographers), the pedagogue has to encourage students to find personally meaningful in art, to detect inherent personality emotional coordinates of life, to encourage for updating the underlying principles of own mental life in own creativity.

The principle of reflexivity involves encouraging of students to self-knowledge through understanding of human nature. The principle of «to cognize yourself» (G. Skovoroda) refers to human cognition of own natural abilities, own calling, predisposition to a certain type of activity. This principle guides students to correlate their own life attitudes, philosophical reference to the content of art images, comparing the values of the inner life of moral and ideological positions, reproduced in the art, matching the deepest feelings of personal «I» of artistic artwork estimates.

The principle of innovation is manifested in variability, dynamic content, forms, methods and technologies of students' training to different types of artistic and creative activity (stage and performing, creative and performing), to planning, organization and implementation of this activity that involves invariance of the solving problems, a lot of criterion of monitoring and evaluation of results.

Introduction of artistic and creative technologies into the teaching process gives *innovative character* to students' training, because it reflects the features of the upgrade process, the introduction of new components in the traditional system of art education, describes subjectivity, individual style of creative personality of the pedagogue. Introduction of innovative technologies, specific subjects with artistic and

creative activity of the future teacher of art, is aimed at the development of spiritual and creative person of the future teacher. This innovation pedagogue's activity is linked to the subjectivity, his ability to creation, creativity as one of the factors necessary to create new programs, textbooks, and for modification of this new on the level of implementation.

Conclusions and prospects for further researches of direction. Singled principles of integrity, individuality, culturality compliance, aksiolohizm, national focus, dialogism, reflexivity, innovation are resulted by the substance, specificity and content of creative professional activity of future specialists, its individual and personal nature, involved the selection and use of appropriate forms and methods of training, the establishment of appropriate pedagogical conditions, which conducive to improving the process of professional training of future teachers of art, the functions of artistic and creative activity of future art professionals.

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ДУХОВНА КУЛЬТУРА ЯК ВАЖЛИВИЙ ЧИННИК У СТАНОВЛЕННІ ОСОБИСТОСТІ МАЙБУТНЬОГО ДІЯЧА МИСТЕЦТВ

Постановка та обґрунтування актуальності проблеми. Питання виховання людини, особистості як духовної цінності завжди були в центрі уваги майбутнього митця. Відмінність людини від усіх інших

живих істот полягає в наявності здібностей, здатності до творчості, до моральних та естетичних переживань. Саме емоційна насиченість визначає високу духовність людини як найвитонченішу, найпрекраснішу