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Стаття надійшла до редакції 03.01.2020 р.

UDK 378. 11

DOI: 10.36550/2415-7988-2020-1-186-124-128

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RESEARCH WORK AS A FACTOR OF CREATIVE DEVELOPMENT OF A FUTURE MUSIC ART TEACHER

Formulation and justification of the relevance of the problem. The significant changes caused by the integration of Ukraine

into the European space result in increased requirements for the professional competence of specialists in various fields, the intensive

formation of which occurs during their professional preparation. Higher education possesses today a leading place among the basic structures of the education system. There are changes in the content of education, the system of values of socio-cultural activity and artistic creativity. In this connection the problem of formation of professional image of the future teacher-choreographer, the leader of the dance collective is actualized, due to the theoretical and practical tasks of improving the professional activity of a specialist of a new type, who is oriented in the modern world, where self-realization in the profession is very important.

The significant changes caused by the integration of Ukraine into the European space result in increased requirements for the professional competence of specialists in various fields, the intensive formation of which occurs during their professional preparation.

The main tasks related to the education politics for the training of future specialists are determined by the laws of Ukraine «On Education», «On Higher Education», the National Strategy for the Development of Education in Ukraine for 2012–2021, etc. These regulations pay great attention to the professional competence of teachers, their ability to use new forms and methods of teaching, the pursuit of continued professional growth and a willingness to ensure the European quality of education.

A system of general and professional competences has been developed for students of arts specialties, which provides for the development of complex ideas about the specifics of future activities in various fields of music and education. Therefore, one of the factors of creative self-development of students-musicians is the formation of research skills, which becomes quite a difficult problem for teachers to work with students of different specialties [6].

Analysis of recent researches and publications. The theoretical and methodological underground for solving this problem is the concepts of competence approach (V. Bolotov, T. Borovikova, O. Vishnyagkova, S. Vorovshchikov, O. Grishina, I. A. Zimnya, E. Kogan, O. Lebedev, N. Talizina, I. Frumin, A. Khutorskaya, R. Shakurov, T. Shamov, etc.); ideas of research competence (B. Ananiev, T. Borovikova, V. Vvedensky, N. Kuzmin, A. Markov, I. Nikonorova, M. Rybakov, S. Osipov, A. Khutorskaya, V. Shadrikov, etc.); the problem of teacher's research activity (S. Vershlovsky, V. Zagvyazinsky, V. Kraevsky, O. Novikov, M. Potashnik, V. Slastonin, M. Skatkin, I. Chechel, etc.). There are important

to our work studies of scientists and teachers describing the special professional competence (L. P., Alekseev, A. V. Belkin, I. A. Zimnyaya, A. K. Markova, L. M. Mitina, N. I. Kukharev, A.V. Khutorskoy etc.). The authors dwell in detail on the adopted global scientific practices of the late twentieth-century interpretation and contribute to the explanation and use of the term in practice. It is the result of a new evaluation of human resources, which means the overall ability of an individual based on knowledge, values, inclinations, to establish a link between knowledge of the situation and find a way (knowledge and action), suitable for solving professional tasks [5].

The purpose of this article is to identify the importance of interdisciplinary integration, which is the basis of research work of music students, related to the integration of various layers of humanitarian, psychological and pedagogical and special professional knowledge.

The main material of the study. In the competence model of professional development of the future teacher of music art we have relied on a systematic, personality-oriented, value-active and competent approach to pedagogical activity.

The systematic approach allows to define the structural elements of the model, to carry out its analysis, to identify stable external and internal relations, to define the system of principles, to reveal the content and to justify the choice of methodological support for the process of professional development of the teacher [4].

A personality-oriented approach recognizes the uniqueness of the individual, his or her intellectual and moral freedom; considers activity as the basic means and the decisive condition for the development of the personality, considering that it is in the activity of the person manifests himself as the subject of his development; defines the formation of personality activity as a complete psychological process, which includes the need, motive, purpose, actions and operations, conditions, means and result, etc. [6].

The value-activity approach shapes the active position of the subject of pedagogical activity and takes it to a new level of professional, moral development and self-awareness. T. V. Borovikova notes that competence is formed in the activity and always manifests itself under the condition of value attitude to the activity, personal interest. In this regard, a high professional result is achieved [4].

One of the most significant indicators of a competitive teacher is a competent approach that ensures the formation of his professional development. According to the competence

approach, research competence is the determinant of successful professional activity, the amount of one's knowledge and skills, the combination of experience and personal qualities, that is, all those potential opportunities that are important for achieving a high result of professional activity and competitiveness in the labor market [1]. It should be emphasized that the basic principles of research work of music students are the principles of scientific, cultural responsibility, creativity, integrity and interdisciplinary coherence [3]. An important condition related to the complexity and multidimensionality of research work is «interdisciplinarity and integrativeness, which implies substantial technological integration of disciplines» [6, p. 14]. Interdisciplinary integration becomes one of the means of forming the research competence of students of the pedagogical university, promotes systematization in the development and application of general cultural and professional competences.

The goal of professional training of music students is facilitated by the creation of conditions for the development of abilities for creative self-development, as well as the development of musical thinking. Students' understanding of the interconnection of all components of the complex of humanitarian, musical-theoretical and special performing training contributes to the formation of professional competence. One of the factors contributing to the development of professional skill, self-actualization in the profession may be creative research work [3].

It is very important for students to master the methodology of scientific research, which is associated with understanding the principles of scientific work. Further knowledge of the ways of research is realized in the awareness of the structure of work. First of all, it is necessary to choose a topic that determines the student's interest in the study of various music and pedagogical activities. It promotes the development of independence, originality of thinking, analytical skills, a willingness to creatively master various ways of activity. Also it is important to form critical thinking, which allows a person to directly perceive a large amount of diverse information, to understand the logically interconnected sides of the phenomena under study. In the process of searching and selecting the necessary material, the development of search capabilities aimed at identifying a problem situation is of great importance. The selection and assimilation of multifaceted information involves the formation of skills to creatively apply the knowledge obtained in the process of theoretical work

preparation. Also, to form a research competency, music students need to be able to see the problem and search creatively in solving problems.

The professional erudition of a music teacher helps to develop the ability to comprehensively analyze the various aspects of musical art. Therefore, a prerequisite is the creation of a process of teaching students on the basis of systematic and consistent interdisciplinary interaction. This opens up opportunities for new knowledge that gives impetus to the creation of independent and original scientific research work of future music teachers [4].

The integrative approach largely determines the patterns of construction of the educational process in the pedagogical university [3; 4; 5]. The study of the features of integration processes in music pedagogy gives grounds for the identification of system-forming components, aimed at solving complex problems related to the improvement of the process of vocational training. Some scientists who have researched the specifics of pedagogical interaction, view integration as «the process of development of components of the pedagogical system, which leads to increased integrity and the emergence of qualitatively new properties in this integrated system» [4, p. 24]. Therefore, interdisciplinary integration is one of the basic prerequisites for forming a systematic thinking of music students, aimed at improving professional skills in all spheres of activity.

As various integration processes penetrate into all spheres of human activity, the enrichment and interpenetration of different branches of knowledge are aimed at the emergence of new interdisciplinary forms of both scientific and artistic-cognition phenomena. The purpose of these processes is the comprehensive disclosure of the creative personality, which has the necessary qualities for the most complete and holistic perception of the world picture. The systematization of professional knowledge and skills is facilitated by the interdisciplinary integration of humanitarian and special professional knowledge of music students. This becomes the basis for the construction of the structure of research work, within which further logic of disclosing the topic of research is built [6].

It should be emphasized that one of the quite difficult tasks is to formulate the main sections of the work and the student needs the advice of the scientific supervisor, which help to understand the construction of the scientific apparatus of the research, which is carried out over a rather long period of work and requires

periodic adjustment. There is a particularly important ability to determine the purpose of the study, to formulate a task that guides the entire process of research and further contributes to clarity in determining the conclusions.

Finding materials to carry out research tasks requires especially careful selection of the literature needed to reveal the topic of this work. Often students need the methodical assistance of the supervisor at this stage, which allows them to choose from the flow of information the most significant, on the basis of which the initial data will be analyzed and conclusions will be drawn. This stage of work involves the formation of the ability to organize the selected material and make a plan for more detailed study.

One of the most important methodological guidelines may be to understand the process of research in the context of a category such as a dialogue. It should be emphasized that the dialogue is an integral part of the professional activity of a musician, built on the interaction of the performer with both the musical material and the author of the work.

Currently, the development of dialogue technologies based on the ideas of L. S. Vygotzky, is related to the study of psychological aspects of interaction with works of art, which is presented as an internal dialogue of anyone who knows and understands the artistic image that expresses the content of the author's expression. M. M. Bakhtin studied a dialogue as a phenomenon of culture. A dialogue as a universal phenomenon that permeates «everything that has meaning and means» was considered by V. S. Bibler, who believed that the dialogue was a fundamental factor in the development of creative thinking [1, p. 5].

In order to improve the quality of the research work of the performing musicians, it is necessary in the dialogue process to search for the meaning of the studied musical phenomenon, which contributes to the comprehensive knowledge of music as an artistic and aesthetic phenomenon. Spiritual-value attitude to musical art gives rise to new creative discoveries. It helps to find the most interesting aspects for each musician for the study of musical culture and gives grounds for analytical development and comprehensive self-study of various phenomena of music art and features of music education. The choice of the perspective of the study may be related both to the understanding of the artistic content and musical language of the work, as well as to the peculiarities of its performative interpretation.

The creative imagination of the performing musician leads to the comprehension of the semantic depth of the author's plan. The

development of imagination can be facilitated by the use of a game method of work, built on the use of the internal dialogue of the artist with the imaginary image of the author of the work, which allows you to choose a variety of ways of work and helps to solve creative problems.

It should be noted that often the most difficult for the students is the stage of presentation of the main content of the work. It is often enough to state students' inability to express their thoughts in writing, especially in the framework of scientific research, which involves mastering not only literary language, but also methods of scientific argumentation and consistent construction of theoretical work. In the professional development of students, a great role is played by the presentation of reports in scientific and practical conferences.

Conclusions and prospects for further research. Thus, it should be emphasized that the research competence of music students is formed in the context of a variety of professional and educational activities related to both special executive disciplines and various aspects of the humanities and music-theoretical training aimed at comprehensive study of musical art. Accumulation of creative experience contributes to the development of professional skill, which opens new opportunities for further self-improvement.

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Стаття надійшла до редакції 12.01.2020 р.

УДК: 371.15 Л:86

DOI: 10.36550/2415-7988-2020-1-186-128-133

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ПІДХОДИ ДО ФОРМУВАННЯ ІНШОМОВНОЇ КОМУНІКАТИВНОЇ КОМПЕТЕНТНОСТІ МАЙБУТНІХ УЧИТЕЛІВ ІНОЗЕМНИХ МОВ У США

Постановка та обґрунтування актуальності проблеми. Формування іншомовної комунікативної компетентності майбутніх учителів ІМ (іноземних мов) у вищих навчальних закладах США визначається специфікою суспільно-історичного, політико-економічного, соціокультурного і демографічного тла. Як свідчить аналіз нормативної документації освітніх стандартів і фахової літератури, іншомовна комунікативна компетентність відіграє ключову роль у структурі професійної компетентності майбутнього вчителя-філолога.

Аналіз останніх досліджень і публікацій. У фаховій психолого-педагогічній і лінгводидактичній літературі досить плідно розробляються теоретичні і практичні аспекти проблеми формування

іншомовної комунікативної компетентності. Актуальними напрямками досліджень, у контексті нашого дослідження, є сучасна система іншомовної освіти (Бігич О., Ніколаєва С., Тарнопольський О.), сучасні підходи і методи навчання ІМ у США (Crandall J., Kaufman D., Kraschen S.), проблеми комунікативного підходу (Hymes D., Savignon S., Swan M.), проблеми післяметодового стану (Kumaradivelu B., Pennycook A.). Наявність деяких напрацювань з окресленої проблеми уможливує здійснення систематизації й узагальнень різних кутів зору на проблему розвитку іншомовної комунікативної компетентності майбутніх учителів-філологів в американських університетах.

Мета статті – вивчення підходів до формування іншомовної комунікативної