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FORMATION OF METHODOLOGICAL CULTURE OF THE FUTURE TEACHER-MUSICIAN

Statement and grounding the urgency of the problem. Realization of the main tasks of professional and pedagogical activity, outlined in the National Concept of Development of Continuing Pedagogical Education of Ukraine and other normative documents, requires a teacher to be able to organize the educational process at a high level, conduct research, master the methodology of pedagogy, master new technologies and information systems, to generalize the advanced pedagogical and methodical experience, to critically estimate results of own work, to work creatively in the direction of professional self-improvement. According to the analysis of modern scientific literature, the compliance of all these requirements can be ensured by the formation a

developed methodological culture of the future teacher, which makes this research relevant to study the theoretical foundations and practices of its formation [7].

Issues of professional methodological and methodic training of music teachers are important in the formation of experience in solving artistic and pedagogical problems in the realization of artistic and pedagogical performance of music lessons.

Analysis of recent research and publications. The works of E. B. Abdullin, B. Z. Wolfov, E. P. Kulinkovich, V. V. Kraevsky, T. A. Kolyshev, V. N. Kharkin, V.A. Slastenin and others are devoted to various aspects of the problem of forming the methodological culture of the teacher.

A large place in native pedagogy is occupied by works devoted to the problem of self-regulation in pedagogical activity (S. B. Yelkanov, S. Nемов, V. M. Podurovsky, R. A. Rimskaya, N. V. Suslova, etc.), mechanisms of self-realization of the individual (K. A. Abulkhanova-Slavskaya, L. P. Bueva, L. N. Kogan, A. V. Petrovsky, L. V. Sokhan, etc.).

The purpose of the article is to substantiate the ways of forming the methodological culture of the future teacher-musician, which is considered as a system that includes scientific knowledge, experience of creative activity and experience of emotional and value attitude to research activity.

Presentation of the main research material. The current stage of development of the education system in Ukraine is characterized by educational innovations aimed at preserving the achievements of the past, and, at the same time, to modernize the education system in accordance with the requirements of the time, the latest science, culture and social practice. A characteristic feature of this period of educational development is the search for new content, forms, methods and means of teaching, education and management; deployment of extensive experimental work aimed at implementing educational innovations, which provides a high level of methodological culture of the teacher.

The purpose of professional education of a teacher of musical art of a modern school is to form the foundations of his methodological culture. The leading tasks of professional education of a specialist include: the formation of skills in practical artistic and pedagogical activities (music performance, vocal conductor, musicology, etc.); formation of the foundations of methodological thinking; formation of readiness for independent research activities; developing skills in methodological analysis; the formation of professional reflection skills.

To understand the importance of project activities as a basis for the formation of methodological culture of the modern teacher, it is important to understand its essence – from theory to practice, combining academic knowledge with pragmatic and maintaining a proper balance at each stage of learning. We consider methodological culture as a socio-cultural philosophical phenomenon in the plane of the following parameters: project as a method; project method as a system; organizing form of formation of methodological culture of the teacher; introduction of innovative technologies in the educational process as a kind of productive activity of a modern teacher.

The introduction of project activities in the practical work of teachers is becoming one of the

important needs of today, but it is possible only with thorough training. Unfortunately, there is a simplified understanding of the essence of the project method only as a means of cognitive activity, in-depth study of the subject, development of new knowledge, although it is known that the mission of the project method is to overcome the contemplative dogmatic approach to knowledge, competence, skills solving life problems and the formation of the methodological culture of the teacher.

Thus, the formation of the methodological culture of the teacher on the basis of project activities is one of the current areas and main tasks of modern education. This requires the teacher to understand the essence of educational phenomena, familiarize with the logic of the research process, the formation of experience to analyze and predict its further development, which, in turn, will increase the level of methodological culture, promote innovative solutions [3].

The purpose of professional education of the future teacher-musician is to form the foundations of his methodological culture. The leading tasks of professional education of a specialist include the formation of skills of practical artistic and pedagogical activities (music performance, vocal conducting, musicology, etc.); formation of bases of methodological thinking; formation of readiness for independent research activity; formation of skills of methodological analysis; formation of skills of professional reflection [4].

The concept of «methodological culture» includes two main concepts of «methodology» and «culture». Methodology is interpreted as the science of scientific knowledge, as the doctrine of the principles of construction, forms and methods of research [2].

In the context of educational issues, culture is understood as the level of personal development, characterized by the degree of development of accumulated human social experience and the ability to enrich it. There are value and activity approaches to the interpretation of the concept of «culture». The value approach considers culture as a tradition. From the standpoint of the activity approach, culture is defined as a historically changing set of methods, techniques, norms and standards that characterize the level and direction of human activity. In this context, culture acts as a way to regulate, preserve, reproduce and develop all human life, social and individual. In this regard, T. E. Klimova notes the ability of culture to give clear instructions on the implementation in a certain sequence of a set of actions that form in unity the technology of activity. Understanding culture as a means of activity is considered by her as a stable

moment in the changing content of activity, transfer to new conditions, translation of patterns of activity, explanation of activity depending on complex relations in society, and provide, according to the author, continuity of historical process and its degrees. Based on the activity approach, methodological culture, in our opinion, can be considered as a technology of research [1].

Well-known methodologist of pedagogy V. V. Kraevsky defines methodological culture as a culture of thinking, which involves knowledge of methodological norms and the ability to apply these norms in the process of solving problematic pedagogical problems [5]. In generalized form, he proposes the structure of methodological culture, which highlights scientific knowledge, experience of creative activity and experience of emotional and value attitude.

Scientific knowledge is understood as the result of students mastering a system of facts, concepts, patterns, theories. In philosophy, patterns are interpreted as objectively existing, necessary links between phenomena and processes that characterize them. Thus, in pedagogy, it is found that the education of the individual naturally depends on the integrity of education in the unity of learning, education and development. The integrity of the educational process is also reflected in the natural connections between:

- goals, objectives, content, forms and methods of teaching and socio-economic needs of society;
- the learning process and the quality of pedagogical interaction;
- means of pedagogical activity, tasks and content of a specific pedagogical situation;
- the level and quality of assimilation, and accounting by the teacher of the degree of personal significance of the content for the student.

The peculiarity of the teacher-musician's activity is that in the education of students he relies on the laws of musical art, namely: genre, style, intonation, drama, polyartistic nature of this art's existence.

Pedagogical and musical laws serve as a theoretical basis for the development of pedagogical principles. In the scientific literature, pedagogical principles are interpreted as the starting points that determine the activities of the teacher and the nature of the cognitive activity of the student [2]. Laws and principles are the main elements of the connection between pedagogical science and practice. The development of new principles is an indicator of research activity and creativity of the teacher. Thus, based on pedagogical and musical patterns, D. B. Kabalevsky formulated the principles that guide the teacher to the creative self-realization of the

student. The author's team of scientists of the laboratory of music and aesthetic education of RAE under the leadership of L. V. Shkolyar proposed principles that actualize the philosophical and aesthetic essence of music art. Adherence to these principles requires a teacher of high scientific erudition.

Thus, the scientific knowledge of the future teacher-musician includes knowledge of music-pedagogical categories, patterns and principles.

Experience of creative activity and emotional and value attitude, according to V. V. Kraevsky, includes:

1. Design and engineering of the educational process, which involves the possession of the following skills:

- design the content of future activities;
- design a system and sequence of actions (studying the features of the process and the results of one's own activities);
- design a system and sequence of students' actions (studying age and individual characteristics).

2. Awareness, formulation and creative solution of problems based on skills:

- see the problem and relate practical material to it;
- present the problem as a specific practical task;
- put forward a hypothesis and carry out an imaginary experiment: «what would happen if ...»;
- clearly see several different possible ways and mentally choose the most effective;
- divide the solution into «steps» in the optimal sequence.

3. Methodical reflection, based on self-analysis, which is contained in the direct activities of the teacher and is carried out simultaneously with the learning process (self-observation, self-control, self-assessment); self-analysis of the retrospective type, turned to the past:

- comprehension and analysis of one's activities in terms of the project;
- analysis of one's activities in terms of science [5].

In the methodological culture of the teacher-practitioner and the teacher-researcher there are differences due to the different combination of components of the structure of pedagogical activity: constructive, organizational, communicative and gnostic. The teacher-practitioner is characterized by insufficient formation of constructive and gnostic components, without which it is impossible to model the pedagogical process. They treat pedagogical science differently. The first uses it as a methodological support in his educational activities, the second creates it in the course of

research activities and changes through the prism of his own results and positions. Therefore, the teacher-practitioner carries out the analysis within the framework of methodical reflection, and the teacher-researcher needs a reflection of scientific work for the analysis of practical activity.

Common for both the teacher-practitioner and the teacher-researcher are intellectual tasks, to solve which they must be able to:

- see the problem and relate practical material to it;
- present the problem as a specific practical task;
- put forward a hypothesis and carry out an imaginary experiment;
- see options and mentally choose the most effective;
- divide the decision into «steps» in the best sequence;
- analyze the process and results of the task.

The analysis of practice carried out by S. V. Kulnevych shows shortcomings in the methodological training of future teachers:

1. The student does not penetrate into the essential meaning of the pedagogical phenomenon, but tries to remember which method, technique, means are more suitable for this situation. Such activity excludes the semantic sphere of activity of the future teacher.

2. He is able to distinguish contradictions at the level of vision of their manifestations, rather than at the level of determining the reasons that caused them.

3. Methodical reflection considers self-analysis as a means of identifying one's pedagogical failures, which are not associated with one or another educational paradigm as their main source, but with insufficient knowledge and ability to apply theoretical knowledge in practice.

4. The subjectivity of consciousness, its leading role in developing the internal position of the individual in relation to educational activities remains unclaimed [4].

V. V. Kraevsky offers a theoretical model of formation of methodological culture of the future teacher, in which he allocates theoretical, and practical training in higher institutions and practical work in a secondary school. At the theoretical level, according to the author, a holistic vision of all aspects of activity is formed through the orientation of the future teacher to understand the creative nature of professional activity. This is ensured by problem of the content of education with the use of productive learning technologies. In fact, the theoretical level of methodological training of students is characterized by the fact that they have poor professional categorical apparatus, cannot analyze their own and others' experience in the

scientific concepts of the discipline being studied [5].

At the level of practical training in higher institutions, there forms the ability to use scientific and pedagogical knowledge in solving professional problems through the formation of motivation and the ability to use scientific knowledge to improve practical activities, implement a system of tasks that promote skills and vision, design tasks, nomination hypotheses and reflections. It is achieved through heuristic conversations, solving search problems by the use of project-based learning technology.

In the practical preparation in a modern university, project-based learning has not yet found its wide application. Our experience proves that the participation of students in the development and implementation of projects forms a value-semantic attitude to the future profession of a teacher, actualizes methodological knowledge and skills. Involvement of students in project activities from the stage of problem formulation, topic and solution of all project procedures to reflection and evaluation of the obtained result ensures their personal and general cultural growth. Emotionally living the projected situations, methodological analysis acquires the features of «alive» scientific knowledge.

Meanwhile, the participation of students in project activities revealed the shortcomings in their theoretical and practical training:

- inability to apply scientific knowledge in solving professional problems;
- lack of diagnostic methods for analyzing pedagogical situations;
- lack of constructive skills that ensure the creation of a model of the expected result and its implementation;
- inability to determine evaluation criteria that contain standard characteristics of the future result;
- inability to design a system and sequence of one's own actions and the actions of students;
- inability to comprehend and analyze one's activities in terms of the project [6].

At the level of practical work in a secondary school, students should be encouraged to comprehend their own actions and professional development through the acquisition of methodological knowledge. This is facilitated by an independent search for solutions of problems that arise in the course of pedagogical practice.

The analysis of pedagogical practice proves that the methodological knowledge and skills that are formed in the theoretical and practical training are not updated, and therefore not mastered, because students:

1. Do not know how to construct a dialogue that forms the student's personal attitude

to the content of the lesson. This is due to the fact that pedagogical interaction is often manifested through the teacher's influence on the student.

2. Music-pedagogical concepts, regularities and principles that reveal the essence, content and technology of artistic students' knowledge of music do not actualize.

3. Teachers distinguish their own pedagogical difficulties and the difficulties of children, but do not know how to formulate the problem and the reasons that give rise to it.

4. Methodical reflection prevails.

Conclusions and prospects for further research. A systematic approach to studying the methodological analysis of the problems of musical pedagogy requires comprehending not only the essence and its structural and substantive sides, but also those initial principles-principles that determine the specific nature of the professional and creative activity of the teacher associated with it in its logical, psychological and proper professional- content aspects. As you know, in the methodological analysis of the problems of musical pedagogy, the support is carried out on the principles of professional orientation, the unity of the objective and subjective, and integrity.

The leading pedagogical conditions that stimulate the process of formation of the foundations of the methodological culture of a teacher-musician include: goal-setting based on an acmeological attitude; providing positive motivation for the formation of methodological thinking, skills of methodological analysis as the basis of research activities in the field of music education and the skills of pedagogical reflection, contributing to effective artistic and pedagogical activity; stimulation of personal and professional self-development and development; expansion of the information field of the content of the educational process, the use of special courses that contribute to the formation of the foundations of pedagogical actions with elements of artistic and pedagogical activity; widespread use of innovative educational technologies, reliance on the professional model of a high-level specialist (acmeogram); reliance on the principle of a systematic approach in vocational education as a leader; a qualitative increase in the requirements for individual work; pedagogical monitoring.

Thus, we see that the methodological culture of a music art teacher is formed in the close relationship of scientific knowledge, research experience, the necessary «source» of which is methodic and methodological reflection. It is necessary to teach students in higher institutions to develop independence in the process of finding existing musical and pedagogical problems, to form the ability to use science to solve these problems in their practice.

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ТЕОРЕТИЧНІ АСПЕКТИ СУЧАСНОГО ВИКЛАДАННЯ КЛАСИЧНОГО ТАНЦЮ У ВИЩИХ НАВЧАЛЬНИХ ПЕДАГОГІЧНИХ ЗАКЛАДАХ

Постановка та обґрунтування актуальності проблеми. Вищі навчальні педагогічні заклади мистецького спрямування визначаються дослідниками як унікальна ланка в системі підготовки фахівців у галузі хореографії, пропонуючи самостійний освітній напрямок танцювальної майстерності та хореографічної педагогіки. Реформи останніх десятиліть висунули нові вимоги для всіх рівнів хореографічної освіти, позначивши завдання цілісності процесу підготовки хореографа у вищій школі як майбутнього виконавця та майбутнього викладача – універсального фахівця, який володіє в рівній мірі виконавськими танцювальними вміннями і педагогічними знаннями викладання хореографічних дисциплін.

Впровадження педагогічних стандартів як державний запит на якісну модель майбутніх педагогів-хореографів істотно зміщує акценти в підготовці студентів мистецьких факультетів і формулює завдання хореографічної освіти у вищій школі не тільки у вигляді проблеми «Як навчитися танцювати?» але і «Як навчитися вчити танцю методично грамотно і педагогічно ефективно?». Звичним здається, що студент, набуваючи практичні знання і вміння в галузі хореографічного мистецтва, готовий їх відразу реалізувати у викладацькій діяльності, але ці очікування далеко не завжди бувають виправданими.

Аналіз останніх досліджень і публікацій. Розглянуті нами дослідження торкаються різних аспектів підготовки студентів хореографічних напрямків мистецьких факультетів. Так, основи професійної творчості майбутніх хореографів досліджували Ю. В. Богачова, Т. В. Благова, Ю. А. Герасимова, О. А. Шмакова та ін.); проблеми педагогічної спрямованості та

педагогічної майстерності майбутніх студентів-хореографів – М. К. Буланкіна, Ю. А. Ківшенко, А. Кривохижа, О. Є. Ребова, І. В. Спінул та ін.

Питання навчання класичному танцю у вишах, як однієї з основних спеціальних хореографічних дисциплін вивчали Т. Ф. Андреева, Н. А. Вихрева, О. В. Громова, Н. О. Горбунова, В. П. Давидов, І. Е. Єресько, Н. А. Іванова, В. Г. Іванов, Л. Д. Івлева, А. І. Марченкова, Л. М. Мелентьева, Е. П. Мельникова та ін. При цьому проблеми виділення методики викладання класичного танцю у вищих навчальних закладах як науково методичного знання в системі підготовки студента-хореографа і її змістовний аналіз на сучасному етапі досліджені недостатньо.

Мета статті – дослідити теоретичні аспекти сучасного викладання класичного танцю у вищих навчальних педагогічних закладах.

Виклад основного матеріалу дослідження. Недостатня розробленість даної сфери, на наш погляд, визначається специфічними труднощами технології навчання танцю, розмитістю педагогічного статусу випускників вишів у протиріччі історично сформованих культурно-просвітніх і сучасних освітніх завдань, особливостями визначення хореографії одночасно як галузі науки, мистецтва, фізичних досягнень.

Освітні реформи при всіх складнощах поновлення надали для вищих навчальних закладів нові можливості підготовки фахівців, адже істотно розширилася номенклатура профілів і напрямів в царині хореографічного мистецтва.

Класичний танець є однією з основних спеціальних навчальних дисциплін професійного циклу у вищому навчальному