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ТЕОРЕТИЧНІ ТА МЕТОДИЧНІ ЗАСАДИ РОЗВИТКУ МИСТЕЦЬКОЇ ОСВІТИ  
В КОНТЕКСТІ ЄВРОПЕЙСЬКОЇ ІНТЕГРАЦІЇ

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IN THE CONTEXT OF EUROPEAN INTEGRATION

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# **ТЕОРЕТИЧНІ ТА МЕТОДИЧНІ ЗАСАДИ РОЗВИТКУ МИСТЕЦЬКОЇ ОСВІТИ В КОНТЕКСТІ ЄВРОПЕЙСЬКОЇ ІНТЕГРАЦІЇ**

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**Т 33**        **Теоретичні та методичні засади розвитку мистецької освіти в контексті європейської інтеграції** : матеріали IV Міжнародної науково-практичної конференції (11–12 грудня 2017 року, м. Суми). – Суми : ФОП Цьома С. П., 2017. – 216 с.

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У матеріалах конференції розглядаються теоретико-методологічні основи сучасної мистецької освіти, національний та міжнародний контексти управління якістю освіти, теоретичні та методичні засади розвитку хореографічно-педагогічної освіти, поліпарадигмальність формування лінгвокомунікативних та інтеркультурних компетенцій студентів, психолого-педагогічні аспекти сучасної шкільної освіти, інноваційні технології та практика викладання мистецьких дисциплін, розвиток особистості в системі мистецької освіти та сучасні арт- і ерго-терапевтичні технології.

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## **SECTION 1. THEORETICAL AND METHODOLOGICAL BASES OF MODERN ART EDUCATION**

**N. Bilova**

### **ADAPTIVE MODEL OF THE FUTURE MUSIC TEACHERS' TRAINING**

The ability to interact with a changing world, to interpret events in the world and oneself in these events is determined by experience. The clash of the old and the new, caused by social changes, determines the search for ways to reconstruct the individual experience, which allows a person to adapt and self-change. Adaptation involves the actions of orientation (expansion and deepening of knowledge about the situation and methods of action) and operation (adaptation of the student to the use of these methods and their improvement, transformation). Since adaptation is individual in nature, in this connection it can be said that functionally it determines the development of an individual-personal model of interaction with the environment. Such a model can be specified either in the form of a ready-made pattern of activity for the repetition and reproductive assimilation of someone else's educational and pedagogical experience, or in the form of independent search of knowledge in a situation of a deficit of information.

An adaptive model of the future music teachers training, which can provide conditions for the fullest disclosure of their personal potentials, the emergence of individual socio-moral, general cultural and professional experience that will successfully adapt and creatively transform the pedagogical space, in our view, should represent the integral structural unity of the agreed and sustainable relationships between:

- the internal motivational sphere of students and the external goals of their educational and professional activities;
- existing individual experience and acquired new one for its successful reconstruction;
- teacher and students in the process of polyfunctional interactions on the basis of subject-subject relations of the creative community;
- cognition and self-knowledge of the individual on the basis of reflection, as a condition for regulating and correcting their pedagogical actions.

For implementing these relationships, we offer the following ways:

- purposeful early adaptation of students to professional-pedagogical activity (modeling the situations of personal demand of acquired experience in

the logic of the future musical and pedagogical activities; in this context, reorientation of the concept and restructuring of the system of pedagogical practice, beginning with the first course of teaching);

- individualization of learning through the adaptation of curricula and programs for each particular student (the development of multilevel individual curricula, taking into account different forms of control and the rate of assimilation);

- structuring knowledge according to the problematic (non-thematic) and contextual principle, and reorientation of the processes of their personal "appropriation" to the conceptual level (for the development of holistic rather than linear-discrete thinking);

- formation of an individual interpreting complex for students to perform musical and pedagogical activity in the process of personal "selection" of pedagogical methods, value orientations, relations;

- heuristic dialogue between the teacher and students, as the psychological basis of the learning process, with the aim of becoming the research-creative position of students in the process of acquiring an individual social, moral, general cultural and musical-pedagogical experience.

**A. Ivershen**

## **METHODOLOGY OF THE MODERN DANCE TEACHING DIRECTION**

During the 20th century when a number of choreographers rebelled against those forms of dance that were prevalent at the time, modern dance was born [1, p. 1]. The dancers rejected the limitations of classical ballet and preferred movements that included the expression of their personal feelings. Nowadays modern dance is one of the most popular styles, which attracts an increasing number of people of all ages and nationalities. Considering the differences from other styles (for example, instead of an upright body, dancers often use deliberate falls to the floor), the system of teaching modern dance has appeared which involves certain innovations. Because of achievements of many great dancers as Isadora Duncan, Martha Graham, Doris Humphrey etc. this style has lots of unique methods and principles, which are known in the whole world.

It is considered important to train not only physical abilities, but also to save and develop individuality of every dancer, in particular, independent thinking [2, p. 8]. Planning and organizing any system of classes and lessons,

choreographers use somatic approach. The idea is to show dancers all special features of their bodies and to train own feeling of beginning and end of different movements. In such a case mirrors in class or other usual things are not necessary to use. Being aware of movements and listening to someone's own body are prerequisites of self-control which helps not to damage one's body through movement. To realize such aims teachers use experiential modes of learning, for example, improvisation, authentic movement or others [3, p. 4].

Choosing one approach between huge numbers of them is difficult. One of the factors that affect it is mixings and similarities of different techniques. There is no single generally accepted method which is considered as the best.

Preparing the system of training, a teacher has to establish certain aims to achieve (an important point is to acquaint students with these goals). Also it is necessary to pay attention to the age of students and their physical abilities. All approaches should be based on fundamental skills and knowledge of style or technique, such as alignment, balancing mechanisms, spatial awareness, musicality, coordination and so on [4].

A lesson consists of such parts as relaxing, warm-up, learning some techniques and dance combinations, jumping and stretching. These parts can be changed depending on the goals of the lesson. Relaxing means focusing on the movement of any body's part separately, soft and slow stretching in different positions and work in low and middle levels or in place. Warm-up includes rhythmic movements to activate muscles and cardiovascular rhythm. The next one is learning choreographic fragments that include different techniques. It develops dancer's memory and technical virtuosity. The next point means studying jumps that enhances the professionalism of any dancer and gives an opportunity to cross the space easily and gracefully. Stretching at the end of the lesson helps to relax, to improve their muscles elasticity and to come to the logical conclusion of the training process [5, p. 57-62].

But it is also important not to organize only traditional lessons. To develop individual features of dancers a teacher can spend time for work in pairs or small groups to review material or to create something by themselves. At the same time the choreographer can use some unusual techniques as work with close eyes, dancing without music etc [4].

The special direction in teaching of modern dance is using contact improvisation, release technique and improvisation. These methods give opportunities to create movements spontaneously, find some new features, represent one's feelings and use all skills and knowledge. This direction is free and unstructured. Also famous techniques are Humphrey-Weidman technique (fall and recovery), Hawkins technique, Cunningham technique, Katherine

Dunham Technique and others. Any teacher methods must be aimed on making all movements harmonious. One movement should flow into the other.

Also an important statement is observing of constant self-development and training of the teacher himself in order to follow all modern trends.

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**Ye. Karpenko**

## **THEORETICAL-METHODOLOGICAL FOUNDATIONS OF STUDYING CREATIVE HERITAGE OF MYKOLA LEONTOVYCH AT CHORAL ARRANGEMENTS CLASSES**

Mastering of choral arrangements by students-choirmasters requires formation of their strong value orientations. Such orientations in the case of choral writing should be the processing of Ukrainian folk songs created by M. Leontovych. The processings of Mykola Leontovych even in our time impress by the perfection of the form, voice-making, the depth of penetration into the content of the song. Few composers managed to grasp the true posology presentation of the material, when choral parties really become variants of the main melody. In most of Leontovych's works each choral party has a bright melodic line, which complements and enriches the main melodic grain.

Students must realize that the significance of Leontovych's creativity is not limited to a historical aspect. Mykola Leontovych's innovative search led to great creative achievements, to the creation of such models of processing Ukrainian folk songs, which still teach the native composers-choirmasters.

The relevance of the problem of studying Leontovych's creativity in choral arrangements follows from the fact that, mastering the genre of choral processing, students must learn how to analyze the creative achievements of true masters, one of which, of course, is Mykola Leontovych. To M. Leontovych's works were devoted the studies of N. Herasimova-Persydska, M. Hordiichuk, N. Horiukhina, V. Diachenko, P. Kozytskyi, S. Liudkevych, S. Orfieiev, I. Piaskovskyi and others.

When studying choir arrangements, students need to learn how to analyze Leontovych's works from the point of view of combining the harmonic background of the main melody, which the composer treated very carefully, with the linearity of the development of choral parties. An important innovative achievement in the genre of folk songs is Leontovych's use of imitation-polyphonic techniques that organically interwoven with the musical fabric of the work. The widespread use of coupling-variation forms is also a model for imitation. The masterful possession of a palette of choral tones makes the sound of Leontovich's works recognizable.

As practice shows, application of observation methods, analysis (melodic and harmonic analysis, form analysis), discussion and synthesis (when the student has to create his own processing of the Ukrainian folk song), allow to intensify the educational process in choral arrangements.

**Zhang Lianghong**

## **PRINCIPLES OF METHODOLOGICAL TRAINING OF THE FUTURE SPECIALISTS IN MUSIC ART: PRAXEOLOGICAL APPROACH**

Praxeology (from the Greek, "praxin" – action, experience, perfect action) is considered as a significant heuristic potential in increasing the efficiency of the pedagogical activity of a specialist in musical art, his methodological skills. Involvement of praxeology, praxeological approach to methodological training of the future specialists in the field of art allows us to consider knowledge and practice in unity. According to the Polish researcher T. Pscholovsky, the practice of praxeology is focused on purposeful action, that is, deliberate and conscious from positions of its effectiveness, oriented towards the attainment of the goals.

According to I. Kolesnikov and O. Titov, the main task of pedagogical praxeology is to develop and substantiate the norms of efficient, competent, skilled pedagogical activity. We'd like to note that methodological training of the future specialists in the field of music art for singing activities, built on the values of the praxeological approach, provides for a comprehensive analysis of musical and pedagogical activities, purposeful development of means for its improvement in order to increase productivity, substantiated planning, rational use of time, effort, etc.

In methodological training it is advisable to take into account a number of special principles: setting of pedagogical goals; ability to compare and analyze the goal and the results obtained; forecasting of possible results of pedagogical activity; planning of the following actions using the possibilities of the individual in self-development, self-education and self-improvement.

Thus, the use of the praxeological approach increases the quality of the methodological training of the future specialists in musical art, promotes adaptation of students to musical and pedagogical activities in a general education institution.

**A. Nykyforov**

## **PHILANTHROPY AND CHARITY AS FACTORS OF UKRAINIAN ARTISTIC EDUCATION DEVELOPMENT IN THE SECOND HALF OF THE XIX – THE BEGINNING OF THE XX CENTURY**

Important factors in the development of artistic education in Ukraine in the second half of the XIX and early XX centuries were patronage activities and charity. Particularly rapid development of these processes took place at the turn of the XIX – XX centuries, when entrepreneurs who had large financial resources began to use them intensively not only for the prosperity of their business, but also for the development of education and culture in the country. It should be noted that the level of patronage depended on the level of aesthetic education, initiative, active life position and responsibility of the philanthropist.

The examples of philanthropists of the second half of the XIX – early XX centuries were the dynasties of the Ukrainian entrepreneurs Tereshchenko, Khanenko, Kharytonenko, Tarnovsky and others. They made a significant contribution to the development of health care, education, music and fine arts in Ukraine. Thus, numerous archival and literary sources, contemporary memoirs show that patrons spent millions of rubles on their profits to establish schools,

dormitories, hospitals, charities, streamlining cities and other settlements, and material support of churches, architects, musicians, artists.

For example, thanks to I. Kharytonenko (1920–1891), Kharkiv Spiritual College, a dormitory for students of Kharkiv University, Sumy children's shelter, and several churches were built. Thanks to the initiative and efforts of his son, P. Kharitonenko (1853–1914), Sumy erected a Trinity Cathedral, financed education institutions, where a mandatory painting course was introduced. Other acts of charity include: construction of hospitals, organization of libraries, museums, and Sunday schools. Thus, with the assistance of Kh. Alchevska (1862–1912) Sunday schools appeared in many cities of the North-Eastern Ukraine.

Therefore, philanthropy and charity influenced significantly the development of artistic education in Ukraine in the second half of the XIX – early XX centuries.

**Zhu Peng**

### **FORMATION OF THE ARTISTIC-PERFORMING EXPERIENCE OF THE SPECIALISTS AS A FACTOR OF EFFICIENCY OF THE MUSIC ART SPECIALISTS' TRAINING**

Formation of artistic-performing experience is one of the important factors of the effectiveness of training specialists in the field of arts education, in particular, music art specialists. In this regard, the problem of students' acquisition of artistic-performing experience as an integral part of the formation of a specialist is one of the most relevant and requires in-depth study. This formulation of the question requires the comprehension of the essence of the concept of "experience". Formation of an individual's experience is related to the development of his individual qualities, acquisition of knowledge and improvement of skills that can be acquired by a person only in the process of activity and development of his/her social experience.

Interpretation of the experience of the individual as a means of forming the skills of a particular type of activity, in particular musical activity, belongs to B. Asafiev. He underlined the importance of the acquired experience of the complex of mastered sounds as the basis of musical perception and believed that listening to a new musical composition, a person compares unknown sounds with intonations, which are part of the "musical intonation dictionary of the era", which is kept in the public consciousness.

Another aspect of considering the concept of "experience" is its interpretation as an experience of musical activity. Thus, N. Vetluchina defines musical experience as a socio-historical experience of musical practice accumulated by humanity over a period of time, consisting of creativity, performance, and also from the theory that generalizes their patterns. The content of musical experience is in the complex of qualities and abilities of the individual, which allow him to create, perform and perceive music.

Consequently, artistic-performing experience is a combination of knowledge and skills that directly affect productivity of the process of professional activity.

**M. Petrenko**

### **SPECIFICITY OF A SCHOOL SONG AS AN OBJECT OF INTERPRETATION**

The specificity of the object of interpretation, namely the school song, is the contradiction in the musical-literary synthesis found out in the song-verse form, which actualizes the existence of another imaginative accompaniment function.

It is the dialectic of the relations of the two main spheres of the song – words and music which are the main specific feature of this genre, which is stipulated, first of all, by its compositional and dramatic aspects. The method of constructing a school song is actualized by a verse form, in which the same musical stanza is repeated with different stanzas of the text. The literary text underlying the song is a sequence of diverse, «individualized» stanzas, in which the drama of content is revealed and the musical component of the song – a staggering generalized melodious musical image, indicating the static composition of its construction. The contradiction found out in the musical-literary synthesis of school songs, due to the stability of musical melodicism and the mobility of its literary components, exacerbates the need for «new horizons» to reveal the expressive and meaningful possibilities of literary text by means of musical-performing concretization.

This generates a feature of the functioning of the third component of a figurative whole school song, namely, the accompaniment parties. It is the texture of the accompaniment of the song intended to perform important artistic functions; to cover the emotional and procedural dynamics of the image through variational texture and performance development. The functions of the vocal melody and

accompaniment here seem to be delineated: the melody, repeating itself unchanged, reveals the image in general and the accompaniment tends to figurative detail.

Consideration of the main specific feature of the genre of the school song is the dialectics of the relations of its two main spheres (music and poetry), made it possible to isolate another imaginative accompaniment function inherent in the song genre –the function of partial figurative detail (response to the content of poetic text, reflection of the changes in nuances and gradations of a figurative content literary text in musical accompaniment).

**L. Pushkar, A. Kolyshkina**

## **ESSENTIAL CHARACTERISTICS OF THE METHOD OF RHYTHMIC-MOVEMENT INTERPRETATION OF MUSICAL WORKS**

Musical-rhythmic lessons are part of both educational process in kindergartens and general education schools, and educational-correctional process in special schools for children with special needs, aimed at the integral development of students and their social adaptation. In the scientific-pedagogical literature the following main tasks of musical-rhythmic studies are defined: aesthetic, emotional, physical and moral development of children, expansion of students' outlook, development of imagination and creativity, activation of mental abilities, development, correction and rehabilitation of motor abilities, auditory perception, speech enhancement.

Some modern technologies will help solve many problems, among which – *rhythmic-movement interpretation of musical works*, based on the rhythmic created in the early XX century by the outstanding Swiss musician, composer and teacher Emile Jaques-Dalcroze. The teacher produced a brilliant idea – not to knock and not to spit the rhythm, but to reflect it with the help of plastic movements.

The method of rhythmic-movement interpretation of musical works allows using body movements to convey the figurative and emotional content of instrumental works. Usually software music is used. The goal is to promote mastering of the most important musical and theoretical concepts, to develop musical rumor and memory, to feel the rhythm, to activate the perception of music.

The most well-known among the classic Dalcroze's rhythmic exercises are the following: moving realization of separate rhythmic offcuts; moving realization of rhythmic chains; moving realization of rhythmic offcuts with double speed or twice slower; rhythmic supplement; metrical transformation; polymetria and polyrhythmia; rhythmic canons.

## **THE PRINCIPLES OF CONTINUOUS PROFESSIONAL DEVELOPMENT OF TEACHERS IN THE CONTEXT OF A SYSTEMIC UNDERSTANDING OF EDUCATION THROUGHOUT LIFE**

In today's world, the mission of the educators should meet the civilizational challenges. The educators in the new Ukrainian school are increasingly becoming mentors, mediators, and consultants whose task is to help the student to formulate an educational trajectory and to realize his own responsibility for its results for further successful self-realization.

The continuing professional development of the educators in the context of the content of the European Employment Strategy (1997), the Incheon Declaration «Education 2030» (2015) seems as a defining principle of an effective educational system, such as continuous personal and cultural growth, the renewal of professional competence on the basis of critical thinking and learning to learn, priority of personal motivation in choosing the technologies of formal and informal education, gaining sustainable competitiveness.

Such a working definition of the understanding of continuous professional development as education through the life of the representatives of the pedagogical profession is offered as a starting point for further discussions and actions in the conditions of both formal (vocational and pedagogical) higher education and institutes, public centers, and centers of informal education created on its basis.

The organization of continuous professional development of educators foresees realization of the relevant principles:

1. Education through science, which involves the continuous updating of subject knowledge with relevant scientific information in order to implement the principle of culture compliance of the content of education.
2. Innovative teaching and learning techniques. The goal is to develop and implement a new didactic design of a modern lesson, new methodologies for the formation of the subjects the pedagogical interaction, the ability to learn throughout life.
3. Updating the system of professional recognition of the results of professional development, which involves changing the established approaches to understanding and recognition of the results of educational activities of the educators acquired in the conditions of non-formal education.
4. Development of scientific and pedagogical and methodological guidance and counseling by the leading scientific and pedagogical workers of

institutions-founders of pedagogical education, successful teachers, heads of educational institutions.

5. The maximum approximation of educational conditions to the place of education of the educators. In the modern open world there are unlimited opportunities to acquire education both in Ukraine and abroad, along with this, a person should not leave his own family, his own city for qualitative education. This is especially important in an unstable socio-political situation in the state. This principle implies maximizing the use of information technology, which will allow educators without unnecessary material costs to engage in the implementation of fundamentally other conceptual approaches to a competent school, modern educational technology, teaching new methods.

**A. Shevchenko**

## **THEORETICAL BASIS OF VOCAL JAZZ TRAINING FOR FUTURE MUSIC TEACHERS**

Nowadays the education of jazz vocal is widely spread with help of democratization of society and the educational system in Ukraine. Jazz vocal is an important part of modern musical education is widely learned and applied in theory and practice of musical education. But not all education institutions have special programs and plans which contain information about vocal jazz training for the future music teachers.

The task of such education is to teach future music teachers to be an example of musical creativity, to teach how to be leaders and show teens all beauty of jazz vocal. L. H. Archazhnikova, L. A. Bezborodova, A. H. Menabeni, H. M. Padalka, O. P. Rudnytska, O. P. Mislochka, Y. Yutsevych and others made substantial contribution to training competent specialists. They touch upon various aspects of special musical training of the future teachers. Nowadays we have works related to various aspects of jazz teaching problem such as the issue of developing jazz improvisation skills (H. Holosov, Y. Markin, M. Serebrianyi, N. Srodnykh, O. Khromushin and others); developing the skills of arranging jazz music (H. Haranyan, A. Pchelintsev); modelling of performing skills of the future artists of variety groups (D. Babich); musical-aesthetic education by means of art variety (O. Popova, N. Popovych, K. Shpakovska); development of creative activity of students of musical faculties of pedagogical universities on the basis of pop and jazz (O. Zharkova, O. Kurylchenko, Y. Stepniak).

The aim of training future jazz music teachers is knowledge and practical experience associated with special activities and practice. Considerable importance has the ability to give the necessary knowledge to the pupils, master the technique of jazz vocal training, protection and development of the voice. Jazz vocals are determined by individual qualities: the manner of performance is possession of a special vocal position, which is characterized by the depth of sound and the mobility of the voice; vocal voice's characteristic is specific colors of musical sound; jazz fragmentation is an art of meaningful selection of phrases when musical compositions are being performed. The well-known American singer Katherine Sadolin in her book called "Full Vocal Technique" examines voice effects that can be applied in various manners of execution, in addition the investigator adds sub and flute registers for expanding the spectrum of sound-image elements. An American teacher Seth Riggs believes that the distinction between jazz and ordinary sounding is availability of certain harmonic tones (overtones) which is special vocal timbre. Professor Bob Stalloff – the author of the world-famous method called "Scat drums" – focuses on voice simulation of percussion instruments in order to learn the rhythms of jazz music. Oleg Stepurko is the author of the manual «Skat of improvisation». He provides a wide range of jazz techniques, explores the vocal discoveries of famous world stars. These examples of theoretical and practical activity give an opportunity to show the creative beginning of the singer with the help of his or her specific skills and techniques, based on the accumulated methodological material, which contributes to the expansion of singing opportunities in jazz vocal.

So, jazz vocal training of the future music teachers should be considered in the general didactic structure of musical disciplines and aesthetic direction, which will promote both the improvement of the vocal and performing qualities of a specialist, as well as the methodological provision of his or her future professional work.

**O. Ustymenko-Kosorich, Liu Jing**

## **THE FORMATION OF CONCERT PERFORMING COMPETENCE OF FOREIGN UNDERGRADUATE STUDENTS IN SCIENTIFIC AND EDUCATIONAL DISCOURSE**

The analysis of the quality of professional (piano) training of foreign students during studying in the magistracy under the conditions of Ukrainian musical and pedagogical education and the effectiveness of the methodology of concert-performing competency formation is presented. It has shown that the

study of scientific studies containing information about the history of the instrumental-performing school, the interpretation of musical works, means of expressiveness, styles and genres of music of domestic and foreign composers, techniques and their development, namely, those aspects become the basic components in the context of the growth of a true performer – the carrier of artistic and aesthetic and cultural values of different eras and nations.

An important component of the professional training of the students is the awareness of the teachers' specifics of their previous training, namely: mental features, program requirements for reporting concerts, organization of the educational process, repertoire and technical capabilities of each future artist and teacher in the specialty. The study of the Ukrainian teachers of international pedagogical experience, cultural traditions of the countries from which the student arrived at the universities of Ukraine will give an opportunity to form an arsenal of effective methods and techniques aimed at forming the concert and performing competence of foreign students, to reveal their artistic and creative potential, to outline the prospects for the implementation of a phased methods of professional (piano) preparation during studying in the magistracy.

Piano education in China and Serbia has specific forms, methods and pedagogical conditions that are different from the traditions of other civilizations, that is why for each teacher who provides professional training of foreign students in the piano specialization the main task is the formation of artistic and performing competence, the acquaintance with the complex of techniques of playing the instrument in the process of professional training. The experience that combines music and educational achievement of different cultures gives a good result, which is directly reflected in the work of professionals who are returning after graduation to their Motherland.

**Feng Xiaofan**

## **ITALIAN VOCAL SCHOOL**

The first European school of singing was Italian, it was formed at the beginning of the XV century and was characterized by brilliant voices. The vocalism of the Italian language and convenience of the voice of Italian melodies allow using at maximum voice apparatus. The Italian school has developed a classic sounding standard for the voice. High perfection of Italian vocal art has influenced formation and development of other national vocal schools: French, whose characteristic features were declamation elements,

derived from the reciprocal recitation of the actors of the French classical tragedy; German who, in their development, relied on national song traditions; Ukrainian school, built on the manner of performing folk songs.

Formation of the national Italian vocal school, whose glory is more closely connected with the bel canto style, was preceded by a long path of development, culminating in the birth of a new genre – an opera that absorbed the best that had been accumulated over the centuries in folk, church and secular musical art.

Flexibility of the melody, dynamic and rhythmic variety of folk songs (crying, tarantella, Siciliana, lyrical) had provided vocal basis for Italian academic singing.

It is impossible not to take into account phonetic features of Italian language, with unchangeable sounding of vowels in relation to any neighboring consonants, with frequent doubling of the sonorous consonants, before which the sound of vowels requires a high palate, with absence of complex sound combinations, activity of articulation.

Along with folk song creativity, in Italy became widespread musical-stage performances – the opera protagonists. These were the so-called "May Spells", which were attended by folk choir and soloists. The vocal parts of the soloists in such representations were extremely simple and fit within the range of spoken language.

**Yao Yaming**

## **SELF-ORGANIZATION OF THE EDUCATIONAL SPACE OF THE FUTURE TEACHER-MUSICIAN: AXIOLOGICAL PARADIGM**

The study of the axiological paradigm of self-organization in the educational space of the future teacher-musician is considered as a set of specific pedagogical phenomena, united in the purposeful educational process of higher education, which includes teachers and students as subjects of the pedagogical activity.

Using the axiological approach in education, the leading role of the participants in the educational process in their interaction is foreseen, where the self-organization of the educational space is a process of an orderly conscious activity, motivated by professionally significant values, which are carried out by a system of voluntary and intellectual actions that are adequate to the value orientations of the students depending on individual professional preferences and interests concerning self-organization of own educational space.

Rapid social changes cause the reform of higher education in Ukraine, in particular, musical and pedagogical. The tendency of transition of the Ukrainian high school to the implementation of new curricula, standards of education, pedagogical technologies, as well as conceptual comprehension of the role of self-organization of the student's educational space, which is directly related to foreign students, is also determined.

The development of the axiological sphere of the future teacher-musician contributes to the study and application of the results of axiological theory as one of the main scientific approaches to the self-organization of its educational space.

The questions of the axiological approach in the organization of training and self-organization of the student's educational space have been the subject of the scientific attention of domestic and foreign scholars (Bai Shaozhun, V. Draapik, Li Xiyun, V. Mamaev, M. Reunov, V. Rindak, O. Rudnytska, Yuan Yang). They have paid great attention to the disclosure of the fundamentals of axiology as a general scientific category (essence, content, structure, focused on the formation of value orientations of the future musician).

But the issue of the implementation of the axiological approach to the process of self-organization of the educational space of the future teacher-musician is not sufficiently disclosed, especially in practice as a factor of enhancing the professional competence of future specialists.

**O. Yeremenko**

## **CONSOLIDATION APPROACH TO PROVIDING EFFICIENCY OF TRAINING PROFESSIONALS OF MUSIC ART**

The central link in ensuring the effectiveness of training specialists in the field of music art is introduction of a consolidation approach that ensures the interaction of music-professional, pedagogical-practical, research and educational areas with saving the content of each of them.

Defining the essence of the interaction of these areas of professional training, it is worth pointing out that music-professional direction is provided by the free mastery and mobile use by students of a complex of developed special knowledge and skills that enable implementation of the tasks of musical education of participants in the educational process.

An important sign of the provision of the pedagogical-practical direction of training is pedagogical direction of the implementation of the treaty. Valuable in this context is the opinion of O. Moroz about the

definition of the leading task of the research work of students at the universities, which "consists, first of all, in the development in the future teachers of the inclination towards search and research activities to the creative solution of tasks, as well as in the formation of skills and abilities of application of research methods for solving practical issues of education and upbringing of growing generation".

Thus, in the field of musical pedagogy the application of consolidation approach in order to ensure the interaction of music-professional, pedagogical-practical, research-based areas of study is reflected in the substantiation of the methodology, which is aimed at forming the preparedness of specialists in musical art for professional activity. The integral result of training students in these areas is reflected in the preparedness of the future specialists for professional work, which implies their deep awareness in the artistic, pedagogical, research and developmental areas, and the experience of creative activity.

**T. Zolotareva**

## **CORRECTIVE SYNERGETIC GOAL OF ART EDUCATION**

Post-non-classical scientific educational paradigm is a key element in mastering art educational disciplines. Heuristic-synergetic technology for obtaining art education contributes to the holistic formation of the personality of a dancer, musician, artist, as it involves a nonlinear direct and indirect management of the processes of habilitation, development, rehabilitation, correction, compensation, hypercompensation that occur during the human activity in its systems «personality» and «defect».

The synergetic educational goal is habilitation, developmental, correctional, rehabilitation, compensatory, hypercompensation elements, which allow purposeful holistic influence on the coherent flow of several vertical processes in the systems of «personality» and «defect» and promote a more streamlined process of self-improvement of each participant in the educational process and system satisfaction of educational needs of a person.

The corrective synergistic goal of art education is to contribute to the process of obtaining a system of a «defect» of lower quality as a result of separating from it the existing (previously absent) elements and narrowing and disappearing of its existing (previously absent) hierarchical levels and the acquisition of a system of «personality» of superior quality due to joining new

elements of it and creating and expanding its corresponding hierarchical levels, that is, promoting the process of disappearing of false ones and the emergence of new correct knowledge, skills, specific skills from a particular art and general educational discipline (educational correctional purpose) and for a specific direction of education (educational correctional purpose).

Thus, successive-parallel achievement of the corrective synergetic goal in the process of obtaining art education allows timely correction of errors and for a relatively short period of time significantly increases the level of the development of the system «personality» of a man.

## **SECTION 2. QUALITY MANAGEMENT OF EDUCATION (NATIONAL AND INTERNATIONAL CONTEXT)**

**M. Boichenko**

### **QUALITY OF TEACHING AS A CONSTITUENT OF GT EDUCATION QUALITY ASSURANCE**

Effectiveness of providing educational services to students enabling their potential to be fully disclosed depends on the proper qualification of the teaching staff working with this category of children and youth. In addition to the traditional duties of primary and secondary school teachers, a gifted education teacher performs a number of specific functions, including: planning lessons and training tasks so that students can work at the level that suits their abilities; studying and introducing innovative methods of teaching GT students; collection of teaching materials and resources, invitation of special guests for improvement of classroom achievements; educational work with students and their parents about opportunities and difficulties related to outstanding abilities and talents; encouraging students to develop discipline, responsibility, productivity, creativity and leadership skills; assisting in choosing a future profession and a higher education institution (for GT teachers who work in secondary schools).

In addition to educational, GT teachers should direct their efforts at meeting a whole range of other needs, most notably through: developing a curriculum that takes into account cognitive, physical, emotional and social needs of gifted students; developing individual tasks of different levels, corresponding to the abilities of this category of students; showing flexibility, which allows turning unpredictable circumstances into learning opportunities; encouraging students to carry out individual projects that are relevant to their interests; allowing GT students to outperform their classmates in carrying out educational tasks, as well as encouraging the development of research skills; providing curriculum, which involves interaction between the teacher and the students and students with each other; studying the real world and familiarizing students with urgent social problems, encouraging expression of their own thoughts and discussions; expanding students' learning opportunities through the involvement of other teachers; encouraging GT students to interact with students from other classes and schools; conducting extracurricular activities in the intellectual sphere; encouraging students to identify ambitious individual goals;

taking into account in the educational process the proposals expressed by the parents of gifted and talented students; lack of pressure and exaggerated expectations from GT students; providing advice in case of need; recognition of the fact that students, gifted in a certain area, may have serious problems in another; avoiding the practice of loading students, who have coped with tasks earlier, with additional work in class/homework; giving GT students great opportunities for socializing with each other and with school mates; acquaintance with additional teaching aids that students can use for their own needs; showing respect for the diversity of students and recognition of the uniqueness of each of them, regardless of intellectual abilities.

**Zh. Chernyakova**

## **MONITORING THE QUALITY OF EUROPEAN HIGHER EDUCATION**

At the present stage the modernization of educational systems of different countries is conditioned by the requirements of the formation of professionally trained specialists capable of ensuring political independence, economic and social development and the competitiveness of the state. The quality of higher education, which is the main strategy of the educational policy of the developed countries of the world, in particular the United Kingdom, the Netherlands, Poland, the USA is recognized as the priority of the development of the modern information society.

In modern conditions the problem of monitoring the quality of education is the subject of scientific research in the works of domestic and foreign scientists. Thus, the Ukrainian scientist O. Lokshina explores the formation and development of monitoring the quality of education in the context of the international dimension; defines modern approaches to the organization of monitoring studies; characterizes the international models of educational indicators.

In the broadest sense the concept of «quality of education» is interpreted as a balanced matching of the process, the result and the educational system itself with the goals, needs and social standards of education (O. Lyashenko); as a set of characteristics of educational services regarding their ability to meet established and foreseen needs (G. Sazonenko); the level of provision of educational activities and provision of educational services to the participants in educational process by an educational institution (I. Dychkivska).

Modern European integration processes directly influence the formation and definition of strategic priorities of the educational policy of developed countries. The key vector of the European educational space is the recognition of the educational policy of the countries towards improving the quality of education and creating the necessary conditions for equal access to it. Modernization of modern educational systems requires the availability of objective information on the state of education in other countries of the world, which is provided by international monitoring studies.

**I. Chystiakova**

## **EDUCATION QUALITY MANAGEMENT IN THE EDUCATION INSTITUTION: THEORETICAL ASPECT**

The problem of education quality management is one of the most urgent for any education institution for every head and teacher.

Under education quality management we understand the purposeful activity in which its subjects (education authorities), by means of providing educational services and solving management tasks, ensure organization of the joint activity of consumers of the educational services (pupils, students, teachers, parents and others) and its focus on high-quality satisfaction of their educational needs. New approaches to education quality management are formed in line with the new paradigm of education management, which includes decentralization that involves the delegation of powers to lower administrative levels, the growth of the role of local self-government bodies; autonomy; transition to polycentric system.

New approaches to education quality management are characterized by the following features: stimulating character, based on the economic interest of the subjects of governance; refusal or significant avoiding of command and administrative control methods; priority of control over the results of the educational process in terms of reduction of control over its course; priority of self-control in the process of analysis and evaluation of the educational process.

Thus, education quality management as a process involves planning, organization, management, control of the functioning and development of the main and ensuring processes.

**INTERNATIONALIZATION OF ACTIVITIES OF QUALITY  
ASSURANCE AGENCIES FOR HIGHER EDUCATION IN EUROPEAN  
SPACE: DIFFICULTIES AND POSITIVE TRENDS**

Generalization of experience of internationalization of activities of the Quality Assurance Agency for Higher Education (QAA), which we carried out on the basis of the analysis of ENQA expert materials, allows us to conclude on the difficulties that exist on its way and to give the positive trends of its development. To the difficulties of internationalization of activities of QAA in EHEA, we refer the following:

- lack of a unified regulatory framework for international activities of QAA at national and supranational levels;
- lack of sufficient political support for the development of international activities of QAA at national level;
- lack of financial resources of QAA, that could be aimed at international activities developing;
- policy of paternalism, carried out by governments regarding the activities of QAA in comparison with foreign agencies;
- lack of normative principles and expert experience exchange in activities of QAA from different countries.

To positive trends of development of the considered process we refer the following:

- increase in number of countries participating in the Bologna Process, which approved the Standards and guidelines for quality assurance in the European Higher Education Area – ESG (2016 – in 28 of 49 participating countries);
- increase of the level of attraction of international/foreign experts to QAA procedures;
- increase in the level of attraction of international/foreign experts to QAA leadership;
- increase in level of QAA mobility, operating in international format.

We also refer to positive trends of internationalization of QAA such processes as: activation of political efforts of EHEA member countries to legitimize transboundary activities of QAA; further development of international political, expert, scientific community in the field of scientific research, which effectively co-operates within the framework of the European Quality Assurance Forum (EQAF) and makes significant influence on the development of normative, theoretical, organizational, and methodological foundations of international dimension of QAA.

**COMPETENCE OF THE FUTURE TEACHER:  
PROJECT OF SCHOOL AND UNIVERSITY**

Actualization of the teacher's profession at the present stage of society's development necessitates the search for innovative models of his professional training. Educational pedagogical practice becomes the environment of psychological-pedagogical research of educational process, pedagogical experience of the team of teachers, professional identification of the future teacher.

Professional identification of the future teacher is defined as one of the leading tasks of the first pedagogical practice. Therefore, it is extremely important to create conditions for the emotional-volitional process of identifying trainees with a professional subject, a professional group, a professional model of activity. The joint projecting of the teaching staff of the university and the schools of the contents of the educational practice as a component of professional training of the future teacher, its forms and methods provide a model of professional competence of a future teacher close to professional activity.

The purpose of the study was to find out the interdependence between the tasks of the practice and the tasks of the discipline "Pedagogy", ways of mastering by the future teacher of the basis of professional competence in the process of the first pedagogical practice, highlighting the possibility of achieving the specified tasks, provided that practice is organized as a joint project of the school and the university.

An important element of planning is the definition of the final results of the joint activities of the pedagogical, student and pupils collectives, which may include: organization by students, in cooperation with class leaders, administration of the school of the complex of educational school and class events for primary school pupils as a means of achieving a common educational goal; generalization of the results of psychological research; organizing a collection of methodological materials, writing scientific articles on the results of practice, creating a mini film in the content of educational work.

Therefore, the unification of tasks of educational pedagogical practice as the only educational goal and the organization of practice as a joint project translates the interaction of the school and university on the partnership basis, promotes the improvement of the results of practice, professional growth, effective professional identification of the future teacher.

## **STATE-LEGISLATIVE MEASUREMENT OF QUALITY OF MODERN EDUCATION IN UKRAINE**

Modern approaches to the definition of the essence of the notion of quality of education emphasize the multiplicity of approaches that are manifested in philosophical, political, social, pedagogical, professional-personal, managerial dimensions. The concept of quality of education is appropriate to consider in the terms of each subject of the educational process. For a pupil, a student education is qualitative if it contributes to the development of his personality and the formation of a professional career. The competence of the employee is decisive for the employer. Society recognizes qualitative education if it forms a person capable of effective social interaction in rapidly changing living conditions.

For society both external (social) and internal (professional-personal) manifestations of quality of education are important. The state-legislative dimension of the quality of modern education involves first of all its external features. Implementation of the social function of the quality of education is determined by the degree of effectiveness of the functioning of the educational system, its impact on the individual and social processes, satisfaction of the needs of the individual and the state; the availability of quality education to all citizens, regardless of their social and property status, its compliance with educational standards, the satisfaction of educational requests, the variability in the choice of the workplace, the provision of prospects for professional growth and social status. The above mentioned characteristics of the quality of education are realized through educational policy carried out on the basis of laws and legislative acts in the sphere of education and represent the socio-political, state-legislative level of its manifestation.

The legislative base in the sphere of education of Ukraine, which was formed in the early 1990-s, declared the basic norms and principles of educational policy, outlined the strategic directions of the industry's development. However, the Law of Ukraine «On Education» (1991), the State Program «Ukraine. The Education of the XXI Century» (1993), the National Doctrine of the Development of the XXI Century Education (2002), the State Program «Teacher» (2002) and the White Book of National Education of Ukraine (2002) have mostly reflected the conceptual approaches to the realization of a citizen's right to education in the conditions of existence.

The development of the mechanisms for achieving declared objectives was initiated in the 10-th years of the XXI century. We connect the process with the adoption of the Law «On Higher Education» (2014), the development of the

Concept for the Development of Education for the period 2015-2025, which was called the «Roadmap for Educational Reforms», the adoption of the new Law «On Education» (2016 p.) and the Concept of the New Ukrainian School. Recognition of the need and, in fact, the development of education reforming algorithms at the state-legislative level, testifies that the process of quality assurance of education has significant prospects for its realization.

**I. Protsenko**

### **INTELLECTUAL PROPERTY IN MANAGEMENT OF SCIENTIFIC- PEDAGOGICAL AND INNOVATIVE ACTIVITIES IN HIGHER EDUCATION INSTITUTIONS**

The world experience of recent years has somewhat changed the idea of possible ways of human development. If earlier it was considered that the leading role in the growth of the state's economy belongs to natural resources, then now the intellectual potential of the nation is at the forefront. Today, intellectual, creative activities are becoming increasingly important in the most diverse spheres of human activity. The significance of the intellectual potential of a society depends on the success of the solution to the economic problems which it faces.

It should be noted that intellectual property is the right to the results of human mental activity in the scientific, literary, artistic, production, information and other areas that are the object of civil-law relations in terms of the right of everyone to possess, use and dispose of the results of their intellectual, creative activity.

Carrying out research-methodological activity, which includes normative, psychological-pedagogical, informational, innovative, technological, research and management directions, teachers of higher educational establishments constantly improve their personal qualities and professional skills. It contributes to creative development of teachers, formation of their scientific outlook and managerial skills, creation of innovative technologies, author's manuals, textbooks, etc.

In the process of training specialists for various fields of management, teachers should understand that for the proper professional self-determination, the objective assessment of their intellectual capabilities is of great importance. Today we can already state that the competitiveness of a higher educational establishment is determined not only by the quality of training specialists, but also by the ability to create, protect and implement intellectual property, and apply effective methods of managing scientific and innovative activities.

## **MECHANISMS FOR IMPLEMENTING EU POLICY ON TEACHING EXCELLENCE IN HIGHER SCHOOL**

Ensuring teaching excellence in higher school is the subject of constant attention of the European academic community, national states and the EU as a whole. A particular priority these standards have gained in the "Education and Training 2020" (ET-2020) program, in the frames of which a series of documents on higher education quality assurance have been adopted. In particular, in the EU reports "Improving the quality of teaching and learning in Europe's higher education institutions" (2013), "Study on innovation in higher education" (2014), "Opening up Education: Innovative teaching and learning for all through new Technologies and Open Educational Resources" (2015), "A renewed EU agenda for higher education" (2017) recommendations for the development of strategies for teaching excellence in higher education institutions at the institutional, national and supranational levels were formulated. Summarization and systematization of the recommendations formulated in the above-mentioned documents, allows coming to the following conclusions about the ways of implementing EU policy in the field of study:

- support for the creation of national systems of continuous professional development of higher school teachers, which provide for periodic certification of both professional and pedagogical component of their professional training;
- support for the development and implementation of on-line programs of teachers' professional development, carried out within the framework of the Grand Coalition for Digital Jobs initiatives (URL: <http://ecdl.org/policy-publications/grand-coalition-for-digital-skills-and-jobs>);
- development and approval by the European Committee for Standardization of The Common European Framework for ICT Professionals in all industry sectors, which also concerns higher school teachers;
- facilitating the implementation of large-scale pilot programs aimed at testing innovative approaches to teaching, building new generation curricula on the multi-, inter-, trans-, and cross-disciplinary principles; introduction of new technologies for assessing the results of students' educational activities;
- research on the effectiveness of using newly created tools for verifying and recognizing learning outcomes, such as open badges, and their adaptation to the needs of specific students;

- promoting the integral internationalization of higher education, in particular the growth of student and teacher mobility, provision of an international dimension to educational programs and professional experience of teachers; promoting development of the practice of transnational teaching of educational disciplines, provision of educational programs and academic degrees;

- facilitating development of professional networks of higher school teachers whose purpose is to study and disseminate best teaching practice; support for the establishment of the European Academy of Higher School Teachers.

In general, summing up the mechanisms for implementing EU policy on teaching excellence in higher school, political experts and academicians insist on the implementation of such institutional, national and supranational strategies that complement and enrich each other, i.e. are initiated and implemented as "bottom-up" and "top-down". This approach can ensure active participation in this process of the academic community, which is the most real agent for changes in higher education.

**O. Shapovalova**

## **BRITISH EXPERIENCE OF QUALITY MANAGEMENT OF EDUCATIONAL SERVICES IN SECONDARY EDUCATION**

In modern conditions problem of quality management of educational services is urgent. That is why it is necessary to study foreign, in particular British experience, in order to implement it in our country. We'd like to give recommendations of the British experience of quality management of educational services in secondary education at the national, local and institutional levels.

*I. The national level.* In order to improve the legal security of the management of quality of educational services in terms of improving the competitiveness of the national system of secondary education in Ukraine the following steps are advisable, in our opinion: the inclusion of the section that regulates the process of ensuring the quality of secondary education, the Law of Ukraine «On General Secondary Education», including the quality assurance system of secondary education, external and internal procedures to ensure the quality of education in general secondary education. The strategies of quality management of educational services in general secondary education and their publication in the regulations, such as the British White Papers «High quality education for all», «High quality education in urban areas», regulating various aspects of quality education services in school should be developed .

*II. The local level.* Examining the local level of quality management of educational services we should note that the UK local authorities are the local educational administration, while in Ukraine this level of functioning of educational system corresponds to Department of Education and Science of regional state administrations, departments of education of regional state administrations and corresponding structural units.

At the local level it is important to take into account the British experience of delegating a large part of authorities to manage the quality of educational services training institutions, in particular, to comply with the standards of educational content providing schools to develop independently the curriculum of the institution within the national standards, providing an independent choice of the subjects in the curriculum.

Noteworthy is the British experience of implementing training programs and professional development of teachers at the universities.

*III. The institutional level.* It is advisable to consider the application of a broad set of methods for collecting information about the quality of the institution in the process of internal evaluation, common in British schools, including the method of rating scales, SWOT-analysis, advantages/disadvantages, the methods of portfolio and others.

Considering the urgency of the creative use of the positive achievements the foreign experience in the practice of local schools, further research is seen in implementing the recommendations of the opportunities of the implementing of progressive British ideas of quality management of educational services in Ukraine.

**A. Svystunova**

## **QUALITY MANAGEMENT IN EDUCATION (NATIONAL AND INTERNATIONAL CONTEXT)**

We would like to describe the strong points of the Swiss education system based on our own experience of studies in the University of Lausanne. It is possible to single out the following advantages:

1) unacceptance of any kind of plagiarism (cheating during exams, buying and downloading essays and papers from the Internet). After committing plagiarism 2 times students are expelled from university;

2) rational approach to compiling study plans for each speciality, absence of general subjects including the first and the second year of Bachelor study. All subjects are related to studied specialities; consequently, Bachelor study takes 3 years instead of 4;

3) students are allowed to choose some subjects for their individual study plan which gives them an opportunity to concentrate on disciplines in which they are more interested in. This possibility raises motivation for studies and gives students more freedom of their personal development;

4) students are given the so-called “academic freedom” which means that attending classes is not compulsory. Thus, they can plan their time better or have a part-time job;

5) there is a possibility to gain first work experience while searching for a practice during studies. This point is ambiguous: on the one hand, students get first experience of searching for a job, but on the other hand, practice is not guaranteed and is difficult to find;

6) «4» is a satisfactory mark in the Swiss universities which is equal to «3» in Ukraine. Students get «satisfactory» only for 60 % of well-studied material, so to gain just «4» students must work a lot. «6» is equal to Ukrainian «5» and is given only for extraordinary good pieces of work. Students may have 4.5 or 5.75, such marks allow to grade papers or exam answers precisely;

7) students never know exam questions, they just have to learn well all material presented during the semester and be prepared to answer questions based on it. This way students are encouraged to think critically and be creative using knowledge that they have.

These points were described in detail in the report for the conference and they may be relevant for the educational process in Ukraine in the context of European integration.

**O. Vasko**

### **TECHNIQUES OF ACTIVATING STUDENTS' LEARNING- COGNITIVE ACTIVITY AT LECTURES**

The problem of activating learning-cognitive activity of students is one of the most topical problems of modern higher education didactics. One of the leading principles of higher education didactics is the principle of consciousness and activity in learning. Its realization requires the search for such methods and methods of instruction that would contribute to the conscious acquisition of knowledge, skills and methods of activity; activating of learning-cognitive activity of students through a positive attitude to learning, interest in learning material, positive emotional experiences in educational and cognitive activities, connection of learning with life.

The student's activity determines his attitude to learning. The components of activity are: readiness to perform tasks, consciousness of the tasks, systematic training and the desire to increase his own level.

From a psychological point of view, perception of the lecture material, that is proposed for consideration, requires students to apply a number of mental activities (coordination of vision and hearing, fixing the basic provisions of the lecture, etc.), the intensity of freedom and memory, focusing attention. On this basis, the role of the teacher varies from "source of knowledge" to the head of the highlighted psychological processes.

Depending on the sphere of activating influence, it is possible to divide the means of activating learning-cognitive activity of students at lectures into three groups: 1) means of activating cognitive processes (attention, memory, thinking, etc.); 2) means of creating a favorable atmosphere in the audience; 3) means aimed at optimizing the content, sound form and composition of the lecture.

Activation of learning-cognitive activity is achieved, in particular, by increasing the level of educational motivation, which, in turn, is observed with the maximum possible approximation of the pace, orientation and other aspects of the organization of the educational process to the individual aspirations and opportunities of the listener.

### **SECTION 3. THEORY AND METHODS OF CHOREOGRAPHIC- PEDAGOGICAL EDUCATION**

**L. Androshchuk**

#### **ACTIVITY OF THE CREATIVE COLLECTIVE IN THE SYSTEM OF CHOREOGRAPHIC-PEDAGOGICAL EDUCATION**

The folk amateur contemporary dance ensemble "Vizavi" of the Uman state pedagogical university named after Pavlo Tychyna was created by the graduate of the Uman state pedagogical university named after Pavlo Tychyna Liudmyla Androshchuk. The leader of the collective has a number of honors for creative activity (diploma of the second degree at the All-Ukrainian competition "The best young worker of a cultural-education institution" (2003); the award "Woman of the Year 2007" in the nomination "Woman-Creativity" (Uman, 2007); an award of the executive committee of Uman city council "Best By Profession" (Uman, 2008); Diploma of the 2 degree in the nomination "The best head of the amateur collective of the cultural and educational institution of trade unions" at the All-Ukrainian competition for the best worker of the cultural-education institution (2009); "Applause" prize of the FPU Culture Foundation (2010).

For 20 years the head of the collective has created more than 60 choreographic compositions. During its existence, the Vizavy ensemble has repeatedly become the Grand Prix winner and a diploma winner of the All-Ukrainian and International competitions. She has more than fifty awards for active creative activity.

The repertoire of the collective consists of the author's works of the head. The subjects of choreographic compositions reflect philosophical comprehension of the world by the modern man, personal emotions, feelings, transformation of ideological ideas through the prism of choreographic art. Among the first dance compositions of the collective are "Prayer", "Metamorphoses", "Looking-glass", "Charming violin" and others.

At the stage of formation the collective gains the title of the national amateur (2002) the repertoire expands, appear choreographic compositions "Juno and Avos", "Confrontation", "Adam and Eve", "Frustration", "The Wind of Feelings," "Three Tips"; choreographic show "The Cathedral of Our Lady of

Paris". During this period the creativity of the collective was marked by diplomas (the third place in the competition "Shevchenko in my heart" in the nomination "Theatrical competition" for the choreographic representation "Topolia" (Kiev, 2004); the third place in the nomination "Modern choreography" at the contest of modern pop art "Your Chance" (Chernihiv, 2006), the Grand Prix at the international competition "Crimean Dance Trophy" in the nomination "Modern choreography" (Sevastopol, 2006) for the choreographic composition "Jeanne d'Arc" (directed by Lyudmila Androschuk); second prize (choreographic composition "Impulse", directed by Liudmyla Androschuk) and at the 2nd open competition of choreographers (Kharkiv, 2008) and others.

At the stage of modernization the repertoire of the amateur folk dance ensemble "Vizavi" is replenished with choreographic compositions "Longing for Ukraine", "The Rainbow of the Toreador", "The Seasons of the Year", "Screech", "The Birth of Dreams", "Tango over the Abyss", etc. The ensemble continues its active concert and competition-festival activities. Among the awards of the collective during this period was a diploma of the first degree on the regional tour of the competition named after Pavel Virsky (Cherkasy, 2009); First Degree Diploma of the First Regional Festival-Competition named after Vasyl Avramenko (2011), diploma of the 1st degree of the Second regional festival-competition named after Vasyl Avramenko (2013), diploma of the 1st degree of the IV All-Ukrainian festival-competition "Flowering Country" (2016), diplomas of the I–III degree of the III All-Ukrainian choreographic festival PLANETA DANSE FEST (Chernihiv) (2016), diploma of the laureate of the III degree of the 4th international contemporary choreographic art contest "Super dance – 2016" (Lviv) and other.

Twelve choreographic performances, starting with "The Cathedral of Our Lady of Paris" and ending with "The Right to Life: Choreography Against Drug Addiction and Alcoholism", created on the basis of the ensemble under the leadership of Liudmyla Androschuk, allow us to assert that "Vizavy" ensemble has become a dance theater.

**Yu. Baidak**

## **PROFESSIONAL DEVELOPMENT OF CHOREOGRAPHERS IN THE SYSTEM OF POSTGRADUATE PEDAGOGICAL EDUCATION**

In the Concept of the New Ukrainian School one of the key competences is awareness and self-expression in the field of culture, which implies the ability to understand works of art, to form one's own artistic tastes, express oneself with

ideas, experiences and feelings with the help of art. Accordingly, the reform of the secondary school requires a teacher of a new formation, in particular, a teacher of artistic disciplines. The subject of the activity of a modern teacher is development of the artistic and aesthetic culture of schoolchildren by means of different types and genres of art, one of which is choreography.

For a long time choreographic art was considered as circular work in secondary schools and vocational schools of different levels of accreditation. It was believed artistic amateur activity played an important role in the aesthetic education of schoolchildren. In the institutes of the teachers' qualification improvement the course retraining of the heads of dance collectives was part of the work of the aesthetic education office. Among the mass events that the methodologists conducted together with Regional department of folk education was holding of regional Olympiads of pupils' amateur performances regional ballroom dance competitions. The main task of the courses for teachers-heads of choreographic teams was their special training and lectures on the methodology of working with the children's collective.

Since proclamation of Ukraine's independence, the legislative framework of education has been updated. Certain documents, such as the National State Complex Program of Aesthetic Education (1995), the Concept of General Art Education (2003), the Concept of Artistic and Aesthetic Education of Students in General Education Institutions (2004), etc., were influenced by the organization of general artistic education. In accordance with the State Standard for Basic and Full secondary education (2004), the variational part of general artistic education consists of elective subjects and courses, including "Choreography".

At the same time, there are changes in the system of professional development of teachers of artistic disciplines. Institutes of postgraduate pedagogical education set the task to develop a new educational and thematic planning of courses for the improvement of the qualifications of choreographers of secondary schools and heads of choreographic teams of out-of-school institutions.

In the modern institution of postgraduate pedagogical education, the course retraining of teachers of the corresponding profile is organized by the faculty of advanced training. The form of training is full-time-distance, which includes the setting session, the exam session and the distance component. The curriculum is designed for 150 hours, 14 of them are the Social sciences and Humanities module, 118 – professional-oriented and professional module, 18 – organizational-control module.

Thus, today professional development of choreographers in postgraduate pedagogical education is a coherent system in which educational, scientific and methodological work is conducted by qualified teachers of profile departments.

**THE CONSTRUCTION STAGE OF THE PEDAGOGICAL  
EXPERIMENT OF THE DETERMINATION OF THE PROPORTIONAL  
LITERARY SATISFACTION LEVEL OF THE STUDENTS-  
CHOREOGRAPHERS**

The diagnosis of the level of the formation of the design skills of the students-choreographers has taken place in the natural conditions of the educational process of the Faculty of Music and Choreography Education of the PNPU named after K. D. Ushynsky and the Institute of Culture and Arts of the Sumy State Pedagogical University named after A. S. Makarenko. The conducting of the recording experiment has been of a prolonged nature, which made it possible to involve more students-choreographers in the diagnosis. Thus, the first diagnosis took place in 2015 with the students of the second and third courses, the second diagnosis took place in the next 2016, with the new students of the second year. About 160 students-choreographers from both universities took part in the final stage of the experiment.

The criterion apparatus of the study consisted of four criteria: cognitive, motivational and communicative, creative-activity and productive-presentation. Analyzing the results, it was possible to state that the goals and objectives of the presentation set beforehand were either not achieved or partially achieved. Most students (93.75 %) were unable to make the presentation of the project original and interesting. Many students (68.6 %) had a low interest in the presentation, indifference to identify shortcomings and suggestions for improving the choreographic project.

Consequently, the preliminary stage of the experiment showed that only 1.6 % of the students-choreographers had a high level of the development of design skills in terms of all criteria, the average – 15.9 % and the lowest – 82.5 %.

The obtained results have pointed to the importance of using the project method in choreographic education as a unique way to create a new one, to make a contribution to the world of choreographic art, to discover something new.

Due to the project activity, the students-choreographers will be able to feel their own creative development, become individual not only as a performer, but also as a choreographic art teacher. On the basis of the mentioned at the formative stage the involvement of the students-choreographers has been carried out in various forms: from mini-projects to research and choreographic-productive project performances.

## **USE OF CHOREOGRAPHY IN THE SYSTEM OF PHYSICAL CULTURE TEACHERS' TRAINING**

Today, physical fitness and state of health of students of general secondary education institutions is in critical condition. In connection to the need to improve motor activity of children and youth, more and more important have become studies, devoted to the training of the future physical culture teachers, capable of solving competently the problems of physical education of schoolchildren. The Law of Ukraine "On physical culture and sport" emphasizes the multifaceted functions of the physical culture teacher, first of all, in relation to the education of a healthy student with high spiritual, physical and aesthetic qualities.

The questions of physical perfection of the students by means of choreography were studied by Yu. Honcharenko, H. Nikolai, A. Tarakanov, L. Tsvetkov et al. Under choreographic training is meant a system of exercises and methods that are aimed at educating motor culture, expanding the arsenal of expressive means. Having conducted analysis of the modern educational programs in physical culture at institutions of general secondary education "Physical culture. 1–4 classes », « Physical culture. 5–11 classes", the content of which includes variational modules with elements of choreography, it can be concluded that the teacher of physical education in modern school should have the necessary level of knowledge and skills for the implementation of these modules during physical education lessons.

This knowledge should be acquired by the future teachers of physical education during the period of education in higher education institutions. Therefore, for the purpose of mastering the methodology of teaching elements of choreography, dance elements, mastering of classical dance exercises, dance steps and movements of folk and ballroom dance it was necessary to introduce a special course "Fundamentals of Choreography" in the educational process of the future physical culture teachers.

Special course "Fundamentals of Choreography" contains 45 hours / 1.5 credits ECTS, among them: lectures – 8 hours; practical classes – 14 hours; consultations – 2 hours; on independent work of the student were allocated 21 hours. The form of control is a credit. The content of the special course combines 3 thematic sections, contains tasks for practical classes, independent work and reference tests for current student control.

**PROFESSIONAL TRAINING OF THE TEACHER-CHOREOGRAPHER  
TO ORGANIZATIONAL-CREATIVE WORK IN CHOREOGRAPHIC  
COLLECTIVE**

The training of a teacher-choreographer at a higher pedagogical school is a multi-level and multi-purpose system, where choreographic education is inextricably linked with formation of both general pedagogical and narrow professional competences of a future specialist. The term "organizational-creative work in the choreographic collective" is actively used in choreographic pedagogy, which is defined as a set of processes and actions between the members of such association, the result of which is the creation of choreographic works. The professional-practical aspect of this work is highlighted, in particular, in researches of L. Androshchuk, A. Burli, S. Zabredovskyi, S. Zubatov, B. Kolmohuzenko, L. Makarova, V. Nikitina, A. Rebrova, A. Tarakanova, T. Tkachenko, L. Tsvetkova, O. Shamrova, M. Yurieva, and others. However, in general, training of the future specialists in the choreographic specialties in the educational environment of the HEI for diverse work in the dance collective remains an urgent problem that needs constant improvement, development of innovative approaches to its optimization, updating of teaching and methodological support.

Social conditions, character, industry and objects of the future activity of students-choreographers dictate strategies for forming the content of professional-creative training in the structure of higher pedagogical education. In particular, choreographic collectives in the present conditions are important institutions for the social upbringing of children and teenagers. There is also an urgent need to provide future choreographers-managers with not only sound theoretical knowledge of the specialty, but also, technologies for diverse organizational-creative work in conditions of amateur choreographic teams: psychological-pedagogical, management, choreographic, tutoring.

On the basis of the analysis of the content component of choreographic education at the Poltava national pedagogical university named after V.G. Korolenko we can state that professional-practical training of choreographers for work in dance groups is realized in various forms of production training (practical, laboratory, individual classes, seminars, master classes, competitions, concert events) and is aimed at mastering a complex of professional competencies by students: pedagogical, performing, choreographic.

Disciplines that are directly focused on the formation of the skills of organizational-creative work with diverse audiences in conditions of choreographic amateurism are "Methods of work in the choreographic

collective", "Choreographic ensemble", "Preparation of concert numbers", "Art of the choreographer". Practical mastering of methods and techniques of work with choreographic collective, acquaintance with the specifics of organizational-creative activity of the head-choreographer, its main components – organizational, stage, rehearsal and concert-competition activities – also takes place in the process of professional practice of choreographic orientation.

The system of practice is considered the priority factor of forming in the future teachers-choreographers of narrow professional competencies to ensure the organizational-creative process in the choreographic collective, taking into account the laws of development and self-development of its subjects.

**K. Bliumska-Danko**

## **KINDS OF CHOREOGRAPHED BALLROOM DANCE**

Pronouncing the phrase "ballroom dancing" one can imagine luxurious dresses, exquisite men's coats and quiet classical music. All because the word "ball" is associated with solemn royal events or events, which we read about in children's fairy tales.

In fact, the "ballroom" began to be called secular, unprofessional, twin dances, which arose in the Middle Ages in Europe. In their entire history, they have undergone significant changes, and each epoch puts in them its own characteristics and specific features.

There are different kinds of ballroom dances which are used in the UK, but will be used in Ukraine in future, such as Round Dancing, Sequence Dancing and New Vogue.

Round dancing is a couple of different dance forms which go by this name. The most common form is a choreographed ballroom dance. Round dance clubs have a "cuer" who uses a microphone to tell dancers what to do, much like a square dance caller, but instead of a square dance, they are doing a pre-choreographed ballroom dance routine.

Sequence dancing is popular as social dances. Sequence dances are based on the standard ballroom and Latin dances, plus some old-time or classical dances such as saunters, blues and swings and the occasional gavotte. This kind of dance is more popular for Ukrainian dancers. Many events and tournaments directly pass through this type.

New Vogue originated from both Old Time and Ballroom. "Sequence" dances are old time. New Vogue uses the same type of music and everyone

dance the same routine of steps. They are allowed to vary hand styling to suit their personality. New Vogues absorb some of the styles from ballroom dances. This kind is very popular in Australia and New Zealand and is included in all dancing competitions – both amateur and professional. It is danced to all sorts of music. The foxtrot new vogue dances include Marilyn, Charmaine, Carousel, Excelsior. The tangos are the Tangoette, La Bomba, Tango Terrific (a new addition). Waltzes danced to VW style of music include the Swing Waltz, Tracey Leigh Waltz, the Lucielle. There are also marches included – the Evening Three Step, The Gypsy Tap, Militare, Imperial Two Step. There are also some modern waltz ones which are only done socially – the Serenade, the Dream Waltz are probably the most popular. There are also cha chas and rumbas done in New Vogue style only socially as well.

If we talk about the pedagogy of ballroom dance, we must say that now in our country there is a rise of modern ballroom dance, it lives and actively develops. There are different schools of ballroom dance, which are distinguished by a peculiar style of choreography. There are three international organizations: World Dance Council (WDC), International Dance Sport Federation (IDSF) and International Dance Union (IDU). There are more than 10 All-Ukrainian and regional organizations and more than 50 clubs of Ukraine. After all, modern choreography is, above all, author's choreography. It seeks to express all the aspirations of the complex contradictory inner world of a person, helps understand themselves, entangled in the complex labyrinth of their own actions and thoughts.

As a result we can say that ballroom dance plays an important role in the education of young people. This is due to the versatility of ballroom dance, which combines the means of musical, plastic, sports-physical, ethical and artistic-aesthetic development and education. Of course, in the learning process, all these means are interrelated and interdependent.

**O. Bykova**

### **FORMING INDIVIDUAL CREATIVE ABILITIES OF THE FUTURE CHOREOGRAPHY TEACHERS BY MEANS OF CREATIVE OUT-OF- CLASS ENVIRONMENT**

The publication considers the essence of the concept of "creative out-of-class environment". Under this notion the author understands creative environment (creative atmosphere and climate, creative activities, creative task) of the future teachers-choreographers in the educational process, consisting of a

set of objective external factors, the most important property of which is creation of conditions which are the most favorable for the creative self-development of the individuality .

Characteristic features of creative out-of-class environment are described: variability, which involves changing of developing environment in accordance with the needs for creative self-development; integration, which ensures formation and development of creative potential of the individual; self-development and self-regulation, based on the processes of development and self-development of the personality.

It is noted that individual creative abilities are considered as such individual characteristics of the person, which are manifested in the practical activities. The author draws attention to the professional qualities that develop under the influence of these abilities, namely: intuition, originality, initiative, persistence, efficiency and high self-organization. The specialist, who possesses the specified qualities, finds pleasure not so much in the results but in the very process of creativity.

It is determined that formation of individual creative abilities by means of creative out-of-class environment provides future choreography teachers with motivation to creative activity, acquiring knowledge and skills from subjects of the choreographic cycle. Based on the widespread use of information technologies and interactive teaching aids, creative out-of-class environment acts as a guarantor of humanization of education, promotes creativity of students in this environment, creates conditions that are most conducive to self-development of creative individuality.

It has been discovered that creative out-of-class environment is formed by a set of diverse and varied events (workshops, reporting concerts, multi-level dance competitions and festivals, subject competitions, choreographic projects and resolutions). Despite their diversity, they are united by the common goal, which is to create individual creativity and training of highly skilled teachers. The variety of types of creative out-of-class environment has a subjective significance for the formation of individual creative abilities of the future choreography teachers. Such an approach to the formation of these abilities by means of creative out-of-class environment in students-choreographers allows developing individual cognitive experience and revealing professional opportunities of the future educators-artists.

Relying on scientific literature, the author notes that because the driving forces of self-development of creative individuality are internal contradictions, creative out-of-class environment should be "saturated" with creative situations that have a significant degree of uncertainty, contain ambivalent judgments,

forcing the student-choreographer to "engage" self-determination mechanisms, self-development. Creative out-of-class environment must not only ensure formation of individual creative abilities at every educational level, but also create a desire for further creative self-development, self-knowledge, and form objective self-evaluation in the future choreography teachers.

In the conclusion it should be emphasized that in the formation of individual creative abilities of the future choreography teachers creative out-of-class environment is a powerful motivational factor at every educational level, as it causes the desire for further creative self-development and self-knowledge and forms an objective self-assessment of personal pedagogical-choreographic activity of the future choreography teachers.

**L. Hekaliuk**

## **ACTING TECHNIQUE AS A NECESSARY COMPONENT OF THE PERFORMING SKILLS OF THE FUTURE CHOREOGRAPHERS**

The modern level and peculiarities of the development of choreographic art allow us to speak about the fact that in the performing skills of dance one of its inalienable qualities – artistic expressiveness – disappears. Modern dancers are increasingly paying attention to technical virtuosity, forgetting about the "soul" of dance, its image, revealed through acting skills.

Acting technique is one of the basic components of performing skills of dancers. The dance is not only required to be fulfilled, it needs to be lived, and for this purpose it is necessary to have a certain methodological base, which future choreographers, heads of dance groups are obliged to accumulate in the process of learning and then apply in practice. Without acting, there can not be a full-fledged dance composition.

The experience of well-known pedagogical masters – R. Zakharov, A. Horská, A. Vahanova, M. Tarasov, H. Ulanova and others, presented in memoirs, statements and practical recommendations, suggests existence of stable traditions in approach to the solution of artistic dance training tasks. F. Delsart (development of the theory of expressive gesture), E. Jaques-Dalcroze (the system of rhythmic upbringing), R. Laban (the theory of expressive dance), J. Noverr (theoretical bases of acting dancers' art) and others made a great contribution in this direction.

The question of the use of acting techniques in choreographic art has been repeatedly discussed, but even today this problem remains open, furthermore the

XXI century puts higher demands both to actors and to participants of choreographic schools, studios and other education-cultural institutions.

Performing skill is a personality trait that is formed in the process of professional training and performance and manifested in it as a higher level of acquired skills, flexible skills and interpretive abilities. Under the structure of performing skills, we understand the performance of the choreographic work at a high technical and artistic level.

One of the main skills in the performing arts is the artistic component, which involves primarily a high level of acting techniques, that is, the ability to convey the choreographic image not only through the plasticity and beauty of the performed movements, but also by means of facial expressions, gestures, a view that gives the opportunity to convey the viewer the emotional content of the role played, to cause certain feelings.

The scientifically grounded theory of stage art, the method of actor technique is K. Stanislavsky's system. The basis of acting is the principle of reincarnation. There are concepts of external and internal transformation, which, however, are separated only arbitrarily, because in this process action, thought and feelings are in an inseparable unity.

The mastery of acting techniques is achieved by long training. It is gained through systematic and scrupulous efforts in accomplishing its tasks. The education of a sophisticated sense of truth must be carried out continuously, starting with the implementation of the simplest exercises and sketches and, of course, creating the necessary image for each rehearsal. Only then, in the process of direct stage action, the performer will feel naturally and comfortably, without thinking about the sense of truth, muscular freedom, tempo, gestures, facial expressions, eyesight, etc. So, in order to achieve the peaks of performing skills, future choreographers must work on acting techniques, which is a necessary component of it.

## **I. Holius**

### **THEORETICAL ASPECTS OF THE "MODERN" DANCE DEVELOPMENT IN UKRAINE**

Modern and jazz for many years developed as independent choreographic currents, but in the 70ies of the twentieth century. the process of borrowing movements from different schools, including the classical ones, began. Modern has gained the commitment of many dancers in all countries

of the world. After all, it allows to comprehensively educate the body of the artist, to establish a connection between the form of dance and its internal state. The emergence of the modern art is associated with the search for new vivid opportunities of dance art, for the implementation of a new, "other" look at the dance. "Modern" is usually defined as dance technique, which has been improved in the creative activity of M. Graham, R. Laban, M. Kanningham. The main typological signs of modernity are divided into external (motive, formative) and internal (psycho-spiritual).

In Ukraine, the genesis of modern choreography was explored by Dmytro Sharikov. In his work, he substantiated and defined the term "modern choreography", classifying modern according to directions, styles and views. Maryna Pohrebniak described and characterized the peculiarities of the stylistics of the native school of modern.

One of the first vocabulary of modern and classical jazz in one dance "The Parade of the Planets" compared T. Ostroverkh. Each planet reflected its own character and life will. The soloist of this production was Khrystyna Shyshkareva, who today is the founder of one of the best schools of modern choreography in Ukraine "TotemDanceGroup". Also on a professional stage conducts his creative work the Moldovan choreographer Radu Poklitaru, who is the creator of the first independent contemporary ballet theater in Ukraine "Kyiv Modern Ballet".

Thus we can conclude that the genesis of modern dance still continues. Talented choreographers contribute to the development of dance "modern".

**H. Holiaka**

## **TRADITIONAL DANCE – CONTEMPORARY UKRAINIAN «ARTIFACT»**

The study of cultural heritage, the traditions of people, own country has always been a priority in the field of education and culture. This problematic becomes a special sound at the present time, when the attention of the whole world is focused on Ukraine. Naturally, today a large number of people in various ways declare their belonging to the Ukrainians, and at present we note a special surge of national consciousness. Thus, a Ukrainian shirt, an embroidered towel and a native Ukrainian word have regained the religious significance to a certain degree of holiness today.

Traditional dance is one of the most colorful and emotionally rich musical instrumental and dance events, an outdoor event. In modern society due to a number of reasons the original forms of music and dance entertainment are considered archaic, long forgotten and not worthy of attention. For many Ukrainians, domestic dance is unknown and unnoticed live «artifact», and folk instrumental music becomes more and more «a stranger» even in music circles. Usually, traditional Ukrainian music for dance was performed by so-called instrumental chapels, or chapels, the composition of which was determined predominantly by the presence of one or another instrumental music. As it is noted by an art historian Mikhail Hai, the composition of two violins and a tambourine with the addition of bass (bass) often prevailed on the most territory of modern Ukraine in the instrumental chaplain. It is known that the ensemble game is a complex occupation and requires both the skillful possession of the game on the musical instrument and the special skill of the batch game, which is a complex psycho-physical phenomenon and requires some ensemble experience.

Music and dance have always been especially bright carriers of our nation's culture. And, apparently, there is no human being in the world who could be indifferent to the musical and dance authentic Ukrainian art, because the special energy of the people, which is initially transmitted through the generation through a certain organization of sounds, visual and tactile components lies in the full optimism of melody, rhythm, dance movements.

**A. Hordii**

## **CONTEMPORARY YOUTH DANCE ART AND THE SPECIFICS OF ITS TEACHING (THE EXAMPLE OF HIP HOP DANCE)**

In recent years the interest in modern street dance art of young people has grown many times. This trend is becoming more and more attractive for professional choreographers. A huge number of schools and studios around the world opens, new dance styles are being developed. The growth trend is supported by the media; every day there are the new aspects and details worthy of in-depth study, details and development. Unfortunately, this subculture has not been investigated in our country enough.

The art of hip-hop style is a phenomenon where the rules and restrictions are blurred. A vivid feature of this direction is its character, actor's component and drama. This is a very interesting phenomenon, as it is impossible to say unequivocally whether it is sport or art. It is on the verge of these concepts, as it

is a specific form of physical and intellectual activity. But, on the other hand, hip-hop is a dance aimed at satisfying the spiritual needs of man.

The rapid appearance of street dances and their proliferation in Ukraine set new tasks for the training of dancers and trainers in this direction and its features, drawing on the nuances of hip-hop culture. Today coaches rely only on experience related sports in the choice of means and methods for constructing training process.

Hip-hop is seen as a technically complex emotional type of dance, the basis of which is the performance of dancers to the music of many stylistic compositions using complex coordination elements. During the preparation great attention deserves the study of the emotional component of hip-hop, which is based on the study of the history of culture, basic movements, stylistics of clothing, traditions and features of musical accompaniment, goals and challenges from hip-hop culture to humanity.

That is why the dance training program of this style should include an integrated approach to the organization of dance activities, based on the synthesis of dance, sports and spiritual morality.

The main components of training should be: creating conditions for the implementation of interest in modern dance; formation of the desire of the adolescent to a healthy lifestyle; focus on practical activities; assimilation of information that promotes orientation in the field of sports, art and the basis of hip-hop culture; a combination of group and individual classes.

During training, the hip-hop trainer should focus on the following components of dance education: the basics of gymnastics, acrobatics, modern dance techniques; formation of knowledge of anatomical and physiological basis; the formation of special technical skills and skills for performing hip-hop compositions, basic movements; the basics of psychology of dance sports; identification of individual peculiarities of pupils; development of motivation for creative and sports activities; bringing pupils to a healthy lifestyle; education of a sporting character, an ability to emotional self-control and self-regulation; involvement of pupils in the study of historical background and features of hip-hop culture.

Studying in a similar way, dancers will be able to master a sufficient level of knowledge, skills in the activity profile required for further dance and growth.

## **SPECIFICS OF THE DEVELOPMENT OF HIGHER CHOREOGRAPHIC EDUCATION**

Actualization of the problem of the development of national dance culture and improvement of professional training of future teachers of choreography (Bodunova I. I., Burnayev O. G., Bushevova I. S., Kulbekova A. K.); activization of the research on the substantiation of theoretical and methodical foundations of choreographic and pedagogical education (Androschuk L. M., Bykova O. V., Volkova Yu. I., Zabolotna O. A., Kutsenko S. V., Nikolai G. Yu., Mikulinskaya O. S., Povaliy T. L., Rebrova O. Ye., Soloschenko V.M.) urge to determine the ways of developing higher choreographic education in post-Soviet countries.

Today in the sphere of choreographic and pedagogical education in the Russian Federation (RF) and Ukraine one can observe the convergence of the educational and art branch. So, on June 24, 2014, the Deputy Minister of the Ministry of Education and Science of the Russian Federation signed a decree on the establishment of correspondences when approving new lists of professions indicated in the previous lists of professions, specialties and training directions. According to which, the Ministry of Education and Science of the Russian Federation, in connection with the urgent questions regarding the application of the established correspondences, explains: in connection with the Law of the Russian Federation of June 10, 1992, No. 3266-1 «On Education», which expired and Federal Law No. 125-FZ of August 22, 1996 «On Higher and Post-Higher Vocational Education» approved the directions of training, specialties of higher professional education.

New listings came into force on November 12, 2013. It has been analyzed a number of sites of higher education in the Russian Federation, which are preparing future teachers-choreographers, and has been found out that the specialty 071301 – «Folk Artistic Creativity», the direction of training – «Artistic director of the choreographic band», which existed before 2014 disappears; specialty 071500.62 – «Folk art culture», the direction of preparation – «The management of the choreographic amateur band» changes its code on 51.03.02, where «51.00.00» is «Cultural studies and socio-cultural projects». Specialty 05100.62 – «Pedagogical education», the direction of preparation – «Additional education in the field of choreographic art» is transformed into 44.03.01 – «Pedagogical education», the direction of

training –«Additional education (in the field of choreography)», where the code «44.00.00» – «Education and Pedagogical Sciences». Specialty 050100.62 – «Pedagogical education», the direction of preparation – «Choreographic education» is absent, and the specialty 071200.62 – «Choreographic art», passes on 51.03.01 – «Choreographic art», the direction of preparation – «The teacher of choreography», «The art of the choreographer», «Pedagogy of dance (by species)».

In accordance with the above codes for masters – the future teachers of dance and employees in higher education have changed. So, the specialty 071200.68 – «Choreographic Art», the direction of preparation – «Pedagogy of Choreography» is transformed into a specialty with the code of 52.04.01, where the code «52.00.00» – «Stage art and literary creativity». The training of masters from 2016 is also carried out in the specialty 44.04.01 – «Pedagogical Education», the direction of preparation – «Choreographic Art and Education», «Pedagogy of Choreography», where the code «44.00.00» – «Education and Pedagogical Sciences».

This complicated for choreographic and pedagogical education way of changing the codes of specialties also began in Ukraine in 2017. Today there is a convergence between educational 01 and art 02 branches. It is important not to lose the pedagogical orientation of choreographic education in the times of change, so that in a few years we would not face the lack of pedagogical staff in the field of choreographic education of children and young people.

**I. Groshovyk**

## **GYMNASTICS AND ITS SIGNIFICANCE IN THE FUTURE CHOREOGRAPHY TEACHER'S TRAINING**

Development of modern choreographic art requires from the future specialist the versatility, the ability to own one's body perfectly and perform complex exercises. That is why the study of the discipline "Gymnastics" becomes important.

Gymnastics is a kind of historically composed form of physical activity, which is a system of specially selected exercises and methods that effectively affects strengthening of health and physical development, improving motor abilities of a person.

Gymnastics combines the natural movements of a person (walking, running, jumping, etc.) with motions that are invented, created by the fantasy of a person in a unique system of exercises, methods, techniques that are indispensable for improving health, strengthening posture, development of physical qualities: motor coordination, dexterity, strength, speed, endurance, flexibility and their combinations, bringing motor activity to a degree of high art.

One of the important characteristics of gymnastics is that it focuses on the development and satisfaction of aesthetic abilities and human needs – the things inherent only to man. This peculiarity unites it closely with choreographic art into a strong and creative tandem.

In choreographic education gymnastics is necessary for the general development of the future choreography teacher. The fact is that in the system of classical exercise attention is drawn mainly to the development and strengthening of the muscles and joints of the legs and back and very limited exercises for the hands, shoulder girdle and neck. Gymnastic exercises allow developing the necessary skills of a dancer to relax muscles.

Performing various tricks in folk-stage dance lessons dancer must have athletic and acrobatic training. After all, it will serve as a good base for performing one or another trick element and will enable you to perform it with ease.

Nowadays it is difficult to find a modern dance without the use of a quill, a wheel, a flip or a rostrum. Gymnastic exercises are firmly entrenched in modern choreography and such styles as hip-hop, contemporaries, modern cannot do without them.

Thus, gymnastics classes are called to solve the problems of comprehensive physical development and improvement of special physical qualities, mastering the technique of gymnastic exercises, as well as mastering vocational pedagogical skills and abilities. Therefore, we can conclude that gymnastics is an integral part of choreographic education and plays an important role in the future choreography teacher's training.

**N. Dolgova**

## **CHOREOGRAPHY CLASSES IN PROFESSIONAL TRAINING OF STUDENTS IN PHYSICAL EDUCATION ACADEMIES IN POLAND**

The analysis and comparison of existing curriculum of higher Polish education institution that train specialists in physical culture and sports, including the Academy of Physical Education is presented. The importance of

dance disciplines has been determined in the content of training future specialists of sport in modern Poland. The choreographic training in Poland carried out at the Academy of Physical Education (Warsaw, Wroclaw, Gdansk, Katowice, Krakow, Poznan) and their affiliates has been established. It has been identified that the curricula of Polish higher education institutions provide sufficient number of hours on lectures and practical classes on choreography. It is shown that dance disciplines are taught to students and undergraduates full-time and part-time teaching.

The system of vocational training of specialists in physical culture and sports in modern Poland has a two-step education level training: licentiate (3-year study) and Master (2-year study) and is based on the standards of education set out in the Order of the Minister of Science and higher education.

It is noted that the content of choreographic training in the Academy of Physical Education in modern Poland is based on common requirements and didactic teaching methods and in turn acts as an effective means of professional activity. The comparative analysis of choreographic education at the Academy of Physical Education in Poland has found out that a standard list of subjects includes a proposal of its own, such as aerobics, fitness, cheerleading, funk aerobics, jazz aerobics and others. Theoretical and methodological foundations of choreographic training, developing strategy and creation of an optimal model of choreographic training will contribute to preparing competitive specialists in physical education. This should complex influence on the development of a personality; get it to the national and international values based on comprehension ethnic mentality reflected the language of music and gesture, movement and rhythm.

**E. Enskay**

## **CHOREOGRAPHIC SCENES IN F. HALEVY'S OPERAS**

One of the distinctive features of the French opera, from the early stage of its development, has been the introduction into the stage action of choreographic numbers. Thanks to J.-B. Lully and F. Rameau ballet, since the 17-th century, has firmly entered the genre of opera and has kept its positions up to the present.

It is known that in the nineteenth century The Paris Opera House, according to the established tradition, did not set performances, if there was no ballet in them. The presence of dances was an indispensable condition for the composer, and everyone obeyed this rule. Ballet scenes were laid at the stage of

creating a libretto: they had to fit into the plot dramaturgically. Dance numbers were introduced under various pretexts and differed great variety. It could have been paintings of the feast with folk dances and games of the displayed era or the royal ball; in some operas a masquerade was played that did not do without dance music, in other works, according to the plot, a pantomime (a small performance for guests) was shown.

The dramaturgical value of the entered choreographic numbers was not equivalent. For example, medieval games and dances were shown in the «La Juive» by F. Halevy in the unfolding stage of the national festivities (introduction). The task of this issue consisted not so much in satisfying the conditions of the theater, but in the author's desire to immerse the public in the atmosphere of a distant epoch and to show the life of the past realistically. This also applies to the scene of the feast from the third act of the same opera, during which acrobats, dancers, actors performed. If all this was staged in the XIX-th century, then in the twentieth century many similar scenes were reduced, as they had no effect on the dramatic development.

Otherwise, the choreographic numbers in «Charles VI» are used. For example, the picture of a masquerade with its incendiary dances not only reproduces the luxurious life of the court, but also characterizes Queen Isabella, who behind her spouse weaves an intrigue against him (it is no coincidence that during the masquerade, collusion with the English, the enemies of France occurs).

This scene has a subtext: the mask the queen wears in life, deceiving Karl. In addition, the picture of the masquerade, where Queen Isabella is shown in full brilliance, contrasts with the subsequent first appearance on the stage of the king – mentally ill, a broken man, unsure of himself and frightened of any rustle. Thus, the masquerade in the opera by F. Halevy bears a double dramaturgic load. This is due to the preservation of the choreographic scene in the modern production of the opera.

As a dramaturgic technique, the choreography is widely used by the composer in other grand operas: «Guido et Ginevra», «La Magicienne», «La Reine de Chypre», «Le Juif Errant».

**CONTEMPORARY DANCE IN THE PROFESSIONAL TRAINING OF  
STUDENTS-CHOREOGRAPHERS OF PEDAGOGICAL  
UNIVERSITIES**

The development and formation of different schools of dance, innovative ideas and elements in the past century has led to the birth of modern choreography. In his monograph «Modern choreography as a phenomenon of artistic culture of the 20-th century» D.I. Sharikov defines contemporary dance as a direction in which the formation of movements has been conditioned by changing fashion, social sphere, show business. This need of the modern world leads to the integration of Ukrainian art into European and world cultural space, which gradually leads to the inclusion of contemporary dance as a discipline in the preparation of the future choreographer.

As a result, in today's conditions the interest to the professional training of future teachers of artistic disciplines (the initiative, creative and capable of constant professional development) has increased significantly.

Modern choreography carries modern forms and views on choreographic traditions of classical and folk dances. It develops coordination of movements, stretching, plasticity of the body, and the combination is not at all similar to the stylistic vocabulary of the direction. This forces the future teacher of choreography to think extraordinary and seek out the unique teaching techniques. The student-choreographer should be fully informed both in his sphere of activity and in other artistic directions, to show interest in the age-old psychological differences of the child.

Professional and pedagogical preparation of the future modern choreography teacher is a process of forming the personality of a future teacher with a certain luggage of knowledge in scientific research, scientific and practical work; development of his pedagogical abilities, pedagogical techniques, psychological knowledge, universal values. Modern choreography in the process of professional training of the future teacher of choreography teaches to break the boundaries of choreographic vision, freely express their thoughts in the process of research and create new modern methods of teaching choreography art. The future teacher-choreographer should step in step with time for better understanding with different age categories of the students. After all, modernity has no limits and always requires us to develop in all spheres of human activity.

## **PRINCIPLES OF ORGANIZATION OF THE CHOREOGRAPHIC CIRCLE ACTIVITY IN THE SPECIAL BOARDING SCHOOL**

Today, choreographic art is one of the most beloved and most popular among children and young people. That is why we are witnessing a wide range of active choreographic teams, choreographic ensembles, circles and studios. Particular attention requires organization of choreographic work with children with special needs. First of all, the principles of organizing the activities of such circles should be substantiated.

In the scientific literature the problems of organization of work in the collective are covered by Ya. Chuperchuk, S. Kasatska, O. Goldrich, N. Dovbysh, A. Tarakanovata, and others. However, there is a lack of theoretical studies that would reveal the peculiarities of organization, structure, content of the pedagogical process in choreographic circles, where children with developmental and hearing impairments are involved, which determines the relevance of the chosen topic.

The main purpose of the choreographic education of students is formation of interest and love for choreographic art, for such communication with it, which leads to aesthetic pleasure, to understanding its vital content, the ability to reproduce choreographic images that are unfolding in time and space in the mind; formation of students' choreographic thinking and creative approach to performing expressive movements; aesthetics of dance form; forming a creative initiative personality.

The main tasks are: purposeful organization of curricular and extracurricular activities and free time; giving every child the opportunity to maximize development of creative personality; creation of a high humanity in the circle and respect for children with special needs; giving the child a clear idea of the artistic values created by the world culture; development of the ability of active transforming activity with introduction of elements of beauty in all spheres of life and art.

Choreography carries out an important mission in harmonization of the personality. The optimal development of dance activity of children with special needs depends in many respects on the nature and quality of the choreographic education, which should be organized taking into account the following principles: nationalities, natural contexts, humanistic, continuity, differentiation and individualization of the educational process, sequence, systematic character and variability of forms and methods, consciousness, activity, amateur and creative initiative.

## DISPLAYING AESTHETIC CATEGORIES IN CHOREOGRAPHIC PRODUCTIONS

Choreographic activity in its essence consists of the internal and external structure. The internal structure of the dance is determined by its nature as a spatio-temporal, realized activity, which always becomes and has a visual-sound organization of perception. It is like no other creative activity directly related to a man: its body is a matter of dance. In it the body is original in its element. The external structure of the dance is determined by its «unique face», consisting of choreography (movement, drawing and its change), sound-rhythmic accompaniment, costumes, scenery and so on. In the historical projects the change in the view of the dance involves changing the view of reality, because the dance is a part of being isolated from it with the help of special methods of reflection. Therefore, the intention of the dance is connected by us with the special realization of categories of aesthetics in dance movements and choreographic images.

These are, first of all, philosophical categories: existence, where the continuum of being in its integrity and its fragments, in its structure-forming and energy moments is described in the terms of dance; space and time, which, in the visual sense of the dance, manifest themselves through its form, the drama of the discovery of the image. Consequently, the understanding of the dance text is due to the concepts of meaning, sign, image, symbol, order, plastic intonation, imitation, which in a dance composition find their self-sufficient detection.

The aesthetic categories during the analysis and interpretation of the choreographic composition make it possible to understand the context of dance prototypes and images more fully. When creating a composition, the orientation towards aesthetic categories allows you to approach this process more deeply and in accordance with existing figurative stereotypes and roles. The analysis of the essence of the choreographic image through the prism of aesthetic categories is of particular importance. The comparison of choreographic and aesthetic contributes to understanding the semantic and functional aspects of the dance composition of a modern dancer and a director who must be able not only to master the skills of the choreographic language, but also to comprehend and analyze the choreographic material deeply. Modern choreographers often incorporate quotation marks in the form of text insertions. Choreography is filled with a new content, which allows attributing this genre of art to philosophical knowledge.

## **CREATIVE INDIVIDUALITY OF THE CONCERTMASTER IN CHOREOGRAPHY**

Choreographic concertmaster's skill is a special field of musical creativity that requires deep knowledge of music and choreography, long-term improvement of performing skills and acquisition of appropriate professional experience. The criterion of the concertmasters' work is the ability to realize their own skills in various types of choreographic activity.

Full professional practice of the concertmaster causes emergence of a complex of psychological-personal qualities, such as a wide range of attention and memory, high efficiency, responsiveness and ingenuity in non-standard situations, pedagogical tact, endurance and will.

The creative individuality of the concertmaster in choreography is manifested in the search for the best ways to improve the personality and is revealed in the following competencies:

- perfectly orientate in expressive means of choreographic work, such as the intonational system, metrorhythmic and characteristic patterns of dance movements, gestures and poses, understand their importance in creating a plastic image;
- have a clear idea of all the main movements of classical dance, consciously and professionally perceive choreographic material, be able to remember its large fragments;
- have an improvised view of the accompaniment; create choreographic images by means of musical expression through creative interpretation, supporting and reflecting the content of choreographic material in them;
- perfectly understand the specifics and methods of teaching various choreographic disciplines: classical, characteristic, historical-household, ballroom, modern dance;
- have a significant volume of repertoire, which includes not only classical ballet music, but also various piano, orchestral, vocal compositions of native and foreign composers;
- ability to learn repertoire in short time, reading from a sheet, while perceiving dance moves;
- be an active collaborator and assistant of the teacher-choreographer, strive to create a fruitful creative atmosphere of classes.

Experience never loses, but only contributes to the creative growth of the art of a concertmaster, and therefore the acquired skill, in turn, brings personal fruit - an opportunity to reveal itself in a fruitful, diverse creative activity.

## **FUTURE CHOREOGRAPHY TEACHER'S TRAINING BY MEANS OF DANCE-MOVEMENT THERAPY**

Dance-movement therapy has now spread throughout the world as a universal method for diagnosis and correction of various health problems of people. Thanks to the use of its means, it is possible to find the harmony of consciousness and body, to integrate the emotional and physical state of the individual. Under this influence, the creative personality of the future choreography teacher is better formed.

At the present stage of development of pedagogical science in Ukraine there is a series of studies devoted to the creative individuality of the teacher, the preparation of the future choreography teacher, influence of art therapy in general and dance-movement therapy in particular, on the personality of the child, etc. However, the problem of using theoretical and methodological principles of dance-movement therapy in the development of the creative personality of the future choreography teacher in the system of his professional training remains insufficiently solved.

Professional training of the future choreography teacher in the higher education institution provides for the study of general pedagogical and profile disciplines, practice in general and extra-curricular education institutions, participation in concert and competition activities, educational events and creative projects, etc. However, deep understanding of one's personality, establishment of a connection between consciousness, emotions and body, in our opinion, is best promoted by dance-movement therapy.

Various diagnostic, developmental and therapeutic exercises received at the course of dance-movement therapy for professionals, organized by S. Lipinskaia, help carefully and consciously explore every part of one's body in the dance (exercise "Dance of the seven centers"), rational use of power and control one's body (exercises "Alternating stress and relaxation in the body"), be in harmony with the internal and external space (exercise on the sensation of space), establish communication in a pair or group (exercise "Mirror"), etc. According to the results of training, it was noticed that the dancer's body retains colossal energy and all the vital resources given to him. Different techniques of studying one's body, expressing emotions, understanding oneself through the movement help form a holistic creative individuality.

For the future teacher-choreographer it is necessary to realize what he does, how and when. Dance-movement therapy opens up the possibility of a deep awareness of the movement of one's own body.

Thus, dance-movement therapy is a complex method that allows understanding oneself, overcome internal fears, eliminate muscle blocking, and establish communication in a group. Between the movement of the body, emotions and imagination, there is a close relationship that helps future teachers understand choreography in a new way. Dance-movement therapy allows looking at oneself from within, finding problems and solving them with the help of external expression through movement. In order to educate effectively creative, harmoniously developed personalities by means of choreography, choreography educators should learn to listen and understand their body, finding in it extraordinary energy for the formation of their own creative personality and successful professional training.

**S. Kutsenko**

## **PEOPLE-SCENE DANCE IN THE SYSTEM OF CHOREOGRAPHIC EDUCATION IN HIGHER EDUCATIONAL INSTITUTIONS**

Dance plays an important role in the life of the people, as it is an integral part of its centuries-old culture. In its treasure a great experience is hidden, it is called to bring up in a man the highest values. «Theory and methodology of folk-stage dance» is a compulsory discipline of the cycle of professionally-oriented training of the teacher of choreography, which is significant in the process of the professional development. The course enables the students to feel their nationality, get acquainted and penetrate the figurative essence of the dance culture of other nationalities, contributing to patriotic and international education.

As a discipline «Theory and methodology of folk-stage dance» is a system of educational activities in the process of which the student has the opportunity to master the extensive knowledge of the main sections of discipline for their further use in practice. The purpose of the course is to master the fundamentals of folk-stage dance and the method of teaching it. The objective of the theoretical course is to familiarize the students with the national culture, the richness of dance and musical creativity of different nationalities, as well as the specifics of the formation and development of the system of teaching folk-stage dance, the method of constructing and conducting lessons. The tasks of the practical course are the development of professional qualities of future teachers-choreographers,

development of dance technique, improvement of coordination of movements, upbringing of the ability to convey the character, style and manner of performance of dances of different nationalities, development of dance, musicality, expressiveness, emotionality and artistic performance, as well as practical mastering of the methodology of teaching folk-stage dance at school.

Today there are many educational institutions that train and educate the teachers of choreography for secondary schools, teachers-choreographers for higher educational institutions and so on. The formation of professionally qualified teachers in the direction of folk choreographic art is carried out at theoretical and practical classes. At theoretical lessons the students get to know the history of folk choreographic art, culture, life and life of the people of the world. At practical classes a system of training exercises necessary for the upbringing of a body culture, improvement of performing skills and the study of the main choreographic elements of the dance of the people of the world is used.

Consequently, the rapid and dynamic development of folk-stage choreographic art requires the professional training of highly qualified specialists who would have perfectly mastered their bodies, had a sufficient level of methodological training and could transfer the national features of the dances of different people in practice.

**O. Lobova**

## **MUSIC-CHOREOGRAPHIC TRAINING OF THE FUTURE TEACHERS OF PRESCHOOL EDUCATION INSTITUTIONS**

An important factor of the harmonious upbringing of preschool children is their involvement in communication with the arts, in particular musical and choreographic.

That is why teachers of preschool education institutions should have appropriate training, the indicator of which is formation of a personal musical-choreographic culture of a teacher.

The basic form of musical-choreographic training of the future teachers of preschool educational institutions is the subject «Theory and methods of musical education», in the process of teaching of which it is advisable to familiarize students with the foundations of choreographic art: the simplest types of movements and musical-choreographic games that are used in working with preschool children.

The general tasks of the course we see in the following:

1. To develop the musical-choreographic orientation of the future educator (positive attitude to the musical-choreographic activity of children, understanding of the role of musical and choreographic education in their development and upbringing).

2. To ensure that students acquire knowledge, skills and abilities on the theory and methodology of musical and choreographic education of children, as well as other components of professional musical-choreographic competence.

3. To promote creative musical-choreographic development of the future teachers and formation of their readiness for complex development of preschool children by means of musical and elements of choreographic arts.

4. To implement the educational resources of the course, that means formation of the culture of «communication» with musical and choreographic art, as well as influence on the spiritual, moral, aesthetic qualities of students.

As a result of studying the course students must know the theoretical, psychological and methodological foundations of musical and choreographic education and its importance for the development of a child; to possess methods and techniques of musical-choreographic upbringing of preschool children; to be able to plan and organize the necessary work in the group, in particular musical and motor activity of children with elements of choreography; to prepare and conduct music-choreographic events with preschool children of the general cultural, developmental and educational orientation.

**A. Lytovka**

## **STYLISTIC DIVERSITY OF MODERN CHOREOGRAPHY**

Today in Ukraine, most of the dance and ballet forms that evolved under the influence of certain artistic stylistics or trend, acquired independence, completeness. Among them are the neoclassical, postmodern ballet, postmodern dance, modern jazz dance, contemporary dance, buto, tap, hip-hop, etc., which differed significantly from classical ballet, folk dance and ballroom dancing. However, they were united by the fact that they developed during the twentieth century, and their representation accurately met all the requirements of the present. That is, there are reasons to consider them the varieties of modern choreography as one of the types of choreographic art in general.

Pastuk V. V. studied the emergence and development of modern forms in Western Ukraine, in particular the distribution of rhythmoplastic and modernist

forms, characterized by works of art schools among representatives of the newest forms in Galicia – D. Nizhankivskyi-Snihurovych, D. Kravtsiv-Yemets, E. Holubovska-Hohulivska and others. The following forms of modern dance are found: rhythmoplastics, expressionist dance as the manifestations of the latest forms of dance borrowed in Western Europe.

The latest genres of dance have become a kind of dance alternative to the traditional ballet. The technique of movements is clear, dynamic, built on the demonstration of the efforts of execution, the aesthetics of movements is real, sometimes domestic and brutal, the gesture accurately reproduces psychology, a true emotional state. Among such forms are jazz dance, tap dance, modern dance, impressionistic, rock-and-pop dance trends.

The term "Modern Dance" appeared in the United States to refer to stage choreography that rejects traditional ballet forms. Having entered the use, replaced other terms (free dance, duncanism, sandals dance, rhythmoplastic dance, expressive, expressionist, absolute, new artistic) that arose during the development of this direction. A common dance for the representatives of the dance, irrespective of the course in which they belonged and during which period they proclaimed their aesthetic programs, intended to create a new choreography, according to their opinion, the spiritual needs of man. Its main principles are: abandonment of the canons, the implementation of new themes and stories with original dance-plastic means. The interest in modern dance in Ukraine, and to a greater extent in contemporary dance, which represents more free style than canonized modernist techniques, began to emerge about 10 years ago.

Hip-hop dance combines various styles: street dance – hip-hop and its contemporary form of new style, electric boogie, break dance. Also hip-hop dance includes rock-and-pop dance forms: rock-and-roll, swing, twist, charleston. Tap dance combines modern dance techniques: Afro-American of B. Robbinson, S. Davis (junior), brothers Nichols, American-European techniques of F. Astera, R. Killer, J. Kelly, Irish Tetley technique, Russian technique of brothers Husakov, V. Kirsanov, O. Balansev, V. Podberiozkin, V. Shpudeiko.

Consequently, from the point of view of the psychological approach, modern dance is a text, which we understand as a collection of signs that have a spatial-temporal structure and carry information about the features of the character and the relationship of the individual.

## **THE ROLE OF FOLK-STAGE CHOREOGRAPHY FOR PRESERVATION OF DANCING HERITAGE**

The very issue of preserving and developing the intangible cultural heritage today is extremely important for the cultural development of the whole world community. Therefore, it is so important to focus all efforts on studying, recording and reproduction of samples of folk choreography inherent for each region. It's no secret that in many developed world countries today the folklore tradition has been completely or partially lost, turned into a model of a museum exhibit. This is due to some factors of social development – urbanization, scientific and technological progress, the negative effects of globalization. Each national culture in the prevailing conditions must find an adequate response to the challenge of the present in order not to be on the verge of human civilization. Therefore, it is extremely important that the folklore heritage of our country is embodied in folk-stage choreography and became the source of inspiration for choreographers in the production of the most modern dance works.

The development of folk-stage choreography in our time should be based primarily on the heredity of folk cultural tradition. Much attention should be paid to children's choreographic collectives - not only in terms of staging dances on a folklore basis, but also mainly on raising children's love and respect for the culture of their people, bringing them to the study of the cultural and folk riches of their region.

Folk dance art as a fundamental component of national culture depends on the general state of culture, it is sensitive to positive and negative impulses. So, in our opinion, one of the prerequisites for optimizing the development of Ukrainian folk-stage choreography is the restoration of the social significance and prestige of this eternal art, which involves a new stage in the struggle for the purity of folk-stage dance and the scientific authenticity of its history.

## **MUSICAL SUPPORT OF THE DANCE COMPOSITION**

Choreographic art is impossible today without a folk dance ensemble, songs and dance ensembles, folk choirs. This is a relatively young genre, which preserves dance treasures of the people and thanks to the creative activities of composers, choreographers and performers, creates new forms of dance based on folk patterns.

At the same time, as evidenced by the analysis of the actual problems of contemporary art studies, the study of evolutionary processes in the field of folk-choreographic art has not become part of the national art and cultural research space, and researchers of Ukrainian folk dance to a certain extent use the latest scientific facts and conceptual-methodological approaches.

When staging dances and dance numbers, there is always a question about the ratio of choreography and music. The unity of choreography and music, their correspondence, the expression of one in another is one of the generally recognized criteria of artistic dance art. At the same time, in practice this unity is achieved in difficult ways, and often we encounter its violation.

The content of the expression of musical accompaniment in a dance composition, in our opinion, lies primarily in accordance of the figurative nature of the dance to the figurative nature of music. Merry dance is put on merry music, sad – on sad music, and all this applies not only to the general character of the mood, the expression of elementary feelings, but also to complex images that can equally be inherent in music and dance. The expression of musical accompaniment in the dance is fully disclosed in accordance with the pace, meter, rhythm of the dance with the same rhythmical elements of music, that is, the coincidence of dance and music by the nature of their movement, drawing, plastic, and finally by the division of sections and phrases into the structure of the whole. Thus, the expression of music in the dance relates both to the content and to the form. In other words, the dance that expresses music corresponds to it both in its figurative nature and in its dynamic structure.

## FOLK DANCE AS A MEANS OF AESTHETIC EDUCATION OF THE YOUTH

The contemporary cultural-artistic paradigm focuses on the maximum achievement of the aesthetic effect, on realization of aesthetic influence. A popular role in this process is played by folk dances. Folk dance – folklore dance – which is used in its natural environment and is marked by certain – traditional for a particular locality – movements, rhythms, costumes, etc. Folklore dance is a spontaneous manifestation of feelings, mood, emotions. Folk dance reflects the nature of the ethnic group, its lifestyle, the style of being, as evidenced in the manner of performance. It is the basis for the development of other varieties of choreographic art. People's dances are classified into: 1) folk; 2) folk-stage; 3) characteristic. For the culture of each ethnic group are habitual national (folk) dances.

The choreographic branch combines both performing and pedagogical skills. A choreographer-specialist must possess a set of knowledge necessary for the implementation of both of these professional competencies.

The actual personality of the choreographer implies a whole complex of significant internal values: tolerance, tact, adequate response to the actions of others, etc.

Professional choreographer has the task to teach pupils manners, stylistic movements, which should accompany folk dances of a certain type.

Folk dance is an energy, a synthesis of feelings accompanied by movements performed at a given rhythm. It reflects the rhythm, "spirit" of the national character of the individual.

Folk dances are marked by a powerful emotional-expressive charge.

Performing and contemplation of folk dances (national and world peoples' dances) brings up a young person's sense of national identity, causes and exacerbates the feeling of national belonging, conversely, non-affiliation with a particular culture.

Folk dance improves and harmonizes physical abilities and spiritual intentions of the person, develops a sense of beauty, contributes to focusing on the creation of an artistic image. It forms an artistic image of the individual.

Consequently, the aesthetic weight of folk dances is their ability to be a powerful source of emotional-expressive influence on the person. Folk dances are a kind of symbolic code for a particular nation. Contemplation and performance of folk dances serves as a basis for knowledge of culture, customs, history, life, mentality of the people.

**THEORETICAL AND METHODOLOGICAL FOUNDATIONS FOR  
THE DEVELOPMENT OF CHOREOGRAPHIC-PEDAGOGICAL  
EDUCATION IN UKRAINE: SCIENTIFIC PROJECT**

Choreographic and pedagogical education appeared in the post-Soviet area at the end of the last century and is actively developing in five neighboring countries of Ukraine, Belarus, Moldova, the Russian Federation and the Republic of Kazakhstan.

The diversity of scientific thought regarding the phenomenon of choreographic and pedagogical education necessitates systematization, generalization and identification of the ways for further development of the industry. In the course of scientific discussions, the idea to implement a research project that was presented by the scientists from different regions of Ukraine was born. That is why we have developed a comprehensive research project that received a positive assessment and funding of the MES for 2015-17-s years.

Today the research project «Theoretical and methodological principles of the development of choreographic-pedagogical education in Ukraine» is carried out by the Chair of Artistic Pedagogics and Choreography of Sumy State Pedagogical University named after A. S. Makarenko together with the Chair of Choreography and Art Culture of Uman State Pedagogical University named after Pavlo Tychyna and the Chair of Musical Art and Choreography of the State Establishment «Southern Ukrainian National Pedagogical University named after K. D. Ushynsky». The research is aimed at studying the theoretical and methodological foundations for the development of choreographic-pedagogical education in Ukraine, formation of artistic and pedagogical mentality and creative potential of the future teachers of choreography.

The subject of the research is the study of the theoretical and methodological foundations of the development of choreographic and pedagogical education in Ukraine, the formation of artistic and pedagogical mentality and the creative potential of future teachers of choreography.

The purpose of the research work is to substantiate theoretical and methodological foundations, concepts and strategies of the development of choreographic and pedagogical education in Ukraine, taking into account domestic historical traditions of the functioning of the industry and foreign models of choreographic training of specialists. The development of a multicomponent open organizational and methodological system with a scientific and methodological complex that will provide the educational process

for the training of future teachers of choreography, capable of self-organization, creative self-development and extrapolation of national values into a socio-cultural dimension by means of choreographic art. The development of appropriate recommendations on the practical use of research results, which determine the competitiveness of domestic choreographic and pedagogical education in the world market for educational services, is proposed.

**Z. Omelianenko**

## **THE ROLE AND PLACE OF MUSICAL-DANCE ACTIVITY IN CHILDREN AND YOUTH**

The period of social transformations in which Ukraine today is naturally accompanied by changes in the main sectors of public life, primarily in extracurricular education institutions. Therefore, the problem of formation of a harmonious, spiritually developed personality through musical-dance activity, in the course of which the cultural, artistic and creative development of the child takes place, becomes actuality.

For the modern system of extracurricular education it is important to understand the theory and practice of introducing musical-choreographic activity into the system of education of the child's personality at all stages of its development, which will allow to develop the forms and methods of using artistic means in the modern educational system.

The rapid development of manufacturing processes greatly influenced contemporary works of art, and even quite positive. In particular, it concerns musical-dance activity. The appearance on the stage of video and photo effects, spectacular scenery, light show, gives a person experience to feel deeper, more emotional and appeal to the idea that embodies the choreographer in his staging. Now at the stage of ballet theatres acute problems of the modern world are revealed, authentic values and ideals are found out, dreams and desires are implemented. The art based on a musical organization, conditional-shaped generalization of movements, on the plastic intonation of the flow of emotions and feelings, entails a great pedagogical potential. Therefore, the topic of musical-dance activities of children is relevant, because through the knowledge of figurative symbols of movements, facial expressions, gestures, feelings, the child learns the features of nature, the originality of another person. Musical-choreographic activity promotes formation of spatial representations, development of musical and visual abilities, general physical development of children and youth.

**INFLUENCE OF THE CURRENT PROCESSES OF EDUCATION  
FORMATION ON THE CHOREOGRAPHIC ART THESAURUS  
FORMATION**

Formation of scientific knowledge in the choreographic art is the very idea of establishing in the Ukrainian art discourse of the dance science – choreology. This new scientific concept is a kind of qualitative breakthrough in the understanding of the boundaries that extend already familiar frames of reference.

With the adoption in Ukraine of the passport of the scientific specialty 17.00.08 "Choreographic Art" and, respectively, the classification in the list of specialties "Choreography" under a separate code 024 as a component of the field of knowledge 02 "Culture and Art" calls for the formation of basic provisions that will determine the direction, logic and conditions of conducting research in choreographic art.

The conceptual-categorical apparatus of research of choreographic art consists of separate key features, forms of thinking, expressing the true laws of the emergence, development and interaction of diverse phenomena.

In the passport of the specialty "Choreographic Art" the main directions of research are allocated, namely: integrity of choreographic art and its place in world art culture and modern scientific discourse; formation of methodological principles of choreology (including ethnochoreology) as a theory of dance, development of its conceptual-categorical apparatus and a specific professional terminology system; updating the source study base of choreographic art research (folk, modern, ballroom and other kinds of dance); selection of actual aspects and issues of the history of Ukrainian and world choreographic art; continued work on the classification of types and genres of choreographic art in the course of evolutionary processes and stylistic modifications from classics to postmodern; awareness of the semiotics of the dance language and the principles of building spatial-plastic forms of choreographic compositions; formation of innovative methods in the training of pedagogical staff of choreographic education of Ukraine, the problem of integrity of dance schools and formation of repertoire in choreographic teams.

In accordance with the above mentioned it is necessary to form correct understanding of the basic key concepts of choreographic art as a separate branch of art science, namely: to carry out a scientific analysis of choreographic works, in

other words, logical – to apply tools, methods of research of choreographic works – the essence of which is the ability to divide into composite features, each of which is then investigated separately as part of the whole.

An example can be considered formation of a direction in the study of folk dance – ethno-choreology as a science that explores the genesis of dance and its nature; formation of Ukrainian dance in the social environment; collecting folk, musical-dance, ritual traditions and forms of dance; description of it in the context of rituality, mutual influence of traditional ethnic dance cultures. Here, respectively, the study of the cultural-historical specificity of the emergence of genres and forms of dance, the ethnocultural population, morphology, its forms and structures, the problems of classification and systematization of forms of folk choreography, research of the semantics of dance, its functions and content.

The latest trends in the study of choreographic art, the study of the dance movement itself – the kinesiology of scientific and practical discipline, which studies the work of the muscles of the dancer in all its manifestations. And this is a very important component of the development of choreographic education of the relevant innovative methods in the training of personnel.

Therefore, it is worth highlighting the main directions in the study of choreographic art as a branch of science that studies it in the complex of species, genre and stylistic manifestations, patterns of artistic creativity, its affinity with other types and genres, as well as humanities: culture, philosophy, psychology, anthropology and in the interaction of interdisciplinary aspects in choreography.

**T. Povalii**

## **THE ACTUALITY OF FORMATION FUTURE CHOREOGRAPHERS' COMPETENCE IN PROFESSIONALLY ORIENTED ENGLISH MONOLOGUE SPEECH**

The strategic aim of contemporary educational policy of Ukraine is its expanding in the market of international service sector and enhancing the collaboration in educational sphere. There is an overall tendency of nowadays, according to which the professionals acquire the necessary knowledge, develop certain skills considering the requirements of international partnership not only in the field of science and education, economics and technology, but also in the sphere of art, choreography in particular.

The first thing that should be mentioned is that future professionals are to speak a foreign language and it's better if not even one language. It is the prerequisite of creating a successful carrier in their sphere of competence. We consider the most common communicative situations the foreign professional communication of future choreographers should be observed within. The following spheres are among them: 1) exchanging of work experience with foreign colleagues (taking part in different international competitions and festivals, carrying out master classes and workshops to show and teach others the basics of Ukrainian folk dance and other types of dances); 2) working under the contract in the countries of the European Union (taking part in castings, performances and tours); 3) establishing collaboration in the professional sphere (students', choreographers' and dance groups' exchanges, all of them working in different styles and areas); 4) popularizing the art of choreography among people (organizing, conducting of scientific conferences, projects and taking part in them).

So in contemporary conditions it becomes absolutely relevant to apply the professional approach to forming future choreographers' competence in professionally oriented English monologue speech, which necessitates their acquiring certain skills in speaking in professional, business, scientific spheres and also in the situations connected with applying professional mentality. Forming this competence, students broaden their knowledge, develop professional skills and get acquainted with other world cultures. All the aspects mentioned enhance the efficiency of future work and help future choreographers to establish and maintain good business relationships.

**L. Pryhoda**

### **FUTURE CHOREOGRAPHY TEACHER'S TRAINING FOR WORK WITH CHILDREN OF JUNIOR SCHOOL AGE**

The current level of development of choreographic education in Ukraine requires highly skilled teachers of choreography, true masters of their work. The job of a teacher-choreographer in a secondary school today is undergoing change. The active development of information technology promotes physical passivity of the child, that is why the choreographic education becomes relevant in the modern comprehensive school. The main purpose of the activity of the choreography teacher in primary school is to provide means for choreographic art of creative-emotional and physical development of the personality, the ability to solo and collective choreographic creative activity. In the process of learning,

students-choreographers receive knowledge and skills of psychological-pedagogical, fundamental and vocational-oriented disciplines to the extent necessary to ensure a high-quality educational process and education of the student's personality. The future teacher of choreography, due to professional comprehensive training, is able to conduct organizational-educational work in education institutions, to form a choreographic culture of schoolchildren as part of their spiritual culture.

Teaching choreography in elementary school has its own peculiarities. At the first stage, the process of training is more appropriately called "choreographic education", and when a steady interest is formed, one can go on to choreography. In order to ensure a qualitative process of choreographic training, the future teacher of choreography must master the whole set of theoretical, methodological and practical knowledge on subjects of the choreographic cycle.

They include the theory and methodology of teaching classical, folk-stage, ballroom, historical, everyday, modern dance, art of the choreographer, choreographic ensemble, party training, rhythmic and others. Classical dance materials for primary school children need to be given in a smaller volume than for students of specialized artistic institutions. The lesson of folk-stage dance develops muscles, joints and ligaments, which were not fully developed by classical dance exercises. For the development of children's rhythmicity, musicality in choreography classes, musical exercises and games are introduced.

Consequently, regular choreography classes in primary school are aimed at strengthening physical health of the child, forming moral and volitional qualities of character, self-discipline and aesthetic development of the younger generation.

**Zhou Qian**

## **INTERCULTURAL EDUCATION OF STUDENTS- CHOREOGRAPHERS BY MEANS OF CHINESE DANCE**

One of the central trends in the development of artistic education in the XXI-st century is its acquisition of an intercultural dimension. The choreographic training of future specialists in pedagogical universities is no exception. The importance of intercultural competence of the students is conditioned by the need to educate modern youth in a spirit of respect for other cultures, and the formation of readiness for intercultural dialogue.

Today Ukraine has established close scientific ties with China. Graduates and graduate students are actively exploring the problems of art education by comparing the relevant Ukrainian and Chinese experiences. At a time when considerable progress has been made in the field of musical art and education, the issues of choreographic education are just beginning to be actualized. In particular, the intercultural education of students-choreographers has not been investigated practically. In our opinion, the cooperation of Ukrainian and Chinese academic youth in the choreographic class becomes the most important condition for their intercultural education.

During our experiment we have studied Chinese dance with Ukrainian students. We emphasize that the movements of classical Chinese dance possess the richness of the possibilities for expressing the diversity of feelings, whether it is happiness, grief, joy, anger, sadness, delight. The students have achieved significant success after realizing that in the classical Chinese dance the thought is transformed into motion and full expression can only be achieved when the body manages the inner feeling. It should be noted that the Chinese students have taken part in the dance production as soloists, and the compositional principles took into account both Chinese and Ukrainian dance traditions.

**Liu Qianqian**

## **THE STAGES OF CHOREOGRAPHIC EDUCATION IN CHINA**

Choreography in China is a popular art form. This is due to the long tradition of the Chinese people to include dances in all spheres of life: from holidays to work, from rituals to opera, from martial arts to health development. Choreography solves the problems of national education, unites various Chinese people and ethnic groups with common images and traditions, expressed in dance.

In many ways the training of choreography of schoolchildren coincides with the training of choreography in Ukraine. Studying at the University of Ukraine, we have compared the system of teaching choreography in China. First of all folk and stage dances of Chinese people are studied primarily in China. Many European dances, especially historical and everyday dances, are not included in the study programs. There is a gradual system of choreographic education.

Primary school sets the following tasks: to teach children to dance properly, to move beautifully; to ensure the mastery of the most important and basic choreographic movements; to develop the necessary physiological inclinations to the level of abilities; to provide physical preparation of children

for choreographic loads (to develop flexibility, strength, stability of movements of legs, hips). The musical accompaniment is used mainly in the middle tempo so that the students learn to listen to music and perform movements to music.

The second stage of choreographic education is focused on the content of secondary education. In choreography at this stage the choice of the basic kind of dances is made. It can be either classical or folk dance. All the skills of choreographic techniques are improving; new sophisticated techniques are being mastered. The specific at this stage is the attention to flexible and soft plastic movements, which are able to convey more complex in the visual aspect of the images. It is important to perform exercises at a faster pace, as well as the ability to listen to more complex music and perform dance movements under it. The third stage of training is the stage of professional training in the chosen kind of choreography.

**O. Rebrova**

## **THE EXPERIMENTAL RESEARCH OF INTERCULTURAL COMPETENCE OF STUDENTS-CHOREOGRAPHERS**

Intercultural competence is a professional integrated quality that characterizes the orientation of the personality of a future specialist in comprehending the sociocultural aspects of choreographic art in their dialogical manifestations for the expansion of knowledge, gaining experience and skills of their introduction into performing, staging and pedagogical processes. This quality is based on cognitive-identification, intercultural-motivational and artistic-communicative components of choreographic creativity.

The project explores and justifies the characteristics of the learning environment of choreographers as the dominant factor in the formation of intercultural competence of the students.

Attention is drawn to the polygamous and pedagogical orientation of the choreographic training in the pedagogical universities, which represents some polyprofessionality (the professional study of artistic culture).

The criteria for assessing intercultural competence are: cultural-cognitive, value-motivational and creative-dialogical. The method of pedagogical observations, questionnaires, music and video questionnaires, independent judges' evaluation has revealed the following distribution by levels: high – 5%; average – 30%, low – 65%.

The methodological foundations and recommendations have highlighted the essence of such approaches as: regional, multicultural, comparative. The main principles are justified: orientation to the potential of a multicultural environment; dialogue of cultures in a globalized and personal aspect, the principle of integrating knowledge in the field of art and stimulating their independent use in intercultural dialogues of the staged work.

As pedagogical conditions, it is recommended: the purposeful use of a poly-artistic learning environment; the account of pedagogical potential of folklore; creation of methodological and organizational forms of work with small groups performing different artistic and communicative functions in the project mode. These conditions in the experimental mode have included the technologies of communication trainings, projective technologies, work in small quasinational groups, game methods.

**Ya. Reva**

## **SIGNIFICANCE OF CLASSICAL DANCE SCHOOL IN CHOREOGRAPHIC EDUCATION**

Classical dance is recognized as one of the main expressive means of any kind of choreographic art and represents a well-defined system of movements in which there is nothing accidental or superfluous. This system of movements is intended to make the body disciplined, mobile, turning it into a sensitive instrument that is capable of obeying the will of the choreographer and the performer himself.

The art of classical dance originates from folk dance creativity. The inexhaustible source of folk choreography has made it possible to find and create all the richness and variety of expressive means used by the entire dance world. The classical dance school has an extremely sophisticated and well-developed system of stage movements, and the range of its performing techniques is unlimited.

The way of development and formation of classical dance is quite difficult and complicated when modernists and other choreographers argued that the language of classical dance is so outdated that it is no longer able to express a new style of life, to create an image of the present, and therefore the classical dance, together with its academic school, should be immediately and forever "put into the archive". But despite this, the classical dance school has passed the exam of the time and now continues to develop successfully, reflecting the new content of modern life.

The subject "classical dance" is considered the main thing in the process of training specialists-choreographers of any profile. Classical dance and its School is a universal system of upbringing of the human body that has been in existence for more than four hundred years. Exercise, based on classical dance, has long proved the right to take first place in the development of dance art.

Education and training of the future dancer is largely determined by the school – its traditions, direction and mastery of the teacher. The oldest professional dance schools – French, Russian and Italian – have their deep national performance traditions, but the choreographic basis of all three schools is unique and is aimed at developing a harmonious artist.

Thus, we'd like to emphasize the great importance of the classical dance school, because it determines the performing culture of the dancer, lays aesthetic foundations, beauty and individuality of performance.

**L. Salo**

## **INSTITUTIONAL SUPPORT OF CHOREOGRAPHY TEACHERS' TRAINING IN THE USA**

The prior task of higher educational establishments on the stage of Ukraine's integration to the European educational sphere is training of the teacher of a new generation, which is impossible without studying other countries' experience in this sphere.

The USA is the country which meets the world standards in choreography teachers' training as choreographic schools in this country are recognized worldwide. Unfortunately, no investigations of home scholars have focused on the specific features of organization of choreography teachers' training in the USA.

Thus we aim to analyze such aspect of choreography teachers' training in the USA as its institutional support.

By the term "institutional support of professional teachers' training" we mean the totality of educational establishments legitimate in providing professional pedagogical training of a person to the realization of his qualification. The qualification is the level of specific knowledge and practical skills allowing the worker to perform the work of the defined level of sophistication.

The qualification of choreography teacher in the USA may be gained by receiving higher pedagogical education which enables to teach choreography in public elementary or secondary school. For those who are planning to teach in

private dance studios, the basic demand is earning the bachelor's degree as "Dance Teacher". This educational level is basic for pursuing post-graduate studies in teaching dance.

Choreographic education in the USA is offered by schools, colleges and universities. Totally in the United States there are 359 schools offering dance programs, namely 1 conservatory (Boston conservatory), 5 dance schools in New York, 143 colleges and 210 universities.

An important step for those who aims to start working as choreography teacher is certification completion. Today 38 states of the USA are offering licenses and certification in dance.

Certification programs are available through a number of private dance membership organizations, as well as a number of public and private colleges and universities. Many dance membership organizations provide both introductory and advanced teacher training workshops that cover nuts-and-bolts information as well as the latest in science, technology, pedagogy, and artistry.

Among the certification bodies are The National Dance Council of America, Dance Educators of America, Dance Masters of America, National Dance Education Organization, Royal Academy of Dance, Cecchetti USA.

The criterion of choreography education correspondence is higher educational establishment's accreditation. Accreditation is the form of independent professional certification of schools and programs in certain sphere. Accreditation of dance schools and programs means that the school meets high quality standards. Studying at accredited educational establishment means being more competitive on a job market.

Accreditation in the USA takes place on different levels: regional and institutional, and specialized accreditation. The organization responsible for the accreditation of dance schools and programs is the National Association of Schools of Dance. It is an organization of schools, conservatories, colleges, and universities with approximately 82 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for dance and dance-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other dance-related endeavors.

While accrediting the organization takes into consideration two main aspects: education quality and honesty of educational establishments.

## **FOLK-DANCE TRADITIONS OF THE POLISSYA REGION**

Ukrainian choreographic art has absorbed the characteristic features of everyday life and the general culture of the people, namely: traditions, ceremonies, song and musical material, clothes and artistic means of expression. The culture of a separate region is an integral part of all-Ukrainian art, a ground on which the diversity of Ukrainian culture in general is growing and shaped. Each local region has a specific choreographic vocabulary, a special character and manner of execution of movements, the region's costume and musical folklore.

Polissya region has its own characteristics that give reason to highlight it in a separate ethnographic zone; its interesting features as in the general culture and dance in particular. Polissya has many dances that require further study and recording, as well as preservation of the stage form of existing productions. As the formation of the vocabulary of the Polissya region influenced both the geographical location and the cultural and historical ties with the neighboring countries – Russia, Belarus, Poland, the Czech Republic, Slovakia, Bulgaria, Hungary, Moldova, which caused the mutual influence of cultures in the formation of the vocabulary of the Ukrainian folk dance in general and on the territory of Polissya region, in particular.

The most significant contribution to the development of the choreographic art of the Polissya region of the second half of the XX-th century has been done by O. Kapustin, F. Zemelskaya, L. Zadorskaya, E. Shichman, I. Bogdanovsky, V. Maruschak, V. Godovsky, M. Polytickin, A. Krinkochuk, O. Kozachuk, R. Malinovsky, V. Smirnov, V. Mavchur. The outstanding choreographers have created and recorded many dances inherent in the Polissya region. An unforgettable heritage in the choreographic culture were the following: «Girl Ulyana», «Vertivka» by F. Zemelskaya, «Shalantukh» by O. Kapustina and L. Zadorskaya, «Poliskie Prutupi», «Oy-ra» by A. Krinkchuk, «Strap», «Khustinka», «Pogorinskaya polka» by V. Maruschak, «Polisskie vyhilyasi» by V. Godovsky, «Volyn polka» by S. Shikhman.

The study of the lexical features of the Polissya region, the creation and recording of the author's finds by the producers enriches the repertoire of folk ensembles, promotes the development of choreographic art both in the Polissya region and Ukraine as a whole.

## **PECULIARITIES OF OBTAINING QUALIFICATION "DANCE TEACHER IN PRIMARY SCHOOL" IN GREAT BRITAIN**

The importance of dance teaching in elementary grades is recognized in many countries by both aesthetics professionals, who are aware of the impact of beauty in all its manifestations on child's development, and teachers-practitioners. The studies conducted recently by experts from professional organizations in the field of art, such as Arts Education Partnership, National Assembly of State Arts Agencies, Americans for the Arts, prove that the child's education is not complete if it does not include art, in particular dance. Dance education allows children to develop kinesthetically – to learn through touch or sensation, to feel one's body. Students appear in such an educational environment in which they can succeed, and dance education allows making achievements even those who are considered incapable of studying in other classes. However, for many countries the greatest problem in this context is availability of qualified dance teachers.

Our research, devoted to studying the experience of solving the problem in Great Britain, has revealed some peculiarities of obtaining the qualification of "Dance teacher in primary school" in this country. In most schools, in order to work as a dance teacher, you need to have the appropriate qualifications and an officially recognized diploma on higher education.

Qualifications can be obtained through the initial teacher training programs which in general are similar in England, Northern Ireland, Scotland, and Wales, and provide a combination of academic teaching and dance teaching methods with direct work at school. Currently, there are two main ways of preparing teachers for obtaining Qualified Teacher Status: getting qualification directly at the school with experienced teachers in the system of "School Direct courses" (usually continue throughout the year and give the listener a QTS) or through the system of traditional postgraduate education at universities with obtaining Post Graduate Certificate Education or obtaining Master's-level credits.

It should be noted that in recent years the United Kingdom Government has preferred not a traditional model of teacher training conducted by a university or a college of education, but a practice-oriented model that is mostly implemented on a school-based basis (School-centred initial teacher training – SCITT). Within this model, training sessions are conducted by experienced teachers-practitioners. Training takes place on the basis of the school where the teacher-mentor works or another education institution that is part of the network of schools of the corresponding type.

The strategy of a practice-oriented (school-based) model of professional training of the British government is based on the conviction that in the modern school under the supervision of experienced teachers a future teacher will receive better training, compared with the university, where teach experts, separated from the daily training activities. But researchers point out that the motives for choosing one or another model of learning are more complex and controversial. Certainly, SCITT training has some advantages over PGCE, however, there are additional issues, especially regarding availability, application procedures, etc. In particular, introduction of the SCITT program implies that the entrant has a three year experience of paid work at school in any position. The obvious benefit is that people attending the SCITT program simultaneously work as unskilled teachers and can receive salaries, depending on their experience, while PGCE students are forced to take additional student loans to pay for their tuition.

Disciplines of practical orientation occupy a leading place in the program SCITT. So, the curriculum includes, for example, the following common for all dance genres modules:

*Planning and dance training assessment techniques* – module, aimed at forming organizational skills: lessons planning, use of plans in the educational process; evaluation of the results of the educational process. *Practice of dance teaching* – a discipline that involves mastering by students of the dance teaching technique.

*Lifespan Development and Learning in Dance* – a module within which special features of physical and mental abilities of the child at different stages of his/her life are studied. The future teacher should take them into account in the educational process.

SCITT program also includes special modules related to specific dance genres, in particular:

*Dance practice and relationships between music and movement in the genre of selected dance* – the module is taught for every dance genre that helps students to get a job in the future, since employers often want to attract teachers who can teach many dance genres;

*Contextual study of dance* – the module provides a wider understanding of a specific dance genre, it explores what has influenced the ethical development of the genre. It can be a specific personality, a special style or historical influence on the development of the genre.

Typically, teacher training programs are designed in such a way that further practical experience and methodological benefits can be used as a basis for dance teaching at school.

## **THE INFLUENCE OF DIFFERENT STYLES OF CHOREOGRAPHY ON THE HEALTH AND DEVELOPMENT OF THE CHILD**

A set of different styles belongs to modern choreography; we will consider the most popular: free dance, contemp, modern. One of the ideological sources of «free dance» was the movement for physical improvement, the emancipation of the body. The basis for the emergence of this style was the work of Francois Delsarte, Emil Jacques-Dalcroze, Rudolf Steiner. One of the founders of free dance in our country, S.D. Rudneva has seen its value for the formation of the human personality.

Contemp is a modern, constantly evolving style in which the search for expressive forms continues. This is a tool for the development of the body and the formation of individual choreographic vocabulary. The dance of modern is a rejection of canons, the embodiment of new themes and stories by original dance-plastic means.

All these styles have a positive effect on human health. For example, the principle of dancing barefoot: walking without shoes is highly recommended by the doctors, because this is an excellent option for hardening for adults and children. Stimulation of biologically active points by exposure to cold can improve the tone of all tissues; strengthen the body's resistance to viral diseases. As emotional and psychological health develops, children think more about their feelings, but also about the feelings of others.

The influence of different styles on the social and mental health and development of each child passes individually, but when engaged in modern dances the child becomes freer in his movements and behavior in everyday life.

S. Shyp

## **SOME SPATIAL-TIME FEATURES OF MUSICAL-CHOREOGRAPHIC SYNTHESIS**

Choreography is a kind of artistic creation, which traditional aesthetics refers to the category of dynamic arts. This means that the composition of the dance can not be created, reproduced and perceived instantaneously in its entirety.

It takes some time for the representation and holistic perception of the choreographic form. It does not mean that the form of dance exists only in time. It also exists in space. However, its artistic specificity consists in the fact that it is a process and involves formation, development. The procedural properties of the

choreographic form relate it to the musical form. This means that a number of positions in the theory of the musical chronotope can be correctly extrapolated into the area of theoretical concepts about the space-time art of dance. Such extrapolation allows us to reveal the general and special properties of the spatio-temporal organization of all components of the synthetic musical-choreographic form.

For example, choreographic art is characterized by a special relation to the quality of the continuity of form. In music, the lack of movement (audible sound) usually manifests itself as a brief episode, sporadically or periodically arising in the context of a continuous sound stream. Any lack of sound in the context of the musical form is strictly commensurate with the elements of the movement and is subordinated to the grammatical principle of metrorhythm. It is also subordinated to the logic of the syntactic formation of the musical-speech form. The classical system of clock-mensurale regulation of musical rhythm suggests that each break in sound (pause) is equivalent to the sound of a certain duration.

The choreographic form, unfolding like music in a one-dimensional physical time continuum, is much freer than music using the psychological effect of stopping the movement. The alternation of morphologically typed movements (gestures) and immobility (postures of dancers) with the systematic application of this dance-speech norm can create a kind of stroboscopic effect. If the postures (stops) of movement acquire a self-sufficient role in the chronotectonics of the dance, the choreographic form comes closer to visual art, primarily to the art of sculpture, by the properties of spatial-temporal organization and image-expressive effect, with.

The features of the choreographic space-time are best revealed directly in the conditions of synthesis of music and dance. A dance movement that has its own rhythm and metric order can stop and "freeze" against a background of non-stop or interrupted musical movements. In the choreographic works of modern styles, cases of the inverse correlation of the chronotopic structures of dance and musical forms are not uncommon, when the process of unfolding the dance composition in time is carried out "against the background of soundlessness" (this consciously admitted oxymoron conveys the expressive meaning of the interaction of the dance and musical chronotopes in a synthetic form).

The spatial-temporal properties of the choreographic form only at first glance seem to be less complex and more free from the metrical principles of the grammar of the dance language. In fact, the chronotope of dance (as well as the chronotope of music) is represented by the physical, perceptual and conceptual levels of the space-time being of the form. Theoretical study of the chronotope of the choreographic form opens the possibility of discovering, explaining and practically mastering the enormous artistic and imaginative potential of the synthesis of the languages of music and dance.

## **DANCING VOCABULARY OF THE TRANSCAUCASIA**

Transcaucasia is the majestic countries of Georgia, Armenia and Azerbaijan, which combine the spiritual and cultural heritage of the people, which is covered with dance, music and various arts. The dances of Transcaucasia practically do not change over time, because the youth of this country clearly follow the traditions, principles and rules of life of their state. That is why the study of the dance language of Transcaucasia needs further substantiation and improvement. Modern dance groups in their performances reveal the essence of Transcaucasia traditions, family relationships, everyday life and social problems of the countries. Among professional ensembles the well-known are: Kutaisi – the state ensemble of songs and dance of Georgia, the ensemble of dance of Georgia – Sukhishvili, a folk ensemble of songs and dance «Azerbaijan», the state dance ensemble of Armenia – «Berd».

Sometimes it is said that the Caucasian boys learn to dance first, and then to go. Therefore, the differentiation of dance language should be based on a gender approach. According to Transcaucasian traditions and ceremonies, a man is a head in a family that embodies faithfulness, devotion and sharpness in nature, while a woman is a guardian of the family hearth; it is like a gentle swan with a charming look. All this is clearly traced in the dance language. Men in their hands are sharp, swift, with a sharp look. Most of the dance is the technique of the feet, which is studied for years. The wide steps, the height of the jump, possible shouts during the performance are traced in a man's movements. Female movements are not distinguished by their scale. The development of dance is primarily due to the costumes. The smoothness of the step is determined by the long skirt of the dancer, and all her attention is focused on the advanced technique of the hands and the upper part of the body, that is, on the shoulders, head, special attention to facial and eye facial expressions.

Consequently, the Transcaucasian dances by their nature are unique; they are endowed with incredible energy and should occupy an important place in the training of a specialist-choreographer.

## **THE ESSENCE OF ARTISTIC-HERMENEUTIC COMPETENCE OF UNDERGRADUATES-CHOREOGRAPHERS**

The training of a competent specialist capable of a qualified solution of professional tasks is conditioned by a modern competency paradigm. Given the specifics of professional activity, the leading integral characteristic of the professional training of undergraduates-choreographers is the artistic-hermeneutic competence, as it provides future teachers of choreography with a methodical arsenal of means for the interpretation of choreographic images.

The artistic and hermeneutic competence of the teacher is determined by the formation of artistic-hermeneutic skills that enable deep perceptions of artistic text on the intellectual, emotional, aesthetic and spiritual levels, the ability to adequately understand the contextual meanings of various types of art, the willingness to express personal thoughts and feelings, embodied in own version of verbal interpretation of universal values, norms and ideals. The basis of these positions consists of hermeneutic traditions and ideas that derive from the basic provisions of hermeneutics as a doctrine of interpretation.

Hermeneutic activity as a process of formation of artistic-hermeneutic skills in the context of competence paradigm is oriented towards the formation of such abilities as: decoding of linguistic signs and meaningful symbols of artistic text of any kind of art, including choreographic; complex processing of contextual, logical-emotional, artistic and expressive means of artistic work; provision of cross-cultural discourse (intellectual and emotional, direct and indirect, explicit and hidden); expressing their own feelings and attitudes towards the artistic image, taking into account the empathic and reflective intentions of the contextual meanings of the product being studied; extrapolation of acquired abilities in choreographic activity (performing, compositional, pedagogical).

## **THE INFLUENCE OF BALLROOM CHOREOGRAPHY CLASSES ON THE AESTHETIC DEVELOPMENT OF JUNIOR SCHOOLCHILDREN**

At the present stage of the development of a national school, in the context of strengthening and improving Ukrainian statehood, the problem of forming the aesthetic consciousness of the younger generation becomes of particular importance.

The solution of these issues is possible in the context of involving children in the arts, in particular choreographic, which has great potential for influencing the personality: in the process of choreographic activity, formation of the child's aesthetic culture, development of his emotional-sensory sphere, psychophysical freedom and creative activity take place.

An analysis of the author's own practical experience and observation at choreography classes at secondary schools found out that, among the variety of dance classes, primary school pupils are mostly interested in modern dance styles, including modern ballroom dance.

The result of going in for ballroom dance is a high level of personality development. The content of aesthetic education is realized in the following areas: civil, moral-ethical, mental, artistic-aesthetic, labor, physical, legal, ecological, economic, gender.

The effectiveness of educational work by means of ballroom dance classes depends on the use of the system of special methods: methods of formation of the person's consciousness, methods of forming social behavior, methods of stimulating activity and behavior. Relevant in modern conditions is the use of non-traditional methods of education: information-organizational, motivational-stimulating, cognitive-search and regulatory-correctional.

An important condition for the aesthetic education of junior pupils is the use of active methods in the process of choreography classes. Modern choreographic art has great opportunities for using different methods of influencing the student's personality: exercises, games (musical-plastic, simulation and role-playing), method of creative improvisation, creation of dance combinations and sketches.

These methods are used in order to depart from the sport aspect and pay more attention of the children on the aesthetic side of the ballroom choreography.

Summing up, it can be argued that ballroom dance influences the intellectual, cognitive, and moral sphere of the individual, which is the basis for the formation of its abilities, needs and is an important means of educating a value relation to themselves and the outside world.

## **NORMATIVE AND LEGAL ASPECTS HIGHER CHOREOGRAPHIC EDUCATION IN GERMANY**

With creation of an international educational space, German higher education institutions, including choreographic, are required to adhere to the general legal standards reflected in the documents of the European Parliament, the European Commission, the Council of Europe, the Bologna Process, etc. A detailed analysis of professional literature and regulations testifies that the legal framework for higher choreographic education in Germany is regulated by the Basic Law of the Federal Republic of Germany, the Framework Law on Higher Education and the German Dance Plan, which we consider expedient to consider in detail.

Thus, the analysis of the German Dance Plan (2005–2010) shows that in 2005 the German Federal Foundation for Culture decided to invest EUR 12.5 million in the dance industry in order to improve the framework conditions for dance and choreography education in Germany. The German dance plan consisted of two main projects, including: Dance Plan on the Site, which included the improvement of dance art in various German cities and the Dance Plan for Educational Projects, which was characterized by development of the model for improvement and updating of educational programs in the field of dance, choreography and pedagogy.

The document stimulated the strengthening of international cooperation in theater and scientific circles. The introduction of the Dance Plan contributed to the opening of new universities for training specialists-choreographers and individual structural units at previously created education institutions, as well as development of bachelor's and master's programs in the latest specialties that correspond to the modern labor market. In addition, the German Dance Plan has become an example of the world-famous model of the project. A number of countries, including Switzerland, Spain and Australia, have introduced their own national dance plans on the example of Germany.

### MATERIAL ASPECTS OF DANCE EMERGENCE

The main role in the agricultural religion was played by customs and holidays, which are associated with various periods of agricultural production. By their nature, these customs and ritual dances, which they answered, were magical in nature and constituted a holistic calendar cycle.

The cycle of these customs and holidays began in the winter, when the days became longer and the sun turns for the summer. According to the beliefs of agricultural religions, this was the moment of the birth of the god of the sun. Many customs and holidays were associated with this period, in particular Masliana. Also the future harvest was symbolized by exhibition of in the first, "red", sheaf.

Many other traditions were associated with meeting spring and seeing off winter. People believed that a lot of different evil spirits gathered in the dark, cold winter, which should be disposed of and expelled from the house and from the fields. For this purpose, people had nice huts and were washing themselves. They picked up a scumbag in the courtyard and burned it on the fire. Fire was arranged as smoky as possible.

Coming of spring is marked by the revival of nature, flying birds. People had the opportunity to go out to fresh air, soak up the warm rays of the sun. A man was experiencing joy. Not always the spring was a holiday period. One of such holy spring days was the holiday "red hill", which was called "red" spring, from "red", that is, beautiful slides, hills, which were first covered with grass under the rays of spring sunshine. On these slides took place celebration: people played folk games, sang songs, danced – a series of "red" dances, danced round dances. "Red hill" is also the time of marriage.

The holidays, which arose in ancient times, were initially not related to religious beliefs. In the process of further development, these folk household holidays were filled with magical, religious content.

## **SPIRITUAL ORIGINS OF DANCE**

The history of mankind shows us that before the man did not know the art of painting, cult architecture, the art of dance was natural and laid in man by nature. Surprisingly, he looked at the fiery ball rolling over his head, and quickly showed the power of sunshine in a cheerful dance; standing near a bumpy stream, the water in which the noise fell from the mountain to the valley - there are dances in which the main figure is the "stream", which symbolizes running water; felt a surprise in the wind - there is a dance form – round dance. They transmitted the poetic vision of the beauty of their native land with their dances, calling in the imagination a sunny image of the flowering of nature, the colors of autumn, the beauty of the green onion.

Dance of that time was characterized by compulsory semantic content. Each dance figure had its meaning, which was symbolized by a separate action, an event. The general drawing of the dance people took from nature, in the "golden" pattern of the dance "shine" silhouettes of leaves, flowers, birds, animals.

Scientific knowledge of life and culture of tribes and peoples inhabiting ancient lands is very small. The main sources of their existence were the collection of gifts of nature, hunting, boarding (gathering honey of wild bees) and as an additional source of existence – a primitive, cultivating agriculture. Getting food was in those days the main content of all life of mankind. When the wild fruit has grown, after a successful fishing or hunting, the relatives celebrated these joyful events by gathering together, eating food they had brought with them, arranging dancing around the fire, exchanging gifts, and so on.

With the development of religious ideas from ancient ancestors, festive customs began to acquire a magical meaning. By exercising, for example, a hunting dance, people followed the hunt for animals or birds, showing their movements.

**STYLIZATION OF THE UKRAINIAN THEME AS A MEANS OF  
FORMING THE VALUE ORIENTATIONS OF YOUTH**

Today Ukrainian folk dance is experiencing difficult times due to the loss of great choreographers. In turn, young people are more interested in modern choreography, focusing on western trends and colorful styles. The manifestation of the national Ukrainian color is not a motivation for the creative development and uplifting of the people's ethnicity, but reduces itself to identifying oneself among other nationalities.

It should be assumed that the stylization of the Ukrainian theme is a successful decision that may be interesting for the spectator by a national ethnos; it may develop creative folk heritage at the expense of discoveries of modern dance, its links with technical progress; it can enrich the modern dance with colorful images and themes of folk dance, which are relevant in the present. The term "stylization" is defined, in particular, as giving to works of art the characteristic features of a separate style, features of the non-cultural creative manner. This definition is quite broad; it can also cause confusion with such a short term as modification. Let's make clear that the Ukrainian people's movements have already undergone the stage of modification, that is, the complication of the technique of the implementation of the movement itself, and the identification of the possibilities for its development, without synthesis with other choreographic styles. An example of successful styling can be considered the choreographic works of P. Virskyi, because the choreographer, with the help of canons and individual elements of classical dance, enriched the Ukrainian dance, making it more expressive and scenic. This synthesis was called Ukrainian folk academic dance, which is now considered to be an example all over the world. Today, many choreographers turn to the Ukrainian folk dance styling, not only creating author's productions, but also transforming already existing numbers into a modern way. Unfortunately, most of these interpretations are worse than the originals due to the loss of the primary source of choreography, musical accompaniment and other related arts used during the creation of the concert number. An example of such problems is the creation of choreographic numbers for pop artists, in which through neglecting of national traditions, images, and regional peculiarities, numbers are created to surprise the spectator contingent. This leads to false

representation of the Ukrainian ethnic group and is an example of unprofessional creation of numbers in amateur groups. This process is caused by the lack of qualified choreographers and the lack of sufficient scientific material.

**H. Vasianovych**

## **CULTUROLOGICAL CONTEXT OF PROFESSIONAL TRAINING OF THE TEACHER-CHOREOGRAPHER**

The current state of development of professional choreographic education, dynamic changes in all its directions predetermine the growth of requirements for pedagogical professionalism and personal qualities of the teacher-choreographer, necessary for independent creative implementation. After all, solving of complex professional-significant problems can be carried out only by a specialist with developed creative and research abilities, high level of spiritual and moral potential, erudition, and abilities to continuous education.

In modern conditions the teacher-choreographer must meet a number of objective professional requirements: to have a strategy of producing innovative ideas about self-realization in his own work; to be able to design alternative variants of structural elements of professional activity; to master the best experience, using it in practice; to adequately assess individual achievements, to realize their subjectivity, cultural identity. In the professional activity the choreographer must rely on the synthesis of intellectual-creative and emotional-positive opportunities, develop the need for self-knowledge and independent actions, actualize artistic and creative abilities, develop aesthetic needs, imagination, tastes, and perceptions that are generally required by teachers of artistic disciplines.

Practice shows that in conditions of pedagogical universities there are some disparities between narrow-minded professional and general cultural training of choreographic students. The content and organizational and methodological support of the educational process are often focused on the formation of professional and practical choreographic competencies. Thus, in the development of the personality of the future specialist, the aesthetic and educational potential of the specialized disciplines, which primarily has to mobilize the spiritual resources of the individual, remains the focus.

Therefore, special significance in the process of teacher training belongs to the culturological aspect. The concept of spiritual culture is included in the system of coordinates of the basic professional qualities of the personality of the future

teacher-choreographer and gives grounds to speak about his general cultural level, which depends on the following factors: artistic culture, which is formed in the process of familiarization with different kinds of arts; socio-psychological culture as a form and process of organization of the subject of his life; intellectual culture, which is formed in the process of educational activity in a pedagogical institution; professional culture as an ability to creatively design and organize a holistic educational process.

An important aspect in the future teacher-choreographer training is formation of his artistic-aesthetic experience – a personal formation that ensures the integrity of choreographic professionalism, pedagogical skills and general cultural competence. In general, artistic-aesthetic experience is based on the acquired ability to communicate with the world of artistic values, provides an opportunity for constant spiritual perfection of the person, formation of his intellectual and cultural potential. The artistic-aesthetic experience of the future teacher-choreographer is formed primarily in the process of artistic activity, in the situation of active "communication" with choreographic works. The result of its formation should be artistic-aesthetic knowledge, special choreographic skills and value attitude to choreographic art and choreography.

**O. Zhirov**

### **KIM VASYLENKO: THE PHENOMENON OF A CREATIVE PERSONALITY**

Kim Vasylenko, a doctor of art studies, a professor, a researcher of dance art, public-education activist, founder of higher choreographic education in Ukraine is one of the most outstanding personalities that has left a significant mark in the history of Ukrainian culture. His works are considered an integral part of the history of national art. He has left a significant mark in the dance art of Ukraine. The studies of his life and work are still fragmentary and give far-fetched insights on the development of Ukrainian folk choreography in his works. Among the researchers it is worthwhile to highlight the works of I. Antipova, V. Belyaev, V. Danileyk, V. Dunaevsky, S. Kozak, V. Kolomytza, V. Ryabinina, Y. Stanishevsky, Y. Tertychny, V. Turkevich, Yu. Churko, O. Shapovalov, M. Shatulsky and others. Considerable attention should be paid to the publication of the son of a teacher – Nikita Vasylenko, in which he tried to give an objective assessment of his father's contribution to the development of Ukrainian folk choreography.

K. Vasylenko is an innovator in the field of Ukrainian folk choreography, the founder and the first head of the Choreography Department of the Kyiv State Institute of Culture, an author of theoretical works, textbooks and manuals on choreography. He has created for over 25 years led the well-known dance ensemble of the Ukrainian SSR «Dnipro» and «Darnychanka» Honored Ensemble of Song and Dance of the Ukrainian SSR «Darnychanka». He has popularized Ukrainian culture abroad. K. Vasylenko has been awarded the title «Honored Artist of the Ukrainian SSR», «Honored Artist Figure of the Ukrainian SSR», laureate of the All-Union and International Art Competitions, has been awarded the «Order of Honor» military medals as a participant of the Great Patriotic War.

The main idea of his life and work was the national idea, which became the leading vector of ideological position and determined the prominent place of Ukrainian folk choreography in his works. K. Vasylenko studied folk dance as: an ethnographer-folklorist, choreographer-scientist, pedagogue-scientist, practice of dance art.

One means of a Ukrainian folk dance heritage of K. Vasylenko was the study of different aspects of choreographic vocabulary as an integral part of national culture. A valuable asset for the development of Ukrainian folk choreography and pedagogy was the artistic and pedagogical activity of K. Vasylenko in the artistic activities of the «Dnipro» and «Darnychanka» during the years 1947-1975. Based on many years of experience, K. Vasylenko developed and theoretically substantiated the didactic basics of work with a choreographic collective.

In the pedagogical heritage and creative activity of K. Vasylenko, the main place takes the organization of the system of professional choreographic and artistic education and aesthetic education of children and youth. In order to achieve this in 1970 in Kyiv State Institute of Culture at the Faculty of Cultural and Educational Work, K. Vasylenko initiated the first choreography department in Ukraine, headed by him during the 1970-1995-s.

The phenomenon of creativity of the outstanding Ukrainian artist K. Vasylenko continues to influence the art of Ukraine and requires further study and popularization of his creative work.

**FUTURE CHOREOGRAPHY TEACHERS' READINESS FOR  
ORGANIZATION OF ARTISTIC-CREATIVE ACTIVITY OF  
SCHOOLCHILDREN**

An extremely important role in the system of arts education belongs to the personality of the teacher, who is able to bring the students to the wealth of the choreographic culture through the combination of solid professional knowledge and skills with relevant scientific and creative work.

The concept of pedagogical creativity includes creative pedagogical activity of the teacher and the student's creative learning activity in their interaction and interconnection. With all the diversity of studies on the problems of forming the future teacher as a creative person, preparing him for creative professional activity, the aspect of formation of readiness in the students-choreographers of pedagogical education institutions to organize artistic-creative activity of schoolchildren requires a detailed study.

In the system of professional training of the future teacher of choreography at the initial stages of his involvement in pedagogical work, there is a particular need to deepen his theoretical and practical preparation for creative activity, in training of the future teachers, technology of orientation of the educational process for development of the student's creative abilities.

Pedagogical creativity of the choreography teacher lies in developing new pedagogical methods, techniques, application of own pedagogical experience in new conditions, improvement of the system of work with pupils, improvisation in the pedagogical process, and especially – in the original solving of rehearsal and compositional-staging tasks. During the choreographic work with students, the teacher assumes pedagogical effects, influences imagination, attention, cognitive activity of students, and also appeals to the pedagogical reincarnation, which makes his activity a creative process. But the main task remains organization of artistic-creative activity of schoolchildren in the process of which is carried out not only formation of their individual aesthetic, physical and spiritual qualities, but also harmonization of the individual, its "targetness" under the sign of creativity.

## **SECTION 4. POLYPARADIGMATILITY OF FORMATION OF LINGO-COMMUNICATIVE AND INTERCULTURAL COMPETENCES OF STUDENTS**

**A. Berezenko**

### **EDUCATION IN GERMANY**

We know a lot about Germany - its leading place among the countries of Europe and the world, its strategic approach to economic and political issues. This philosophy does not overlook the German educational sphere. The country aims to educate the younger generation of professionals whose knowledge and skills correspond to the current needs of the market. Therefore, in Germany, they are rational to education.

Germany, with its ancient universities, has always been an attractive country for those who wish to receive a classical higher education. After all, the German universities in the field of educational services, first - have an impeccable reputation and a high modern level, and secondly - offer free education.

The German education system is one of the oldest in the world. In the German education system there is a traditional division into primary, secondary and higher educational levels. The school level is general and free; in spite of this, in addition to state educational institutions, a large number of private schools and universities operate in the country.

At the age of six, children begin school education, which at this stage includes reading, writing and some other subjects. Here come pupils at the age of 6 and study up to 10 in some cities (Berlin, Brandenburg) - up to 12. The elementary school is divided into 4 classes each year of one year, for education is allocated 20-30 hours each week. At this stage, students learn basic subjects, necessary for further study, - reading, writing, fundamentals of natural science.

To the German secondary school, children enter the age of 10 and study until the age of 19. After completing primary education, children are allocated according to their inclinations and abilities.

German secondary schools are divided into several types: Hauptschule, Realschule, Gymnasium.

Studying at a private German school (Freie Schulen) is of great interest to those who plan to receive the Abitur Diploma. Only in a private school students have the opportunity to do this without having a Ukrainian secondary education certificate.

All German higher education institutions are divided into several main types: universities, specialized institutes, higher schools of music and arts schools, Higher educational institutions studying applied sciences (Fachhochschulen) and (Berufsakademien) academies.

Germany ranked fourth place in the world by the number of foreign students (after Great Britain, USA and France). 56% of foreign students are immigrants from European countries. In Germany, foreign students have the opportunity to receive free higher education provided that the education is conducted in the national language of the country, in German. If the education is conducted in English - educational services are paid.

The peculiarities of studying in Germany are attracting international students to practice, refine themselves while studying. Germany also offers international students who are graduates of German universities to receive an annual work visa. This allows them to work in the country of study and practice knowledge.

**N. Boriak**

## **UTILISATION DES DOCUMENTS AUTHENTIQUES AU COUS DE LANGUE**

Les intérêts des documents authentiques, d'un point de vue didactique, sont multiples ; parmi les plus importants, on peut noter qu'ils permettent aux apprenants d'avoir un contact direct avec l'utilisation réelle de la langue et qu'ils montrent les situations qu'ils auront à affronter réellement s'ils séjournent dans un pays francophone. Ces supports permettent donc d'unir étroitement l'enseignement de la langue et celui de la civilisation. Par ailleurs, lorsqu'une méthode n'a pas intégré ce type de matériau, il est possible de remplacer une leçon par l'exploitation d'un document authentique soit pour actualiser le matériel ou « rajeunir » un thème, soit pour introduire des documents absents du manuel mais motivant pour le public. En prise sur la réalité contemporaine et sur des modes de vie et de pensée, les documents authentiques sont une grande source de motivation, mais ont également une valeur de récompense, car l'apprenant peut avoir le plaisir de constater l'aboutissement de ses efforts et de son apprentissage : comprendre la langue de l'autre.

Mêmes s'ils ne sont pas aptes à résoudre à eux seuls, tous les problèmes que soulève l'enseignement des langues, les documents authentiques, qui ont permis de réaliser l'articulation du linguistique et du culturel, sont plus que jamais au centre du dispositif pédagogique. D'une manière générale, à la

souplesse du matériel doit correspondre la flexibilité de l'approche du document en classe de langue et au foisonnement des genres qui vont cohabiter avec d'autres supports didactiques, doit faire écho une série d'activités d'apprentissage aux objectifs bien définis. Avec les avancées technologiques, il est possible à l'heure actuelle de renouveler le matériel au jour le jour. Les deux questions qui se posent alors sont, d'une part, celle de la longévité des documents et, d'autre part, celle des stratégies à mettre en place en fonction de la situation d'enseignement, pour les exploiter dans leur authenticité.

**N. Granko**

### **POLIPARADIGMAL APPROACH IN TRAINING OF THE FUTURE FOREIGN LANGUAGE TEACHER**

The processes of globalization, the dynamic development of economic and cultural ties between countries, the emergence of innovative technologies require modernization of the content of education. It is advisable to use the poliparadigmal approach in training of the future teacher.

In the modern society, information, knowledge, and the ability to apply knowledge in practice acquire great value and become the keystone of the successful activity of the individual. In the post-industrial era, the role of the teacher in the society and the requirements for his training have changed. The modern teacher should have pedagogical, subject, scientific, psychological knowledge, ethical culture, know the newest information technologies. He must constantly study himself and teach his students to study.

The main goal of poliparadigmal training of the future teachers is mastering intercultural communication. Special requirements are made for training of the future foreign language teacher at the university. The teacher of a foreign language should be a multicultural person deeply aware of the culture of the country, language of which he teaches. At the same time, he should not lose his national identity in order to be able to adequately represent "native" values in a cross-cultural dialogue. The future teacher of a foreign language should achieve a high level of language proficiency, master such a level of communicative competence (linguistic, sociolinguistic, pragmatic) when intercultural communication is possible.

## LES NOMS PROPRES COMME MOYEN DE L'APPRENTISSAGE DE LA CIVILISATION FRANÇAISE PENDANT LES COURS DU FRANÇAIS

L'apprentissage de la civilisation française n'est pas limité au cours spécifiques consacrés à l'histoire, la géographie ou la politique de la France. Au contraire, l'apprentissage de la culture du pays fait partie intégrale de l'apprentissage de la langue. Ainsi, les connaissances de la civilisation française peuvent être acquises pendant les cours de la pratique de la langue orale et écrite. Le nom propre appartient au secteur du lexique qui détient une large couche de l'information sur l'histoire, la politique, les us et les coutumes de la France et du monde entier.

Le nom propre qui fait partie d'un phraseologisme utilisé dans le texte ou appris comme élément de la langue parlée sert d'un moyen de l'apprentissage de la civilisation du pays. Par exemple, l'expression *faire Charlemagne* qui veut dire 'gagner au jeu sans donner de revanche' évoque le nom de Charlemagne, une personnalité historique connue grâce à ses batailles gagnées.

L'analyse du système phraseologique français démontre les noms populaires (des certaines époques), comme *Marie*, *Jean*, et les noms dénigrés, comme *jean-foutre* ou *marie-salope*. L'information de ce genre peut provoquer l'intérêt chez des étudiants à ces couches du lexique. Le côté important de ce travail est la comparaison avec la langue natale qui peut aider des étudiants à apprendre les locutions françaises ainsi que celles de leur langue maternelle.

Le nom propre comme source de l'information socio-culturelle se trouve aussi dans les textes littéraires. Donc, en élaborant les programmes des cours de la littérature ou de l'interprétation du texte on doit tenir compte du rôle des noms propres qui réalisent non seulement leur fonction nominative, mais aussi la fonction stylistique et servent d'allusions aux phénomènes et particularités ethniques. Ainsi, il faut consacrer un certain pourcentage du temps à l'apprentissage des noms propres dans le texte littéraire ou dans la langue parlée, ce qui sera nécessaire pour la formation d'une personnalité compétente dans la linguistique et la civilisation.

## **MASTERABSCHLUSS IN DEUTSCHLAND FÜR INTERNATIONALE STUDIERENDE**

Es gibt große Chancen für jeden, der sich mit der Aspirantur in Deutschland beschäftigen will. Für internationale Studierende sind die Vorteile von Studiengebühren ideal, weil sie niedriger als in anderen Ländern sind. Deutschlands Hochschulbildungssystem ist zwischen öffentlichen Universitäten aufgeteilt. Wenn die Liste von öffentlichen Universitäten nicht zu Ihrem Spezialgebiet passt, sind private für solche Kurse nützlich, obwohl sie teurer sind.

Es gibt vier Typen der Hochschulbildung in Deutschland:

1. Forschungsuniversitäten - höhere Bildungseinrichtungen, die Einrichtungen und akademische Fachkenntnisse zur Verfügung stellen um Studenten mit MD und PhD auszuzeichnen.

2. Technische Universitäten - eine Untergruppe von Forschungsuniversitäten, deren Schwerpunkt auf Naturwissenschaften, Technologie und Ingenieurwissenschaften liegt.

3. Universitäten von Angewandten Wissenschaften - konzentrierte sich auf Ingenieur-, Wirtschafts- und Sozialwissenschaften.

4. Hochschulen der Kunst, des Films und der Musik - haben sich auf kreative Disziplinen spezialisiert.

Die Kurse für den Masterabschluss können sich von ein bis zwei Jahre lang ändern. Ein Studienjahr besteht aus zwei Semestern. Masterabschluss beinhaltet auch das Abschlussprojekt, die Dissertation, dass man mit einem Mentor zusammenarbeiten muss.

Je nach Kurs können Sie durch kleine Gruppenseminare, Vorlesungen, praktische Workshops, Feldarbeit oder gerichtetes unabhängiges Studium lernen. Forschungsuniversitäten beinhalten viele Vorlesungen, Seminare, praktische Arbeit und unabhängiges Lesen und Lernen. Die Universität von Angewandten Wissenschaften schließt mehr praktische Ausbildung und Werkstätten ein, die von Außenindustriehäusern und verschiedenen Experten organisiert sind. Hochschule für Kunst, Film und Musik konzentrieren sich auf die Entwicklung und Bewertung Ihrer Fähigkeiten und Fertigkeiten.

Es gibt einen konsekutiven Master-Abschluss, der sich auf Studenten bezieht, die einen Master-Abschluss direkt aus demselben oder einem eng verwandten Bereich, der in einem Bachelor-Abschluss abgeschlossen wurde, absolvieren möchten. Nicht-konsekutiver Master-Abschluss bezieht sich auf Studierende, die sich auf einen anderen, jedoch verwandten Bereich konzentrieren, der in ihrem Bachelor-Abschluss abgeschlossen wurde. Diese Art

von Studien sind ideal für Studenten, die mit Fortbildungen und Arbeiten zwischen ihren Bachelor-und Postgraduierten-Studien fortsetzen möchten. Die Fortbildung gehört auch zur nicht-konsekutiven Kategorie! Ein berufsbezogener Master-Abschluss konzentriert sich auf berufliche Fächer wie Unterricht, Krankenpflege, Anwälte usw. Die Kurse konzentrieren sich auf reglementierte Berufe.

**N. Kinjehulova**

## **LES MOYENS DE CORRECTION PHONETIQUE**

Pour aider l'enseignant à corriger les fautes phonétiques il existe des moyens différents qui sont utilisés selon le type d'erreurs commis.

Dominique Abry et Julie Veldeman-Abry dans leur livre *Phonétique. Technique et pratique de classe* décrivent les moyens suivants :

La discrimination auditive. Ce moyen sert à détecter les oppositions de sons mal entendus. Puis dès que l'apprenant commence à faire la distinction, on continue à les utiliser, mais cette fois, pour renforcer la distinction.

La prononciation déformée. Il s'agit de prononcer un son déformé à l'opposé du son sur lequel l'apprenant se trompe.

La tension ou le relâchement. En français, toutes les voyelles sont tendues : il n'y a pas de diphtongue. On fera donc travailler la tension ou le relâchement corporels pour bien prononcer.

La labialité – la labialité avec production de son (cela consiste à travailler l'exagération de l'arrondissement et de la protrusion des lèvres), et la labialité sans production de son (consiste à prononcer la phrase sans émettre aucun son, avec le mouvement des lèvres).

L'intonation et le trait grave et aigu. Si un son est trop aigu, il faut corriger en le faisant prononcer avec une intonation descendante. Si celui est trop grave – avec une intonation plus aiguë.

La position dans le mot. Si un son est produit trop tendu, le faire répéter en le plaçant en position finale. Au contraire si un son est trop lâche, le mettre en position initiale.

L'entourage vocalique ou consonantique. Selon l'erreur commise on change de consonne ou de voyelle pour rendre le son plus aigu ou plus grave.

Le découpage syllabique régressif ou progressif. En cas d'erreur d'accentuation de la dernière syllabe ou d'erreur de rythme, on peut découper une phrase en syllabe et la faire répéter en ne prononçant d'abord que 1 syllabe, puis la 1 et la seconde, puis la 1, la 2 et la 3.

**PLURILINGUALISM AS A RESERVE FOR INCREASING THE  
EFFICIENCY OF FOREIGN LANGUAGE CLASSES**

An outstanding concept at the present stage regarding the problem of teaching and learning languages is the proclamation of multiculturalism and multilingualism. From this perspective, the objectives of linguistic education receive a new interpretation. The goal is to develop a multilingual personality.

Multilingual and multicultural competences of the individual arise in the process of expanding his cultural and linguistic experience, from the native language. A person can use the knowledge of several languages to understand a written or oral text in an unfamiliar foreign language, recognizing words that are similar in sound and written in several languages in a new form. The learning process should facilitate the experience of students from the previously studied languages – the native and the first foreign language.

Consequently, attention should be paid to the interaction of the languages the students study. The influence of one language on the other can be both positive and negative. Therefore, it was suggested to distinguish between interference as a negative influence of stereotypes of one language in the process of studying the second, and a positive transfer (or "transfer" or "transposition") as a phenomenon that facilitates and accelerates the mastery of one language based on another. Teaching practice shows that optimal results can only be obtained if both possible interference and positive transfer are taken into account.

A cautious approach to language learning should be reflected in the content of teaching a second foreign language, penetrating all components of the learning process. Training of all components of foreign communication competence should take place based on comparative language analysis. Thus, it concerns the selection of lexical, phonetic, grammatical minimum, potential vocabulary, selection of texts for the teaching of receptive types of speech activity, the selection of audio and video materials for the purpose of teaching listening, speaking, socio-cultural competence.

## **FORMATION A L'INTERCULTUREL**

L'interculturalité, c'est l'idée d'interaction entre plusieurs cultures. Chaque individu est porteur d'un système culturel développé en fonction de son environnement politique, géographique, familial, professionnel, linguistique. Ses codes culturels constituent son identité. Toute relation humaine est donc interculturelle et nous sommes au quotidien bousculés dans notre mode de pensée et nos représentations. Les rencontres interculturelles sont aussi omniprésentes que

diverses et complexes, et particulièrement spécifiques lorsque deux personnes d'origine ethnique différentes se rencontrent. Au niveau personnel mais également professionnel, nous multiplions les échanges avec des personnes de cultures diverses : l'accueil des nouveaux-arrivants, les missions à l'étranger, la lutte contre les discriminations liés à l'origine, le management d'équipe interculturelle. Ces rencontres peuvent être une grande richesse dans la connaissance de l'autre et l'ouverture sur le monde mais peut aussi être source d'incompréhension voire de conflit.

Les expériences interculturelles posent inévitablement des défis en termes d'identité personnelle et de compétences communicatives. L'individu doit apprendre à gérer des situations imprévues, l'ambiguïté et faire face aux heurts ou chocs culturels résultants. Les connaissances, compétences et attitudes interculturelles réussies doivent faire l'objet d'observation, de discussion et de pratiques.

Il est fondamentale d'améliorer la compréhension interculturelle dans le monde. Dans cette dynamique, l'intégration de la compétence communicative interculturelle dans le cursus de formation des enseignants devrait constituer l'une des premières étapes à franchir. Intégrer à part entière la formation en communication interculturelle dans l'éducation des enseignants est l'un des plus grands défis à relever de nos jours. Son succès pourrait générer un effet démultiplicateur positif dans le domaine de l'éducation et dans d'autres domaines.

## **DIE AUSBILDUNG IN DEUTSCHLAND**

Die deutsche Ausbildungsstruktur ist ganz klassisch und hat 3 Stufen: die vorschulische Ausbildung, die Mittelschule und die Hochschulbildung. Jedes Gebiet in Deutschland hat selbe Ausbildungsgesetz, deshalb haben die Schüler des verschiedenen Gebiets die Ferien in unterschiedener Zeit und andere Organisation der Ausbildung.

Mehrheit von deutschen Kindern beginnen der Kindergarten mit 3 Jahren besuchen. Dort lernen die Kinder per Spielen. Einige Gebiete haben kostenlose Kindergarten und einige nicht. Zum Beispiel in Berlin sind die Kindergarten kostenlos und in Niedersachsen kosten die Kindergarten etwa 250 Euro pro Monat.

Alle Kinder in Deutschland lernen in der Schule kostenlos und obligatorisch. Ab 6 Jahren gehen die Kinder in der Grundschule. Dort lernen sie 4 Jahren und dann gehen in die Hauptschule, in die Realschule oder ins Gymnasium.

In der Hauptschule lernen die Kinder, die schwach sind. Da lernen die Schüler 5 Jahren. Nach dieser Schule können sie arbeiten beginnen oder noch lernen, aber in die Berufsschule.

Die Schüler, die ganz normal lernen, können in die Realschule gehen. Dort lernen sie 6 Jahren. Nach der Beendung kann man arbeiten beginnen. Die besten Schüler lernen weiter im 11 und 12 Klassen des Gymnasiums. Im Gymnasium lernen die Kinder per klassische Struktur. Am Ende der Ausbildung bekommen sie Zeugnisse, mit denen treten in die Universität ein. Wenn die Kinder sehr gut studieren, können sie im 13 Klasse lernen, dann Abitur ablegen und ohne Prüfungen in die Universität eintreten, weil Qualität der Ausbildung sehr hoch ist.

Die Hochschulausbildung teilt sich an 2 Teilen: erste zwei Jahren – Grundstudium, dann schreiben Studenten die Zwischenprüfung (man kann aber kein Diplom bekommen) und beginnen das Hauptstudium. Einige Fakultäten haben während dem Studium ein Vordiplom, mit dessen kann man das Hauptstudium beginnen.

Viele Studenten machen Praktik in verschiedenen deutschen Firmen. Die dauert ab 3 Monate bis 1 Jahr. Meistens machen Studenten Praktik während den Ferien, weil sie Zeit haben. Das Studium teilt sich an Semester. Zwischen diese Semester sind die Ferien.

## **LATIN VOCABULARY AS A SOURCE OF BORROWING IN GERMAN LANGUAGE**

There is no doubt that the university teaching of the Latin language should be professionally directed, taking into account the specific character of the audience. Latin is the foundation, without which it is difficult to understand the facts and patterns of the German language. This is due to the fact that, on the one hand, both languages belong to the Indo-European family and, accordingly, are related, on the other hand, Latin for historical reasons had a significant influence on phonetics, grammar, word formation and vocabulary of the German language. This is because Germany has for a long time remained a fragmented, weak state and has been influenced by a number of countries in political, economic and cultural development. Lexical borrowings in the vocabulary of the German language occupy a particularly large place. An important source of replenishment of the vocabulary of the German language is the borrowing of words from the Latin language. In this regard, in the process of studying the Latin vocabulary, you must constantly use for comparison the vocabulary in German. It should be noted that when considering words with common Indo-European roots, it is advisable not to limit ourselves to a simple statement of facts (Latin - Pater - "father" in German "Vater", Latin - Mater "mother" in German "Mutter", Latin - Cor, cordis "heart" in German "Herz", Latin - capere "brothers" in German "Bruders." It is important to draw students' attention to phonetic patterns, teach them to derive common roots not from sound coincidences, but from patterns of sound and semantic correspondences. It should be remembered that the source of German words was not the classical Latin, but the national language - in Latin Germans got acquainted with the higher culture of the Romans and borrowed new vocabulary from agriculture (Pflanze, Chasi), military affairs (Kampf), construction (Mauer, Fenster, Kammer), trade (Markt, Kaufen), household items (Tisch, Kessel), religion (Kloster, Messe, Altar), justice (Familie, Iustiz, Advocat), medicine (Iniektion, operation), culture (Bibliothek, Chor).

**EL COMPONENTE SOCIOCULTURAL COMO UNA PARTE  
IMPORTANTE DEL PROGRAMA DEL ESTUDIO DEL ESPAÑOL  
COMO LA TERCERA LENGUA EXTRANJERA**

El estudio de la lengua extranjera se compone de tres componentes correlacionados: el uso del idioma, la comprensión del carácter de la lengua, el entendimiento de la cultura extranjera y la cultura materna. Cada uno de estos componentes es la parte integrante de la educación general de los estudiantes. Es importante que todos los estudiantes comprendan la diferencia posible entre su cultura materna y otras culturas y también desarrollen la percepción positiva de otras culturas y adquieran los hábitos de superar las diferencias socioculturales.

El componente sociocultural es una parte importante del programa. Es la parte integrante del contenido de la enseñanza y del contexto educativo.

La cultura de los países hispanohablantes incluye las culturas de todos los países donde el español es la lengua materna para la mayoría de la población. Pero de otro lado el español se habla en otros países y las particularidades de su uso reflejan el contenido sociocultural del español oculto, como el medio de la comunicación internacional.

Los componentes lingüísticos comprenden:

- la asimilación y el uso correcto del léxico auténtico;
- el conocimiento de las convenciones socioculturales que influyen en el funcionamiento de la lengua.

Los componentes no lingüísticos comprenden las categorías generales y las nociones ligadas con otra sociedad.

El proceso del conocimiento sociocultural se organiza según las particularidades específicas de cada año de los estudios – del deseo de aumentar la competencia sociocultural a través de la ampliación de los conocimientos de las tradiciones y la manera de comportarse en el primer año de estudios hasta la tarea de alcanzar la conciencia intercultural y transcultural en el tercer año. Los estudiantes se acercan al nivel del dominio de los conocimientos socioculturales cuando ya podrán percibir la cultura extranjera y su cultura materna como los fenómenos equipolentes.

## STUDIUM FÜR AUSLÄNDER IN DEUTSCHLAND

Die Zahl der Studenten in Deutschland steigt von Jahr zu Jahr. Auch bei ausländischen Studenten ist die Bundesrepublik zunehmend beliebt.

Aber alle wissen, dass die Ausbildung in Deutschland, vor allem für ausländische Studenten, teuer ist. Zahlreiche Stiftungen schreiben deswegen Stipendien gezielt für ausländische Studenten aus. Und auch der DAAD kümmert sich nicht nur um Deutsche im Ausland. Ich denke, es ist sehr wichtig, dass ausländische Studenten Chancen auf ein Stipendium haben.

Das Programm DAAD (Deutsche Akademische Auslandsdienst) für Ausländer ist sehr bekannt in Deutschland und auch in der Ukraine. Es setzt sich für den internationalen Austausch ein und fördert begabte Studenten, Graduierte und Nachwuchswissenschaftler - Deutsche im Ausland und genauso Ausländer in Deutschland. Die Stipendienhöhe richtet sich nach der akademischen Qualifikation. Sie beträgt in der Regel 650 Euro für Studierende, 750 Euro für graduierte Stipendiaten und 1.000 Euro für Doktoranden. Stipendien helfen dabei, das Studium entspannter zu absolvieren. Das Stipendium ist im Vergleich zu dem Stipendium in der Ukraine sehr groß. Nach meiner Meinung hängt es vom Lebensstandard des Landes. Und offen gesagt ist es traurig. Ich bin so erfreut, dass wir die Möglichkeit das Stipendium im Ausland zu bekommen haben.

In Deutschland gibt es das duale Studium für die deutschen und auch für ausländische Studierende. Das duale Studium verbindet die theoretische Ausbildung an der Universität, Akademie oder Hochschule mit festen Praxiseinheiten in Unternehmen. So wird Berufserfahrung bereits während des Studiums erworben. Ich meine, es ist interessant. Ein duales Studium bereitet somit exzellent auf den Einstieg in den Beruf vor.

Es gibt die Möglichkeit auf Englisch zu studieren. Zum Beispiel, lernen Sie Englisch in der Schule, aber Sie wollen die Hochschulbildung in Deutschland bekommen. An den meisten Universitäten und Hochschulen gibt es einzelne Studiengänge, die auf Englisch angeboten werden. Das gilt besonders für international ausgerichtete Master-Studiengänge.

So, in Deutschland gibt es viele Möglichkeiten das Studium für Ausländer, wie Sie sehen.

## **INKLUSIVE PÄDAGOGIK IM BILDUNGSSYSTEM VON DEUTSCHLAND**

Was ist Inklusion? Dieses Wort kennen viele, aber nicht jeder kann es auch erklären. Denn jeder Schritt, den wir als soziale Wesen der Gesellschaft beziehungsweise den Menschen mit Behinderung entgegenbringen, um ein Leben miteinander zu erleichtern oder gar zur ermöglichen, ist Inklusion.

Inklusive Pädagogik nimmt einen wichtigen Platz im Bildungssystem von Deutschland ein. Das ist der Grund warum die Gesetze bezüglich der inklusiven Pädagogik eingeführt worden sind. Ordnungsgemäß zu diesem Gesetz können die Kinder zwischen einer allgemeinen Schule und einer spezifischen Förderschule wählen. Das hauptsächliche Ziel ist es, sie in das Miteinander zu integrieren und eine Einigung zwischen den einzelnen Schüler-Gruppierungen zu erreichen. Natürlich läuft dieser Prozess nicht reibungslos ab. Neue Gegebenheiten wie z.B. die Bestuhlung der Klassenräume sowie die Veränderung der Anforderungen in Relation zur Bewertung der Schüler usw., erfordern große Fürsorge und Entlastung, Motivation, Ratschläge und Übung für alle Beteiligten.

Die Inklusiv Didaktik bringt einige Unterschiede im Vergleich zum klassischen Weg der Erziehung mit sich, wie beispielsweise das Wechseln der Klassenräume und des Lehrmaterials. Abgesehen davon stellt sie Gleichheit, Gerechtigkeit und Lebenserfahrung sicher.

Inklusiver Unterricht bedeutet eine Abkehr vom langwierigen Frontalunterricht und stellt individuelles Lernen sicher. Dafür braucht es entsprechende Lernräume, Methoden, Materialien und Know-how. Projektaufgaben, Gruppenarbeit an fächerübergreifenden Themen oder ein handlungsorientierter Unterricht, der die Selbständigkeit und Eigenverantwortlichkeit der Schüler unterstützt sind einige der modernen Lehrmethoden. Die Tage in denen die Schüler in klassischen Bankreihen saßen und es eine Aufgabe für alle gab sind gezählt. Die Lehrer sollten den Kindern individuelle Aufgaben geben um sie im übertragenden Sinne denken und vor allen Dingen, nachdenken zu lassen. Außerdem um Vorstellungen und Erfahrungen, im Kontext zur Aufgabe, zu bewältigen und um sie einordnen zu können. Inklusive Erziehung bringt nicht nur eine einzigartige Aufgabenverteilung mit sich, sondern auch eine Art von personenbezogenem Stundenplan. Dieser Erlaubt es den Kindern einen eigenen Tagesplan zu verfolgen und sich selbstständig um die Zeiteinteilung zu kümmern.

Inklusiver Unterricht ist durchaus aufwendig, aber es bringt auch Zufriedenheit für die Lehrer und die Eltern, um Ergebnisse zu sehen, die während der Unterrichtseinheiten erreicht wurden.

Leider hat die inklusive Bildung nicht die vollkommene Perfektion erreicht, die vorhergesagt und erwartet wurde. Heute, sechs Jahre nach der Ratifizierung der UN-Konvention, ist die Bildungsinklusion von Kindern mit Behinderungen in regulären Schulen noch nicht vollständig umgesetzt worden. Obwohl behinderte Schüler juristisch das Recht haben, eine reguläre Schule zu besuchen, darf die Schule Vorbehalte in Erwägung ziehen, wenn die persönlichen, materiellen oder räumlichen Bedingungen der Schule die individuellen Bedürfnisse der Kinder nicht erfüllen können. Dies verlangsamt den Fortschritt des inklusiven Lernens und fordert, dass viele deutsche Schulen ihre Einstellung gegenüber einem menschenrechtsbasiertem Ansatz ändern, entwickeln und ändern müssen.

**O. Shevchenko**

## **INNOVATIVE TECHNOLOGIES IN FOREIGN LANGUAGE TEACHING**

Children and adolescents grow up with digital technologies, they are digital natives. Mobile phones, laptops and tablet PCs can no longer be banished from the classroom. Therefore, we should take the opportunity and use these technologies as learning guides.

New media provide technical solutions to new forms of educational offerings and especially to teaching and learning foreign languages. International and intercultural communication becomes accessible through telemedial offers. At the same time, the contrast between foreign-language and second-language education disappears. Authentic learning in authentic learning environments is made possible for everyone, even those who cannot afford to stay in the target language country. Therefore, the public interest in the new media and also high hopes and expectations associated with it are increasing.

The conclusion of Jan L. Plass, who has researched the learning-psychological basics of using multimedia in foreign language education, is that presenting information in multimedia format can both lead to better learning performance and, under some circumstances, interfere with learning. It is important to take into account the learner's cognitive burden and prevent their overuse with less verbal or visual abilities.

Hartmut Jonas lists the results of a written survey of teachers focusing on "New media in the classroom". Even the limited conclusions point to a new educational culture: New educational culture in the modern school is bound to a large extent to new media. The computer supports all didactic functions in the teaching-learning process, above all promotes forms of learning that follow the principle of independence and self-determination.

Based on the fact that innovative technologies are inseparable from the modern teaching and learning process, there are other interactive whiteboards (IWB) to mention. Since they serve the promotion and support of language skills, they are of particular importance in foreign language teaching. A whiteboard can assist teachers and students in the spoken language learning process in that it compensates for the demands of the various tasks and provides visual aids to learners. The IWB can also be used for language production in the context of partner and group work. When training listening comprehension, a whiteboard is also useful. When listening to a text, the learner has to use different skills. In the listening comprehension lessons with the IWB you can use a colorful variety of resources, including authentic materials. The IWB can be used in the preview phase or in the provision phase to explain the context and introduce the new vocabulary as well as to have a prognosis prepared by the students.

Of great importance is IWB in the development of writing skills. The process of writing involves many different steps, e.g. B. Develop ideas, plan the text in terms of the target audience, check the text at the end. The IWB can support the process of writing in a variety of ways, e.g. E-mail projects or assisted writing.

Readability is still an area of use of interactive whiteboards. Reading includes several sub-skills, including general and specific knowledge as well as skills such as: semantics, morphology or syntax. Using a whiteboard forecasts can be made or background knowledge activated. The reading process can be supported by diagrams. Innovative technologies have become the most important aspect of modern teaching and learning culture and must be central to a learning process.

## **DIE ROLLE DER LINGUOLANDESKUNDE IM FREMDSPRACHENUNTERRICHT**

Heutzutage kann man sich kaum den Fremdsprachenunterricht ohne Landeskunde vorstellen. Die Landeskunde befasst sich mit einer Gesellschaft in ihrer aktuellen Entwicklung und umfasst die ganze Menge von verschiedenen Themen, die mit dieser Gesellschaft und mit dem von ihr bewohnten Land eng verbunden sind. Zu den vorhandenen Themen gehören z. B. Politik, Wirtschaft und Kultur. Es wurde bewiesen, dass die Sprache als Kommunikationsmittel nicht ohne Bezug zu der Gesellschaft, in der die Sprecher dieser Sprache leben, vermittelt und erlernt werden kann, dass der Lerner Informationen über die natürlichen Bedingungen und das Leben der Bewohner eines Landes, seine politischen, wirtschaftlichen, kulturellen Gegebenheiten und Entwicklungen benötigt.

Die Landeskunde soll jedoch nicht als ein systematisiertes Sachwissen über das Zielsprachenland verstanden werden. Sie soll hingegen einen Beitrag zur Entwicklung der gegenseitigen Beziehungen zwischen dem eigenen und dem fremden Land leisten. Dabei ist das Kriterium der Interkulturalität von großer Bedeutung. Sie ist integrierter und unverzichtbarer Teil des Fremdsprachenunterrichts, in dem sie neben ausschnittweisem Wissen über das Land der Zielsprache vor allem Inhalte und Anlässe für sprachliches Handeln, Sprachenerwerb und –anwendung, liefert.

Landeskunde soll das Interesse an Information über Land und Leute der Zielsprache wecken und befriedigen und die Motivation erhöhen, die Zielsprache zu erlernen. Landeskunde sollte Hintergrundinformationen liefern, die zum besseren Verstehen von Äußerungen, Verhalten der Menschen und von Texten jeder Art beitragen und bestehende Vorurteile oder Klischeevorstellungen verändern.

Zusammenfassend lässt sich also sagen, dass die Landeskunde ein breiter Begriff und kein abgrenzbares Fach ist. Mit ihrer Hilfe sollen Studenten die Übersicht über das fremde Land und seine Kultur gewinnen. Die Bedeutung der Landeskunde im Fremdsprachenunterricht spielt eine große Rolle und besteht hauptsächlich darin, dass die Studenten die Möglichkeit bekommen, andere Länder und Kulturen kennen zu lernen und besser zu verstehen.

**E. Terenko**

## **THE MAIN TENDENCIES OF LIFELONG EDUCATION IN THE XXI CENTURY**

This article is devoted to lifelong learning as the global education tendency of the XXI century. Many authors state that globalization and integration situation prevailing in the global society in the second half of the twentieth century, put educological problems at the level of socio-economic and political problems. The consequences of scientific and technological revolution in the educational sphere, which are reflected in radical changes in professional qualification of the population, are considered.

Many authors emphasize that the present imperative is the need for continuous lifelong learning. The concepts of «lifelong education» and «lifelong learning» are analyzed. A number of problems concerning the implementation of the «education for all life» in modern practice are determined.

The main strategic educational characteristics of the XXI century are given, among them: expansion, innovation and integration. A scientist draws attention to the nature of the global integration of educational systems in the globalization of modern society and emphasizes timeliness of the processes of solidarity, linking all processes; cooperation, giving strength, competition, giving incentive.

The content of the concepts of «lifelong learning» and «lifelong education» is compared. The feature of development of the present national educational system is to shift the paradigm of lifelong education to lifelong learning paradigm, when a person becomes subject to lifelong education in lifelong learning. A prerequisite for lifelong education is lifelong learning, which is defined as a holistic integrated strategy that aims at implementation of adaptive and creative individuals and promotes continuous improvement of the quality of personal and collective life.

**Je. Tronko**

## **HOCHSCHULWESEN IN DEUTSCHLAND**

Mit jedem Jahr unter den Studenten und Schülern wächst die Nachfrage nach Bildung im Ausland. Erkenntnis, dass ein Studium in den USA, Großbritannien oder, sagen wir, Kanada, braucht viel Geld, immer mehr

Studenten suchen nach einer günstigeren Alternative. Bildungsprogramme von Deutschland in diesem Sinne sind besonders attraktiv.

Trotz der Tatsache, dass die deutschen Universitäten sind bekannt für qualitativ hochwertige Bildung, im Jahr 2014 annullierte die deutsche Regierung die Studiengebühren in allen Universitäten des Landes. Verordnungen Zahlung Schul blieb unverändert, es kann sowohl bezahlt als auch kostenlos sein. Studieren mit öffentliche Mittel in einer Sekundarschule, zum Beispiel, in Berlin, die Schuler ziemlich gut funktionieren müssen. Aber sie werden es kaum bereuen.

Einer der grössten Vorteile des ausländischen Bildungssystems ist, dass bewerbe müssen keine Aufnahmenprüfungen an der High School oder der Schule ablegen. Aber nicht alles ist so einfach, wie es auf den ersten Blick scheint. Um an einer der Institutionen in Deutschland eingeschrieben zu werden, Sie benötigen ein Zertifikat, das das Niveau der Deutschkenntnisse (DSH, TestDaF) bescheinigt. Wenn Sie die Sprache auf der entsprechenden Ebene nicht kennen - kein Problem. Fast alle deutschen Hochschulen haben Fähigkeiten, wo das Studium ausschließlich auf Englisch ist, sowie Programme, bei denen der Schuler selbst die Unterrichtssprache wählen kann.

Die Kenntnis einer auf dieser beiden Arbeitssprachen - Englisch oder Deutsch, erhöht sicherlich die Wahrscheinlichkeit des Beitritts. Aber auch diejenigen, die nicht wissen, hat eine Chance, kostenlos zu studieren. Sie können auf Schulungen nach Deutschland gehen immer, die Sprache lernen, ein Zertifikat im Ausland erhalten und an einer ausgewählten Universität weiterstudieren.

Bezeichnenderweise beginnt der Student nach der Immatrikulation an einer deutschen Universität ein völlig unabhängiges Leben. Er sollte darauf vorbereitet sein, dass er seinen Unterricht selbst planen muss, entscheiden, wie viele Tests für das Studienjahr zu machen und so weiter. Erwarten Sie nicht, dass jemand die Teilnahme an Vorträgen und Seminaren kontrolliert, oder verfolgen Sie die Schätzungen. Deutsche Schuler behandeln das anders. Ihre Philosophie kann in einem Satz beschrieben werden: „Bildung - es ist das Ergebnis, das in Zukunft Früchte tragen wird.“

Aufgrund der intensiven Zusammenarbeit zwischen Hochschulen und Unternehmen, studierende haben die Möglichkeit, zu Beginn ihres Studiums praktische Erfahrungen zu sammeln und schaffen wichtige Kontakte.

Wo zu studieren - für dich zu entscheiden, aber das Studium in Deutschland gibt Impulse für das Karrierewachstum absolut in allen beruflichen Bereichen - von Wirtschafts- und Nichtregierungsorganisationen bis hin zu einer wissenschaftlichen Karriere.

## **EDUCATION IN GERMANY**

Education in Germany is always a high quality of knowledge and also a good opportunity to get a high-level diploma. The education system of this country is based on academic traditions, combined with a modern approach and progressive technical innovations.

Every year, the demand for education abroad increases among students. Own selection of subjects, practically free attendance at lectures, the opportunity to study and work – this is what attracts more and more people every year. The educational programs of Germany in this sense are particularly attractive. The German government canceled tuition fees in all universities of the country, which is another plus for students from all over the world. One of the great benefits of the German education system is that entrants do not need to take entrance exams. But in order to be enrolled in one of the establishments, you must obtain a certificate that certifies the level of German proficiency (DSH, TestDaF).

If your level of German language is low, there are faculties where the teaching is exclusively in English, as well as programs where the student can choose the language of instruction himself. Knowledge of one of these languages – English or German – also greatly increases the likelihood of admission to higher education. However, even those who don't know them have a chance to study for free. You can always find the opportunity to go to the preparatory courses in Germany, study the language or raise your level of possession, obtain a certificate abroad and continue to study at the chosen university.

Learning abroad is a great opportunity to travel freely, learn foreign languages, get to know different cultures and traditions, and a diploma in higher education increases the opportunity to work.

Nowadays the world opens up many chances for us to change our lives and future. Personally I think that this chance should be used by everyone. To choose the one with which you want to connect your life and continue to engage is not an easy task.

It is necessary to know foreign languages today, but that isn't enough. Every educated person must have knowledge in every area of modern life, because progress is not in place. That's why the prospect of studying in Germany is so attractive.

## **SECTION 5. PSYCHOLOGICAL-PEDAGOGICAL ASPECTS OF MODERN SCHOOL EDUCATION**

**O. Baraban**

### **SAND AS MATERIAL FOR CHILDREN'S CREATIVITY DEVELOPMENT AND EDUCATION**

Sand games are an effective means of comprehensive development of children in general and creative abilities in particular. Many years of practice have shown that sand play has a positive effect on the emotional well-being of children. And since these are the most favorite children's games, we, adults, should maximally use them with developmental, educational and correctional purposes.

The sandplay method is now popular. Actually, this is the method by which a child of sand and small figures builds her/his own individual and unique world in miniature. When playing, he/she expresses on the sand what spontaneously occurs in his/her mind. Games with sand give the child the opportunity to feel confident and skillful: he/she creates a new one, is not afraid to break old and change something. In the sandbox are created optimal conditions for the development of the creative potential of the child, activation of his/her spatial imagination, figurative-logical thinking, and training of fine motor skills. In the process of collective games, the child is aware of the moral and ethical norms, he/she creates a harmonious image of the world.

An interesting kind of work for children is painting on the sand and painting with colored sand. Drawing contributes to the development of fine motor skills, and as a consequence – of speech and mental abilities development. Children develop coordination of movements. Their fingers become stronger, smart, and skilful. In addition, drawing contributes to the development of memory, attention, and concentration. In the creative process, the child learns to distinguish between colors and their shades; it forms the notions of form, size, and quantity. Through drawing the child knows the world in a new way, memorizes it and learns to love it.

In order to paint with colored sand, children should master certain techniques, apply mental and physical efforts. Kids are interested in the process, they like traces that colored sand leaves on paper. Children of the senior preschool age are more interested in the result. When children shake a formless bunch of sand from a piece of paper and see the result – the image of a particular subject, plant, bird or animal, they have a motivation for further creativity.

**THE IMPLEMENTATION OF THE INDIVIDUAL PROFESSIONAL INTERESTS IN PROFESSIONAL SELF-DETERMINATION AS A COMPONENT OF PEDAGOGICAL INNOVATION**

The purpose of the study is to clarify the relationships between the concepts of «professional interest» and «professional self-determination» of the individual. We are of the opinion that interests are one of the leading motives that determine both the choice of profession and the success of the process of professional self-determination of the individual.

Professional interest is an effective dynamic attitude of an individual towards a profession or sphere of professional activity, a specific focus on its essential aspects (content, working conditions and preparation for it). Professional self-determination of the individual is related to the system of interests and is not a one-time act, but an activity that is deployed in time and is associated with the development of not only individual interests, but also their integral system, the level of awareness and self-esteem.

The professional-labor interests include: pedagogical, technical, agricultural, administrative and others. The interest can be direct (temporary orientation of the individual to a particular object) and indirect (interest in the results of activities). The interests can go into inclination – the desire to engage in certain activities, the desire for this activity. Profession is better to choose according to its persistent interests and inclinations. And only in the case when interest-related professional life plans are talking about professional interests.

We consider professional interests as peculiarities of the electoral activity of a person concerning a predicted (or already realized) profession. Professional interests are formed at the age of early adolescence of older teens, as well as of schoolchildren in the connection with the tasks of professional self-determination. The following levels of interest are distinguished in choosing the profession: consumer interest (contemplative, arising first of all under the influence from the outside); interest of the person (increased activity, self-planning activities, focus on satisfaction with the process of activity, awareness of their successes); actually professional interest (conscious desire to turn a certain activity into a profession, understanding of the social significance of the profession, independence from the environment and the situation).

Interest is an indispensable component of the process of self-determination. Self-determination is a process of selecting and establishing

individual values, opportunities, needs, ways and norms of behavior, as well as criteria by which he values himself and his achievements. From the point of view of life self-determination, the profession acts as a system of personal meanings, expressed in life's goals and plans (and as it is implemented – in actions) of an individual about his own life in a broad sense.

Consequently, the professional orientation of the individual is a property that manifests itself in an active and steady aspiration to engage in certain professional activities. Hence, the process of professional self-determination at the stage of forming a professional orientation consists of the formation of a complete subjective personal model of a profession that has a motivational-semantic nature (interest). It also reflects a system of ideas about oneself, both about the goals and means of their life and about the profession as an object of life.

**V. Butenko**

### **CONCEPTUAL APPROACHES OF SCIENTISTS TO SUBSTANTIATING GAME ACTIVITY OF PRESCHOOLERS**

Research has shown that the problem of playing games as a leading activity of preschool children has always been the subject of attention of educators and psychologists. Analyzing theories and views of psychologists on game activities, we argue that each scientist considered game in the context of his psychological research, and each conceptual approach has the right to exist. We believe that theoretical substantiation of the game by scientists was connected with the study of mental processes – complex entities, in which various psycho-physiological functions and sides of consciousness take part. Researchers recommend to take into account the age-old peculiarities of the development of the child's psyche while organizing game activity.

It should be noted that game was the object of study of not only psychologists but also leading teachers whose conceptual ideas influenced development of pre-school education around the world. Through the prism of the conceptual understanding of the approaches of scientists, it was established that the specialists in preschool education put forward a few ideas about the substantiation of game activity:

- determined game as a leading activity of preschool children, believed that it laid the foundations for the future life of the whole society (L. Artemov, E. Vodovozova, P. Kapterev, E. Pokrovskiy, S. Rusova, M. Shut);

- pointed to the importance of the children's play in the harmonious comprehensive development of the preschool child: knowledge, skills and abilities are updated, mental processes develop, moral norms of behavior are formed (L. Artemova, E. Vodovozova, M. Montessori, M. Pokrovska);

- special attention was given to active games, scientifically substantiated recommendations concerning the rules of their organization, which states the concern for children's health (E. Vodovozova, P. Lesgaft, E. Pokrovskiy);

- emphasized the organization of games on the "national ground", that is, cultural-historical principles (S. Rusova);

- substantiated a significant role of toys and selection of game material (M. Montessori, M. Pokrovskiy, F. Frebel);

Based on the analysis of the results of the study, we can state that game activity is considered by scientists as an important component of the psychological-pedagogical system, which is purposefully used for basic personality training to solve problems in the future.

**M. Butova**

## **THE PROBLEM OF TEACHING CHILDREN FOREIGN LANGUAGE IN PRE-SCHOOL EDUCATIONAL ESTABLISHMENTS**

Joining of Ukraine to the Bologna process, European integration cause a necessity of the high-quality updating of methodological approaches in teaching children foreign language in preschool educational establishments.

A number of scientists (J. Komenskiy, K. Ushinskiy, E. Mikheieva, V. Vainraikh, V. Shtern, L. Vyhotskiy, A. Leontiev, L. Shcherba and others) devoted their research to the problem of organization of activity and favorable period of teaching children foreign languages in pre-school age; experimental studies of teaching children foreign language at early and preschool age were: J. Rozhe, V. Leopold, N. Imedadze, E. Nehnevitska, and others. But this problem becomes urgent and requires new approaches to its solution. In this regard an important task of preschool educational establishments is to involve children from early childhood to the study of a foreign language, which, in turn, requires the improvement of the educational process taking into account the language abilities of the preschooler.

Studying at least one foreign language not only develops individual language abilities of the child, but also creates the preconditions for further learning another languages, cultivates a tolerant attitude towards the carriers of

other cultures. In the process of acquiring new communicative skills in children the correct understanding of language as a social phenomenon is formed, their intellectual, linguistic and emotional abilities develop.

Pre-school age is especially favorable for the study of a foreign language, because children of this age are distinguished by a special sensitivity to linguistic activity, they have an interest in comprehension of their speech experience, knowledge of the language of the other people.

**N. Danko**

## **PROBLEMS OF INTEGRATED STUDY OF ART OF JUNIOR PUPILS**

At the present stage of development of pedagogical science, the goal of native education is to establish a person as the highest value. Important tasks in this case are: formation of a person of a new type, able to perceive the world holistically, to show his/her own creative potential; and according to this – creation of specific pedagogical conditions for self-knowledge, identification of individual abilities, capacities, development of creative potential of the individual of each student.

Modernization of the educational process in present conditions involves adaptation of the basic content of education and development of experimental programs, which take into account students' interests, capabilities and abilities. One of the strategic tasks of reforming education should remain the formation of a developed, creative person. The modern system of education is reorienting to the development of the personality of schoolchildren. Personality-oriented education involves cooperation, self-development of subjects of the educational process and proceeds from the recognition of the uniqueness of the subjective experience of the student himself as an important source of individual life, recognition of the student as the main figure of the entire educational process.

For the effective use of works of art in the educational process it is necessary to create specific pedagogical conditions, to prepare students for active perception, understanding of the language of art and communication with artistic works. Since passive forms of contact with artistic phenomena almost do not affect the development of the personality, therefore the condition of active and creative perception, which can be ensured by the integration of different types of arts, the creative activity of students at lessons, is mandatory. Because of this, classes should be based on an integrated basis and combine not only elements of the disciplines of the artistic-aesthetic cycle, but also have in its structure an important component – active creative activity of students.

That is why practical work in primary school should be aimed at the integration of artistic knowledge and ideas of schoolchildren, which requires the use of the latest techniques and information technology in education, and should ensure the possibility of forming a coherent personality of students and educate them in aesthetic attitude to the outside world.

**N. Filippenko**

## **MUSICAL-PEDAGOGICAL TRAINING OF THE PRIMARY SCHOOL TEACHERS IN UKRAINE**

The implementation of the concept of a "New Ukrainian school", which is designed to make Ukrainian education modern and high-quality, directs primary school teachers at rethinking and updating of artistic training, in particular musical education. It is generally known about the educational potential of musical art, its influence on the development of culture and spirituality of junior schoolchildren, which should be used to the fullest.

Since in the Ukrainian school music art lessons are taught by teachers-specialists who have all the necessary professional competencies for this, the musical training of the future primary school teachers is focused on the implementation of educational work, where music becomes an auxiliary tool for the educational process. Thus, it is appropriate to refer to the defined training as a musical and pedagogical one, which aims to prepare students for conducting musical-educational work and forming musical-pedagogical culture of the future teacher.

In relation to this problem, the following issues need to be addressed: the development of the musical preferences of students majoring in primary education (positive attitude towards music, understanding of the educational potential of music in general development and upbringing); mastering of the system of knowledge and skills of the students from the theory and method of musical education of junior pupils; formation of creative qualities – the ability to integrate various activities (singing, dancing, drawing, listening to music, etc.); the ability to multimedia; development of their organizational skills; education of the constant desire for self-improvement, updating of knowledge, musical impressions.

Currently, the reform of the education system continues in Ukraine, one of its aspects is strengthening of its cultural orientation. Therefore, the issue of improving musical-pedagogical training of the future primary school teachers is relevant.

## **PRESCHOOL CHILDREN'S ENVIRONMENTAL EDUCATION AS A PROCESS OF FORMING THEIR PERSONAL QUALITIES**

The most favorable conditions for the formation of ecological consciousness and culture are available in the preschool age. The children appreciate the whole world through their own emotional experiences first of all, so any object for them should be attractive. A number of educators define such tasks of environmental education: to teach ability to see the aesthetic properties of the object; to form ideas about the relationships and regularities in the nature; to assimilate folk traditions; to raise a careful attitude and a desire to take care of plants and animals; to develop curiosity and interest in information about the natural environment; to form behavioral skills in nature.

The central component of ecological culture is knowledge. It contributes to the formation of a conscious attitude and is the basis of ecological consciousness, but knowledge without an appropriate attitude to nature does not guarantee the formation of ecological culture. The attitude without understanding the laws of nature and the interaction of humanity with nature will not lead to positive results. The assimilation of knowledge and formation of a position in relation to the nature provides children's activity in nature conservation and research activities. In order to ensure the success of environmental education in the preschool establishments its necessary to create the appropriate conditions.

Methodological support includes methodological materials, illustrations, "ecological space": the corners of the nature in the each age group, greenhouses, laboratories or research centers, orangery. The territory of the kindergarten provides extraordinary opportunities for creating an environmentally-developmental space: the ecological trail, the meteorological platform, the garden, the pond and other. It is necessary to organize classes using as much as possible of the "ecological space".

## **THE EPIDEMIC OF OBESITY IS ONE OF THE MAIN HEALTH PROBLEMS IN THE XXI-ST CENTURY**

In the XXI-st century obesity has become one of the foremost health problems in most European countries. Obesity constitutes an important public health problem because in the modern society the increased risk of hypertension, coronary heart disease, the second type of diabetes, stroke, gall bladder disease, certain types of cancer, osteoarthritis, sleep apnea, and other diseases. For example, in 2013 the United States of America 190 billion dollars was spent on obesity related health expenses.

A World Health Organization (WHO) Consultation described obesity as a chronic disease that is so prevalent in both developed and developing countries that it is replacing the more traditional public health concerns, such as under nutrition and infectious diseases, as a significant contributor to poor health. Preferably, health-oriented definitions of obesity should be used that are based on the amount of excess body fat at which health risks to individuals increase. In this manner, obesity would be identified such that individuals would have a weight-responsive comorbidity.

American scientists are only slowly beginning to understand the causes and consequences of childhood obesity. They states on the important component of this problem, that adiposity is passed down from one generation to the next. Many authors have noticed that adiposity is a result of both the genetic process of inheritance and a result of decisions made in families. They say that the way to understand the process of obesity it is crucial to understand the intergenerational transmission mechanism behind this. The famous American scientists have suggested that adiposity should be affected by both environmental and genetic factors.

**S. Kondratyuk, N. Pavluschenko**

## **FACTORS OF GENDER STEREOTYPES OF CHILDREN OF PRESCHOOL AND PRIMARY SCHOOL AGE**

The concept of gender stereotypes is understood as formed by the culture ideas how should behave male or female representatives, in fact it is a matter of contrast.

There are key agents (factors) of gender stereotypes, from which children learn about behavior that is perceived by society as being relevant to one or another gender. These include the pedagogical style of communication: most mentors work according to established cultural stereotypes about what are girls' characteristics ("perseverance", "respect") and what are boys' ones ("negligence", "negligence"). Accordingly, the methodological organization of educational activities, the manner of addressing boys/girls, the response to educational gaps, discipline, as well as the form of interaction between the teacher and children of different genders is different. Children's literature as another source of gender stereotypes (textbooks, fairy tales) carries information that is often dominated by male characters who have been given all opportunities for self-realization, and female – exclusively in the role of housewives, guardians of home comfort; the content of such books assures children that life is built on an established rule: men have a world, women have a subordinate role in it. Television is a unique source that can generate a representation of children about the "nature of social reality." It is not only an important means of supplying stereotyped information, but, more importantly, it constantly demonstrates it. Yes, we meet women and girls mainly in the context of the interests of the home: washing, cleaning, caring for children and patients; men and boys – away from home: politics, corporate meetings, active rest. Games and toys help girls practice in those activities related to maternity and home-based activities, as well as form skills and communication skills. Instead, boys' games and toys awaken in them the desire to create, encourage independent, competitive and leadership behavior.

**P. Kosenko**

### **SYMBOLIC FIGURATIVENESS OF FOLKLORE AND ITS ROLE IN THE FORMATION OF THE ARTISTIC-FIGURATIVE THINKING OF JUNIOR SCHOOLCHILDREN AT THE MUSICAL ART LESSONS**

An important function of musical education in primary schools is development of artistic thinking, since it provides the basis for the formation of all other types of thinking of the child. An appeal to the study of folklore facilitates the fulfillment of this function, since oral folk art, having the greatest vital links with the spiritual, material and practical world of man, contains powerful didactic possibilities.

The purpose of the publication is to reveal the possibilities of musical folklore and, in particular, the embedded in it symbolism for the formation of artistic thinking of a child of junior school age.

Familiarization with folklore samples at musical art lessons in primary school is mainly based on the study of songs.

The creation of symbolic figurativeness of folk text involves artistic-speech linguistic specification, based on the priority of tradition and the preservation of the general principles of typification of reality. It consists in developing a specific mechanism for constructing a folklore image in the form of figures-symbols, metaphors, constant epithets, parallelism, and the like. The semantic and stylistic essence of the folk-popping word is amplified by means of musical expression in accordance with the artistic tradition and collective aesthetic norm. The outlined specificity of folk concretization gives it a qualitatively new character, close to the world perception of the child of the surrounding reality.

Traditional folklore image serves as a kind of signal that sends the artistic thinking of the child into the world of play and imagination. This is its projective symbolic function, through which the removal of antinomy between the external laconicity of the image and its suggestive and allusive power.

**O. Kryvonos**

## **TEACHING OF THE STUDENTS BASED ON THE COMPETENCE APPROACH**

Recently the problem of professional competence of pedagogical staff is in the focus of researchers. This fact proves that professional competence plays a leading role in the educational activities.

In the context of the realities and prospects of the Ukrainian state's development of educational policy, it is appropriate to take into account European extrapolation and cost-effective models that should be based on a human-centered paradigm of education, a competence approach and a concept of measurability of educational quality.

According to the expert forecasts, in 2020, the most demanded in the labor market will be the ability to study throughout life, think critically, set the goals and achieve them, work in a team, communicate in a multicultural environment. But Ukrainian school does not prepare for it.

The traditional problem is learning to learn and lifelong learning acquires innovative content. The ability to study as a key competence, as it is defined by the Council of Europe and the EU, is a prerequisite for modern learning, self-education and adaptation of a person to life.

In teaching students we proceed from the fact that in the first place the competence model of education does not propose a process, but the results of training, expressed in terms of human competences and such that is evaluated on the concept of measurable quality.

In particular in teaching pedagogical staff, we use the competence and personality-individual approaches, the combination of which makes it possible to individualize the educational process, based on the internal motivation of teachers.

Future teachers have to understand that the competence should be the object of measurement (including the key competences, which are the expression of the values of the personality oriented education) in monitoring the quality of school education in the implementation of the competence approach.

At the same time pupils and students must purposefully form an active civic position, which is a prerequisite for mastering the civic competence, which is in a list of compulsory key competencies recommended by the EU Council for the training of young Europeans throughout their lives.

Consequently, the focus of students' learning should be shifted from the process to the results and conditions for achieving their planned quality.

**H. Latina**

## **THE STATE OF LABOR PROTECTION IN CONDITIONS OF EPY MODERN INSTITUTIONS OF GENERAL SECONDARY AND PRESCHOOL EDUCATION**

Professional health is a priority issue in the developed countries, as it is the most important component of the labor potential that determines the economic and social development of any society, especially in the context of reforming a new Ukrainian school.

According to the subjective assessment, the state of health of pedagogical workers is in good condition (53.52 %) also like the level of labor protection (55.22 %). Only 26.87 % of pedagogical workers rated the level of labor protection at the "excellent". The share of "satisfactory" level of labor protection is 16.41 %, while the share of "unsatisfactory" level of labor protection corresponds to 2.98 %.

Training on labor protection outside the institution of the relevant specialty is provided through the training of employees. Teachers in their majority state that it takes place every 6 months of work (57.89 %), while hiring (45.62 %), and during one-time briefings once a year (10.52 %), indicating a satisfactory level of education on labor protection of pedagogical workers.

The results of the survey indicate lack of protection of the workplace in 30.88 % of education institutions and its availability in 69.12 %, which indicates lack of attention to the promotion of safe working conditions, informing workers about their rights and responsibilities in the field of occupational safety, distribution of positive experience in creating healthy and safe working conditions. Unfortunately, 20.89% of pedagogical workers do not know which person is responsible for the protection of work in the education institution, as opposed to the share of respondents with such representations (79.1 %).

Prospects for further research should be the development of a methodology for assessing knowledge of labor protection in education and practical recommendations for improving means of training.

**L. Yepik**

## **METHODS OF TEACHING THE HISTORY OF FOREIGN UKRAINIAN ART IN THE COURSE «HISTORY OF UKRAINIAN EMIGRATION»**

The study of the history of Ukrainian emigration is aimed at forming not only students' knowledge of socio-economic and political causes and consequences of emigration waves from Ukraine to Europe and America, but also about the economic, political and cultural life of Ukrainian emigrants in a foreign country, about the artistic achievements which made them known throughout the world, and at the same time, attracted attention to Ukrainian culture and the problem of Ukrainian independence [1, c.230, 345].

In the course «History of Ukrainian Emigration», which is taught for undergraduate students in the Institute of History and Philosophy of Sumy State Pedagogical University named after A.S. Makarenko, the characteristic of the development of Ukrainian science, education and culture outside of Ukraine during the XIX-XXI centuries is provided.

Particular attention is paid to the development of the culture and art of Ukrainian emigration in the twentieth century, because during this period, as a result of the First World War, the defeats of the Ukrainian Revolution of 1917-1921, the Second World War outside Ukraine, mainly due to the political

reasons, such outstanding artists as Aleksandr Archipenko, Nikolai Glushchenko, Oleksa Hryshchenko, Mikhail Andrienko-Nechitaylo, Julian Butsmaniuk, Nikolay and Vasyl Krichevsky, Mykola Butovich, Yuri Magalevsky, Neil Hasevich, Mykhailo Cheresnovsky, Ivan Ivanets, Myron Levitsky and others [2] turned out to be abroad.

The creativity of these artists, with all its diversity and dissimilarity, had certain common features such as the lack of influence of socialist realism, the combination of European artistic traditions with Ukrainian motifs.

To get acquainted with the work of the Ukrainian diaspora artists within the framework of the course «History of Ukrainian Emigration», we use several justifiable, from our point of view, methods. First, the general characteristic of the works of diaspora artists is given during a lecture by a teacher. Before practical class, students-historians prepare information either for a single artist or for the artists who worked under the conditions of emigration, for example, in the interwar period (1918-1939). Each performance is accompanied by a presentation, which gives an opportunity to see the works of the artists, to describe their style and manner of execution, belonging to a certain direction in painting. This presentation provides students-undergraduates not only the idea of the personality of the artist, his life, political activity, but also independently useful information in the field of art history, history, world culture, which can be used in teaching the course of history of Ukraine, world history or at school.

## SECTION 6. INNOVATIVE TECHNOLOGIES AND PRACTICE OF TEACHING ART DISCIPLINES

A. Boichenko

### TEACHING INNOVATIVE TECHNIQUES OF ART IN THE OUT-OF- SCHOOL EDUCATION INSTITUTIONS

For centuries, mankind has made a lot of inventions in all spheres of human life, and art is not an exception. Today, there are many artistic currents and trends that were invented many centuries ago, but have not been disseminated, and unfortunately not well-known to the general public, namely: littering, scrapbooking, anamorphosis, drawing with shadows, frizlite, body art illusions. And today, masters from different countries of the world are trying to revive these interesting and unusual directions, but, unfortunately, for many children of our country, these styles remain unknown. In my opinion, teaching methods in many out-of-school institutions are somewhat outdated and need to be modernized.

One of the most popular techniques is *scrapbooking*. The main idea of this paper creativity is to preserve personal and family history for the next generation, so the history of scrapbooking is very unusual and bright.

*Digital scrapbooking* originated from the traditional, or paper scrapbooking. After the appearance of such graphic editors, as Photoshop, creative people have the opportunity to design their work on the computer. The main advantage of digital scrapbooking is unlimited graphics capabilities. On the computer you can make a photo not only in traditional styles for paper scrapbooking, but also make work in so-called spatial styles, so beloved by designers of digital scrapbooking.

There are the following basic styles of scrapbooking: vintage; heritage; shebbie chic; American; European; purely and simply; retro; freestyle; mix media; modern vintage.

*Anamorphosis* is a technique for creating images, which you can fully see and understand, which can only be looked at at a certain angle, or from a certain place. In some cases, the correct image can be seen only if you look at the mirror image of the picture. One of the earliest examples of anamorphosis was demonstrated by Leonardo da Vinci in the 15th century. Other historical examples of this art appeared in the Renaissance. Throughout the centuries, this

technique has evolved. It all began with three-dimensional images obtained on plain paper, and gradually reached the street art, when artists imitate various holes in the walls, or cracks in the ground.

*Shadows in art.* Shadows are by nature fleeting, so it's hard to say when people first started using them to create works of art. But modern "shadow artists" have reached unprecedented heights in the use of shadows. Artists use careful positioning of various objects in order to create beautiful shadows of people, objects or words.

**G. Brodskui**

### **PROSPECTS OF DEVELOPMENT OF THE ORCHESTRA OF POPULAR, CLASSIC AND MODERN UKRAINIAN MUSIC**

The educational process has a specific nature, as the head-teacher must not only know the methods of management but also be skilled in pedagogy as art, to be an artist, who instills in students a love for the musical instruments, ensemble, orchestra, and music in general, fills them with aesthetic joy, affects them, first of all, by his own skill of playing a musical instrument. The power of figurative words of the teacher, which accompanies the learning process, is crucial to the educational influence in the creative team. Orientation of training groups on the repertoire of Ukrainian composers, a certain stability of the instrumental composition, coherence of orchestral sound, competent leadership of the orchestra is the key to forming high performance skills of team. In order to improve the socio-pedagogical effectiveness and development of orchestral performance, you must implement the methods of organization of educational-cognitive and socio-cultural activities, which is based on the dynamics of the interest in folk and modern instrumental music, given the socio-psychological and psycho-physiological characteristics of the participants, focusing on the identification and development of individual abilities of each participant.

Professional-pedagogical activity of the teacher of music involves the usage of predominantly collective forms of organization of educational process during the music classes, and extracurricular creative work. Because of the specificity of the teaching profession a musician constantly acts as the head of a group of children of different age, sex, psychological characteristics, with different musical abilities and backgrounds. Therefore, the participation of youth in art is connected with orientation on the team as the center of communication on matters of musical art, which brings together young people with common goals and interests in basic activities.

**PEDAGOGICAL STORY ON MUSIC WORKS  
AS A SCIENTIFIC RESEARCH PROJECT**

At the faculty of aesthetic education of the Belarussian State Pedagogical University named after Maxim Tank, the author's methods of verbal interpretation of the music of I. P. Marchenko have been actively implemented. Marchenko Irina Petrovna is the author of scientific researches and methodical developments on the formation and development of skills of verbal interpretation among the students of musical faculties of pedagogical universities. This technique is the result of her many years of pedagogical experience in the field of vocational training for music teachers. Developed more than 10 years ago, the methods are relevant to the present.

The questions of interpretation (or explanation) of the work of musical art are quite complex, often they are the subject of serious scientific research, including candidate and doctoral dissertations. For the professional development of the teacher, the artistic word about music is far from being an easy task. This is due to many factors: the specificity of the music lesson, the age of the target audience, the professional skills of the teacher and other reasons.

Verbal interpretation of the musical work, according to I. P. Marchenko, is the most appropriate form of expression – the genre of the pedagogical story, in which the teacher introduces the new music for the students.

In this connection in accordance with the psychological and pedagogical features of the younger school age, the presentation of the pedagogical story – a verbal text – should be imaginative and emotional, logical and complete, literate and accessible.

The first principle of the pedagogical story, written both in written and oral forms, is scientific knowledge of the musical art. In particular the authors study various scientific, methodological and journalistic literature about the composer and the work. The activities of the students over the assigned task are undoubtedly a search activity. The collected material undergoes deep reflection and serious evaluation, study of the processes, establishment of correspondences, conducting comparisons, summing up the results. The development and presentation of the pedagogical story is prepared in the form of a research project. It is aimed at the formation of research competence among the students within the framework of auditor and extracurricular forms of work on special academic subjects.

As the practice of introducing the author's method of verbal interpretation of the musical work shows, the research component of the pedagogical story is able to exert a tremendous influence on expanding the students' outlook, developing their creative potential and motivation for scientific work, forming professional abilities and pedagogical artistry of future music teachers.

**Rong Cunfu**

## **ON THE ISSUE OF IMPROVING SELF-TRAINING OF THE FUTURE VOCALIST-PERFORMER**

Modern processes associated with formation of a new educational strategy and the overall modernization of professional education have a significant impact on the university process of training vocalists of academic profile. Experts consider the priority role of educational innovations as a significant factor contributing to the effective development of traditional pedagogical problems.

The new content of the educational process is formed, first of all, thanks to the introduction of original training courses or an innovative approach to the traditionally taught disciplines. So, "universal" tendencies, involving a holistic coverage of the various stages of vocal training in modern conditions, deserve attention. In this regard, experts recommend paying special attention to an in-depth study of the foundations of traditional vocal techniques. Knowledge of the features of the structure of the voice apparatus and the basic principles of its work by students is, of course, the paramount task of education in a higher educational institution and is directly related to the future musical performance.

The problem of organizing independent activities of trainees is relevant today in the context of general education (schools, gymnasiums, lyceums) and, in general, in higher professional education. At the state level, new requirements are put forward for future specialists, where one of the necessary requirements and conditions is formation of a creative personality who is able to actively think and make correct decisions on his own. This is confirmed by the importance of acquiring by the future vocal art professionals the skills to replenish independently their knowledge, implement them in life, navigate a large stream of professional information and use it in their performing activities in practice.

Strengthening the vocal skills, obtained in classes with the teacher, requires constant training, which can occur both in the classroom and in extracurricular home occupations. For the organization of such an independent activity, the vocalist needs a pedagogical guide – recommendations, mentor's advice, etc.

The process of training vocalists for solo singing involves a complex, systematic, painstaking work on the production of voice-forming apparatus and the formation of basic singing skills: work on intonation, articulation, diction, breathing, resonance, developing a sense of rhythm, a sense of harmony, the ability to sing on notes. The main methods are visual, game (when using tongue twisters, voice games), illustrative and explanatory. Independent extracurricular activities are carried out without direct control of the teacher, but under his supervision.

**M. Falko, Dong Hao**

### **VOCAL-ENSEMBLE WORK AT VOCAL CLASSES IN THE CONTEXT OF THE PROBLEM OF FORMATION OF VOCAL-ENSEMBLE SKILLS**

Vocal-ensemble work involves mastering both vocal and ensemble skills. Under the skill we mean automatic repetitions of certain actions without conscious control. Vocal skills include: singing posture, breathing, sound formation, sound behavior, diction. The skills of the tune and ensemble, as well as the skills of singing for the conductor's gestures of the teacher, are considered ensemble skills. It should be noted that formation of the vocal-ensemble skills takes place in a complex. In the process of work on the ensemble structure the intonation skills are formed, when the leader is working on the purity of the intonation, necessarily cares about sound behavior, articulation, focuses attention on chain breathing, and so on.

The ensemble performing of songs requires possession of a complex of vocal-ensemble skills. On this basis, it is necessary to note the following: the ensemble is a musical instrument and, like every instrument, it must be tuned. So, the intonational accuracy of the singing task is constant and the main concern of the leader. Another condition is singing distinctly. And only with the interaction of these lines will arise a perfect instrument (ensemble), and the performing skill of the team. In the work it is expedient to have 3–4 works simultaneously. It helps to cover fully various aspects of vocal-ensemble learning.

Accordingly, for each song a number of specific tasks arises, different methods are used. The mechanism of formation of vocal-ensemble skills will work more successfully when the singers learn to analyze, fix the changes that occur as a result of a joint performing vocal-ensemble activity, compare the sounding with their own auditory sensations.

## **ACTOR'S MASTERY FOR VOCALISTS**

The current state of development of vocal-stage creativity requires a complex interdisciplinary approach to its study, and, consequently, broad contacts of art historians, musicologists, theatrical critics, vocalists, actors, and educators.

Formation of the system of practical skills in the possession of stage culture, assimilation of elements of performing arts, improving the culture of the future language of the artist are necessary components of acting skills of vocalists.

Every singer must know: outstanding stage artists; peculiarities of work on the stage; own individual deficiencies and ways of their elimination. Be able to: adhere to the requirements of stage behavior; to adjust correctly to stage action, work; use exercises for the development of an individual person; apply in practice the acquired knowledge of stage and acting skills; use special literature; carry out an analysis of own performance of exercises and the results of independent work.

The actor's mastery of vocalists manifests itself in the ability to: independent work with works of different genres, in accordance with program requirements; analysis of the achievements of European and national stage mastery; conducting rehearsal work; acting at the stage; modeling at practical classes of the main activities of the actor-vocalist.

It is necessary to determine the topical issues that arise in acquiring actor's skills of vocalists. It is the deprivation of scarcity on stage and the fear of speech; how to cope with excitement and panic; work in a scenic way; plastic movements of vocalists and so on. But, the main goal of the vocalist is the process of creating a vivid scenic image. The main artistic and content component in the process of creating a stage image should be vocal-acting mastery – a harmonious combination of vocal-technical and artistic tasks implemented by the vocalist on the stage and reflect the specifics of creating a stage image.

**Grażyna Flicińska-Panfil**

## **PROJEKTY ARTYSTYCZNE I NAUKOWE JAKO FORMA ROZWOJU STUDENTÓW WYDZIAŁU WOKALNO-AKTORSKIEGO**

Projekty artystyczno-naukowe mające wpływ na rozwój studentów wydziału Wokalno-Aktorskiego są realizowane wielopłaszczyznowo.

Szczególną wagę przywiązujemy do działalności artystycznej studentów na płaszczyźnie koncertowej. Są to koncerty w macierzystej uczelni, w salach koncertowych naszego miasta Poznania, w filharmoniach i instytucjach kulturalnych w Polsce i za granicą.

Od wielu lat współpracujemy z Teatrem Wielkim im. Stanisława Moniuszki w Poznaniu i Teatrem Muzycznym w Poznaniu, gdzie studenci prezentują opery od epoki baroku do współczesności ze szczególnym uwzględnieniem oper mozartowskich.

Corocznie studenci przygotowują i koncertowo wystawiają dzieła oratoryjno-kantatowe. Dzieła te prezentowane są często w budowach sakralnych Poznania i okolic miasta.

Na rozwój wokalny i doskonalenie interpretacyjne dzieł wokalnych mają ogromny wpływ Mistrzowskie Kursy Wokalne. Zapraszani są mistrzowie wokalistyki z Polski i świata. Są to wybitni śpiewacy, pedagodzy, korepetytorzy i specjaliści od technik oddychania. Rok rocznie organizujemy około pięciu kursów.

W bieżącym roku akademickim odbędzie się VII Międzynarodowa Konferencja Naukowa *Stanisław Moniuszko in memoriam – w kręgu polskiej literatury wokalne*. To wydarzenie naukowe o randze międzynarodowej. Przez kilka dni prezentowane są interesujące wykłady, zakończone panelem dyskusyjnym każdy. Wykłady dotyczą sylwetki wybitnego kompozytora – twórcy polskiej opery narodowej – Stanisława Moniuszki oraz innych polskich kompozytorów.

Każdy dzień konferencji zakończony jest tematycznym koncertem śpiewaków – gości i studentów.

**V. Frick**

## **SPECIFICS OF SWING RHYTHMS ON PERCUSSION INSTRUMENTS IN THE JAZZ ENSEMBLE**

The basis of any jazz band, its «heart and breath» is the rhythm section. As it is noted by the prominent curator U. Marsalis «if the double bass is the body of the machine, then the drums are its wheels». Based on the coherent sound of the rhythm-section, which usually consists of a double bass or bass and a drum, they are composed by adding other instruments (usually winding) to jazz bands: quartets, quintets and sextets.

In the jazz band the lead party in the accompaniment of the shock device belongs to the ride plate – usually this is a quarter, as well as a characteristic of «swing figure». High-hat plays for the second and fourth fate, a small drum (snare

drum) and a big drum (bass) are syncing, creating a drive. The left hand performs a special knockdown, the «breaks» that emphasize the weak destinies, and, as a rule, create the feeling, called swing – a jazz rhythmic drawing, in which the first of each pair of music performed is lengthened, and the second is reduced.

Swing (from English «swing» is shaking) is an important expressive means of jazz. A characteristic type of metro-rhythmic (most often triolian) pulsation is based on constant deviations from the rhythm of equal reference particles of the ground-bit. This creates the impression of large internal energy, which is in a state of unstable equilibrium, the effect of «swinging», the sound mass and the metric basis. In the opinion of many famous masters of jazz, whose creativity fell on the period of popularity of the swing, there is no difference between the concepts of jazz and swing, because they believe jazz without swing just does not exist. For professional jazz swings this is the feeling in the absence of which it is impossible to play jazz.

In addition to the plates of the ride (usually two plates: on the right, as a rule, louder, often larger diameter, to the left is smaller, more transparent, often with rivets), in the percussion installation there are accented plates, the crash plates usually two or three. In addition to the above-mentioned snare and bass, in addition to the drum kit, more toms are added – usually two hanging and one floor, used in jazz bands, mainly in solo fragments of parties, or in the accompaniment of Latin jazz. Consequently, the «swing» rhythmic pattern is one of the main parts of the jazz bands' percussion instruments performed in swing, classical jazz and Latin jazz.

**O. Gritskyv**

## **SPECIFICS OF THE TECHNIQUE OF POP-JAZZ IMPROVISATION ON THE EXAMPLE OF WORLD-FAMOUS VOCALISTS**

One of the main stages of work on the professional development of vocalists can be considered the development of stylistic vocal techniques. The analysis of many works performed by «pop» stars indicates the use of some of the typical techniques is the transition to high notes in light sound (especially women) falset, stubborn singing, «half voice» (subtone) notes of medium and low, expressive «tempo», «blow-up» on sound attacks (growl and fray), glissando (slide), vocal «or» (belting) and a number of other stylistic techniques that were born within certain vocal styles.

The execution of most stylistic techniques, called the general word «melisma», requires from the vocalist to develop sufficient mobility of voice.

Regardless of the complexity of the melody, the vocalist with a good sense of rhythm, musicality and mobility of the voice will always be able to diversify the use of a number of «singings» of a particular note, the composition of the text. In particular, such passages are called «runs» (jogging, runoffs), «riffs», «curls» (curls, ringlets), «loops» (loops, turns). These receptions in the classical setting are called trills, groupetto, forshlag. No less important technique in the modern pop performance is the sketch (this is the imitation of the voice of any musical instrument). They are quite successful in using the bit of boxers who can successfully transmit the sound of various percussion and wind musical instruments such as drums, trumpets and saxophone. Scat singing is a very special jazz vocal improvisation.

Basic classical vocal technique is the foundation of an entirely different configuration. It has been developed under the appropriate repertoire, which is written in such a way that it demands from the performer much that is absolutely not needed in songs of other styles. In modern times, the problems of performing contemporary songs by those vocalists who have acquired the classical vocal education are often discussed. At the same time, they almost all admit that to re-learn, rebuild was necessary to sing modern music really qualitatively.

**N. Guralnyk**

## **ART AND PEDAGOGIC LEADER SCHOOL IN THE INEXHAUSTIBLE PERSPECTIVE HERITAGE OF A.AVDIEVSKIY**

Art and pedagogical school of Ukraine has enriched by the invaluable assets of A.T. Avdiyevskiy. His contribution to the musical and pedagogical culture is bright and distinctive, leadership in the deep understanding of the word.

We consider the history and theory of musical pedagogy in the context of the functioning of scientific schools, which are supplemented with the ideas of the Ukrainian national musical education (A. Avdeyevsky, K. Zavalko, A. Kozyr, L. Kunenko, G. Padalka, O. Rudnitska, O. Hizhna, O Shcholokova, V. Shulgina and others).

On the basis of theoretical positions of science it is expedient to realize the ambiguity of the notion «school», its attributive essence, the dialectic of the typical and individual pedagogical qualities of its leaders, including, in particular, its socio-pedagogical aspect.

The notion «school» is widely used in scientific theory and practice. It is applied from various scientific-theoretical, social-educational, organizational and public positions, has a multi-vectored range of relevant definitions. Due to the heterogeneity of content, heterogeneity and different levels of scientific

generalization, the essence of this notion can be revealed at the macro and micro levels of knowledge, namely: the general theoretical essence in the unity of its branch components and a separate type of humanistic activity. Thus, the notion «school» integrates the features of various scientific fields, disciplines (from general scientific positions) and a separate branch (professional), which collectively meets the requirements of systematic scientific analysis.

The ontological characteristics of a scientific school are the following: «teaching creativity» as a necessary condition for its existence, which is implemented not only by the head of the school, but also by senior experienced staff (this feature went genetically from the «classical school») and calls for pedagogical coherence; presence of informal, direct communication of all representatives of the school (realization of scientific and educational and pedagogical functions is carried out productively only under such conditions); relative autonomy of the group of scholars of the school (part of the scientific community), characterized by its own style of interpersonal relations, norms and standards of scientific research, that is, the original style of communication; the dependence of a certain system of interpersonal relations and the style of communication, the distribution of work among colleagues for its productivity from the head of the school as a scientific leader and organizer of the collective research process. The need to present own positions and achievements and protect them from criticism in an external scientific society is an important task facing the school.

The leader's school is a special type of creative activity that is carried out in the syncretism of the two-way process of creation and learning. As a result, the interpersonal connections, as specific forms of communication, are its functional characteristics, the dialectical unity of normative (stabilizing) and creative (developing) factors.

Musical-pedagogical school of A.T. Avdiyevskiy will exist in the history of Ukraine in the syncretic contextual category within the structure of a scientific and pedagogical school, characterized by acquiring a conscious theoretical and practical historical, nationally correct, artistic experience of generations of musicians and teachers with a dominant tradition and culture of the corresponding, multicomponent system of predicted pedagogical and performing ideas in a creative personal and collective interpretation and the process of their transfer from the leader to the followers in musical and pedagogical education.

Further dynamic development and progressive reproduction of musical-pedagogical school is successfully carried out under the conditions of the creation of author's schools of leaders. A. T. Avdiyevskiy was undoubtedly the leader of the musical-pedagogical school for the faculty of arts.

**MIĘDZYNARODOWA PŁASZCZYZNA WYMIANY INFORMACJI  
NAUKOWEJ JAKO NOWOCZESNY MODEL DZIAŁAŃ  
UCZELNI ARTYSTYCZNYCH (WOKALISTYKA  
ARTYSTYCZNA – CASE STUDY)**

Współczesna pedagogika wokalna charakteryzuje się niespotykaną dotąd mobilnością artystycznego środowiska akademickiego.

Historycznie, pedagogika wokalna liczy sobie ponad 300 lat, ale dopiero w XXI wieku uzyskany został tak szeroki dostęp do informacji z dziedziny oraz powstała możliwość wymiany doświadczeń na płaszczyźnie nie tylko krajowej, ale europejskiej czy wręcz światowej.

Uczelnie artystyczne stały się obecnie ośrodkami, w których obok nurtu głównego, jakim jest kształcenie młodych wokalistów, coraz częściej organizuje się specjalistyczne konferencje naukowe, powstają nowe publikacje z dziedziny. Doskonałym przykładem jest wspomniana przed chwilą przez Kierownika Katedry Wokalistyki naszej Uczelni - prof. dr hab. Grażynę Flicińską-Panfil – Międzynarodowa Konferencja Naukowa *Stanisław Moniuszko in memoriam – w kręgu polskiej literatury wokalnej*. Jest ona płaszczyzną szerokiej wymiany myśli naukowej przedstawicieli znaczących ośrodków akademickich Polski, Ukrainy, Białorusi oraz Litwy.

Kolejną płaszczyzną stałej konfrontacji nowoczesnej myśli naukowej w dziedzinie wokalistyki artystycznej jest współpraca między polskimi i zagranicznymi uczelniami artystycznymi. Europejskie programy jak np. Erasmus, umożliwiają wymianę kadry specjalistycznej, indywidualne zdobywanie doświadczeń w kontaktach z nowymi ośrodkami naukowymi, a także ułatwiają rozpowszechnianie wiedzy w szerokich kręgach zainteresowanych środowisk. Dla intensyfikacji takich właśnie działań powstają międzynarodowe organizacje zrzeszające specjalistów pedagogów wokalistyki, które pośredniczą w kontaktach naukowych i wymianie informacji. W Polsce taką organizacją jest Polskie Stowarzyszenie Pedagogów Śpiewu we Wrocławiu – członek Europejskiego Stowarzyszenia Pedagogów Śpiewu EVTA. Organizacje te przygotowują interdyscyplinarne konferencje naukowe o zasięgu krajowym, europejskim i światowym. Tworzą specjalistyczne strony internetowe i bazy danych w dziedzinie, dostępne dla wszystkich członków i osób zainteresowanych.

Wielką rolę w rozwoju nowoczesnej pedagogiki wokalne odgrywa dostępność publikacji specjalistycznych w międzynarodowych bazach bibliotek uczelni artystycznych oraz materiałów udostępnianych w Internecie, stanowiąc nieprzebraną bazę informacji tak w postaci artykułów, książek jak i filmów, które po weryfikacji mogą być niezwykle pomocne w pracy dydaktycznej i naukowej.

Ogólnoświatowa osiągalność omawianych informacji pozwala na rozwój indywidualny każdego pedagoga, ale także w zdecydowany sposób wpływa na podniesienie poziomu nauczania i unowocześniania metod kształcenia. Należy podkreślić, że jednoczesna możliwość korzystania ze źródeł archiwalnych oraz tych powstających w naszych czasach, tworzy niezwykle płaszczyznę poznawczą, której efektywność powstaje z połączenia tradycji oraz zdobyczy nauki współczesnej.

Podsumowując, przemiany w podejściu do nauczania wokalistyki, które dokonały się w drugiej połowie XX wieku na bazie nowych badań naukowych, wirtualne media oraz mobilność środowiska artystycznego stworzyły całkowicie nowe perspektywy dla pedagogiki wokalne, co przekłada się na wymierne osiągnięcia w sferze dydaktycznej, a w efekcie końcowym kreacje nowoczesnej rzeczywistości artystycznej XXI wieku.

Nasze dzisiejsze spotkanie poprzez łącza internetowe, doskonale wpisuje się w działania międzynarodowej wymiany informacji - artystycznych środowisk akademickich i jest doświadczeniem otwierającym drogę dla poszukiwań nowych sposobów poszerzania wiedzy specjalistycznej.

**Guo Jin**

## **PECULIARITIES OF WORK AT CLASSIC ROMANCE**

Vocal art or singing is the performance of music in a voice, the art of transmitting by means of singer's voice the ideological content of a musical composition. It is singing that is considered one of the oldest kinds of musical art. One of the varieties of vocal art is romance – a chamber vocal piece for voice with an instrument. The term "romance" arose in Spain and originally meant a verse in Spanish that was intended for musical performance. Having become widespread in other countries, the musical term "romance" began to be called vocal genre. In Ukraine, in native music, a song-romance was distributed, performed for accompaniment of clavicle, bandura, torban, later – piano or guitar. This vocal genre is associated with folklore.

The development of the romance as a synthetic musical poetry genre began in the second half of the XVIII century in the work of the composers of the Berlin School in France. In the XIX century romance becomes one of the leading genres, reflecting a tendency typical for the romantic era – reproduction of the inner world of man in all psychological nuances. During the XIX century national romance schools in Russia, Czech Republic, Poland, and Ukraine were formed. The creativity of the romance masters developed simultaneously with poetic directions. Also during this period romances began to combine vocal cycles.

Several moments of work on a romance can be defined, namely:

1. Work on figurative and stylistic performance of the romance.
2. The choice of means of expressiveness for the disclosure of the image of a romance.

3. Dramaturgical construction of content of the romance.

4. Compilation of the performing plan and its practical implementation.

It must be remembered that romance is first of all a lyrical genre of musical-poetic art, in which the inner world of man, his intimate feelings, thoughts and mood are deeply and comprehensively revealed.

**V. Kalabska**

## **INSTRUMENTAL ENSEMBLES OF USPU NAMED AFTER PAVLO TYCHYNA**

Currently, training of performers-instrumentalists requires special attention and quality of all constituents of the educational process of the higher education institution. One of the important components of the preparation for musical art is instrumental collective music, in particular small forms – ensembles.

According to musical encyclopedic dictionary of H. Keldysh, the definition of "ensemble" (from the French ensemble – together) has several meanings: a group of performers who act together (depending on the number of performers singled out: a duet, a trio (or tercet), a quartet, a quintet, etc.); coherence of joint performing; musical composition for ensemble of performers: duet, trio, quartet and others; a piece of the opera, oratorio, cantata performed by a group of singers accompanied by the orchestra or unaccompanied. In our study, we use the first value of this definition.

Instrumental collective music playing in USPU named after Pavlo Tychyna is carried out in the educational process and extracurricular activities of the faculty of arts. Among the existing teams, the following small forms, folk

amateur groups of trade unions of Ukraine, such as: "Musical patterns", "Watercolors" and "Renaissance" should be noted.

Let's start the review from the ensemble "Musical Patterns", which was created in 1989 by Dmytro Baldyniuk. The ensemble closely cooperates with the folk amateur choir "Kobzar" (artistic director – honored worker of culture of Ukraine Vasyl Semenchuk). As part of the ensemble: violins, accordions, trumpet, clarinet, kobza rhythm, percussion instruments and violin double bass. The repertoire of the collective occupies a considerable array of processing of Ukrainian folk songs.

In 2001 the instrumental ensemble "Aqualelles" was created (organizer and artistic director – candidate of pedagogical sciences, associate professor Vera Kalabska). Now in the ensemble of domra prima, domra tenor, accordion, guitar, kobza rhythm, violin contrabass, percussion instruments. The Aqualle Ensemble is a laureate and diplomat of the International and All-Ukrainian Contests. In concert programs the members of the collective present musical forms of various styles and genres of Ukrainian and foreign composers.

Duet "Renaissance" exists since 2010 (artistic director – candidate of pedagogical sciences, associate professor Tatiana Radziwil). The duet includes Ukrainian folk instruments – domra and bayan. Duet "Renaissance" is a laureate of international competitions. The basis of the repertoire is the masterpieces of classical and contemporary composers.

The ensembles collaborate with the folk amateur ensemble of contemporary dance "Vizavy" (artistic director – candidate of pedagogical sciences, associate professor Liudmyla Androshchuk), which allows to reveal more deeply the artistic images of works. Among the choreographic and instrumental productions are the waltzes "Zamethyl", "Flamenco", tango "Julia and Paul".

Consequently, instrumental collectives of small forms – exclusive, unique and irreplaceable. In these ensembles students improve their creative skills, acquire skills of public speaking, get acquainted with the peculiarities of work in the creative team. Creative achievements of ensembles are constantly covered on the official site of USPU named after Pavlo Tychyna, the site of the Faculty of Arts, on the Internet.

**OPPORTUNITIES FOR USE OF INFORMATION EDUCATIONAL  
RESOURCES IN THE PROCESS OF PREPARATION A TEACHER-  
MUSICIAN**

The modern educational process should be based on the extensive use of information and communication technologies, in particular, electronic educational resources. The dominant trends in this process are the empowerment of students in self-study (audiovisual information, practice, attestation – «at home») and the growth of the creative component in the activity of the teacher in the classroom. A gradual transition to the activity of the teacher from broadcasting to discussion with students and the transfer of many traditionally classroom classes into an out-of-class (independent) part of the teaching work is assumed.

This is made possible by the use of information technology, in particular, electronic educational resources. At the moment there are three types of electronic educational resources: textual, elementary audio-visual and multimedia. As a result of the improvements and enormous advances of the latter, an electronic educational resource of a new generation has appeared. It combines the merits of multimedia (interactive audio-visual) content, the possibilities of network distribution and full use in the learning process.

It has an original modular architecture, a unified software operating environment and tools for making changes to content. All this is defined as an open educational modular multimedia system. The electronic educational resources developed in this system have a number of the following advantages:

- a lack of meaningful and technical limitations (due to the combination of new pedagogical tools by the developers with the possibility of distribution in global computer networks);
- the possibility of constructing an author's training course by the teacher and the formation of the individual educational trajectory of the student, due to the availability of the variants of electronic training modules;
- an unlimited lifecycle (due to the autonomy of e-learning modules and the openness of the system for change);
- provision of all components of educational activities, taking into account individual preferences (due to the availability of modules of three types: information, practice and control, as well as their variants);
- the implementation of active-activity forms of learning, due to the high degree of interactivity and multimedia content;

– expansion of the functional and increasing the effectiveness of independent study work, thanks to the full use of new pedagogical tools (interactive, multimedia, modeling).

Thanks to these advantages, the electronic educational resources developed in an open educational modular multimedia system are called the electronic educational resources of the new generation, which means not just the appearance of a new electronic educational resource, but its transition to a different quality when it becomes a full-fledged educational activity tool.

In the process of analyzing the aggregate content on the subject «Music» we have found out the lack of modules for methodological support for this subject, which should be contained in it. Therefore, we have considered it necessary to develop modules of methodological support on the example of various topics and thematic elements. Thus, a trajectory was built, as a result of which students formed ideas about music, musical instruments, musical genres, composers, as well as literature and painting of European countries. In addition, methodical recommendations for the teacher and methodological recommendations for trajectory passing by the students have been developed independently.

The results of the research have been implemented into the educational process of preparing students of the pedagogical university on the profile «Music». The project has showed that the use of methods of a new generation of electronic educational resources greatly improves the efficiency of the professional training of future music teachers.

**L. Haidai, Zh. Koloskova**

## **THE DEVELOPMENT OF THE ARTISTRY OF THE FUTURE MUSICIAN IN THE PROCESS OF STUDYING VOCAL-CHORAL DISCIPLINES**

The change of the pedagogical paradigm in the development of the artistic education industry requires the solution of a number of issues, among which the problem of the formation of a modern specialist is raised, in particular, the awareness of the future teacher of personal role in his chosen profession and the establishment of personal professional goals.

The education of a teacher in modern realities, along with the development of spiritual and moral qualities, the advancement of the intellectual level of personality, requires the development of readiness to constant self-improvement. Undoubtedly, the rapid technical progress has made its

adjustments into the educational process at school, as a result of which sources of information have become more available for students. Therefore, it is valuable in these conditions for the teacher not only be ready to acquire digital competence, but also to have pedagogical impact on students, the ability to attract and retain interest in his subject. The authors confirm that solution of the problems is based on the development of such a quality as artistry.

The definition of the concept "artistry" in the scientific literature is not mono-semantic. In particular, it is defined as "a heartfelt style of the co-creation of a teacher and a student focused on understanding and dialogue" (V. A. Zagriazyinskiy); "The ability to have an emotional influence on pupil " (O. S. Bulatova) "the artist's ability to capture and impress the audience, where the most cogency is formed in personal charisma of a person" (M. S. Kagan). According to the authors, artistry is a displaying of true transformation, during which the most accurate transmission of emotional state, musical image, thought, word, and feeling is carried out.

The main condition for the development of the artistry is the organization of gaining the experience of artistic activity, in which the student is involved into designing and solving artistic tasks (planning the repertoire, defining the structure of the work, analyzing the text basis, main storyline, emotional content, etc.), which will conduce the development of a valuable attitude to the gained experience. Undoubtedly, the true artist has the ability to observe and analyze. At the same time, it is important not only to perceive the best examples in which the student builds his own emotional and aesthetic attitude to reality, but also the perception of oneself as a creative person with the inherent positive qualities and disadvantages and the development of the path of self-improvement.

Self-realization in the conditions of publicity is a specific feature not only of the acting profession, but also it is inherent to the future specialist-musician, who has to produce a good impression (to feel free on stage or in a class, to have a good plastic, mimicry, *mice en scène*, to be able to extemporize, express emotions in physical nature), so it is really important to work in front of the mirror and with digital technical means (camera) at choral and solo singing classes where a student learns to analyze his own performance and assess himself truly.

The future specialist-musician should realize that his performance could be sincere and artistic only after serious preparatory work and expression of his own emotional attitude to the work that is performed.

## **INNOVATIVE TECHNOLOGIES IN MUSIC EDUCATION**

Innovations are characteristic of any professional activity and therefore become a subject of studying, the analysis and introduction.

The computer, the multimedia equipment, a projector, the screen began to appear in the course of training due to the development of progress in the world in general and education in particular. It gives the opportunity to teachers to show the presentations, video fragments of operas and ballet performances, to use disks with the best samples of classical music. The pupil is given a unique opportunity to carry out virtual excursions on the museums of the world, to make a trip over the countries and eras, to get acquainted with the best performers of the world, with various styles and the directions in musical art.

At the turn of the XX and XXI centuries in musical creativity and pedagogics arose a new direction as a result of the rapid development of the musical instruments from the simplest synthesizers to powerful musical computers. The animation, video, sound, interactivity of computer programs allows to develop perception more effectively and to involve all types of memory during the lesson: visual, acoustical, motor, figurative, associative. It considerably increases intensity of carrying out a lesson.

There are many works of scientists which are devoted to questions of research and application of innovations in music education. But in practical activities of teachers the prevalence of traditional, standard methods and approaches in training is observed.

At the moment there is a huge number of training musical programs: for writing of the musical text, for its editing, creating of melodies, adaptation of melody, instrumentation of the piece of music, etc. Interactive resources considerably expand base for teacher's preparation lessons. The ability to use the computer allows to develop modern didactic materials and to effectively apply them.

## **USE OF INFORMATION TECHNOLOGIES IN SINGING ACTIVITY**

Evolutionary processes in modern Ukrainian society determine the change of priorities in the sphere of education, in particular, the artistic. The essence of modern requirements is determined by the adoption of the Law of Ukraine "On Higher Education", "On Innovation Activity", the Regulations "On the Procedure for the Implementation of Innovative Activities in the System of Education of Ukraine", aimed at regulating social relations in the educational sphere, confirming the humanistic idea of universal values and moral ideals, on the formation of the national outlook of student youth. From this standpoint, modern educational requirements for the future higher school teachers' training, in particular in the field of musical art, which not only determine what they must know, be able to know what skills they possess, but also build such a structure of professional activity that is geared towards achievement of the acmeological level of practical work with fundamental principles of national self-consciousness, sociocultural conformity, humanism, problem-making, personality-oriented approach and dialogue in the educational process are becoming increasingly important.

The modern system of artistic education is characterized by significant modernization changes, which involve the search for innovative methods for solving various educational tasks. Due to the widespread use of information technology in all spheres of society, the need to update the content and quality of training of the future teachers in the sphere of musical art, in particular in the field of information technology, is due to the programmatic changes in the organization of training in the system of multilevel education in general, and in higher educational-artistic environment of modern Ukraine in particular. The urgent problem of the national musical-pedagogical science is the enrichment of pedagogical and methodological knowledge with innovative information technologies, coverage of the best achievements in the field of training future musical art teachers to singing activities in modern conditions in the system of higher education.

## **METHODOLOGICAL ASPECTS OF VOCAL TRAINING OF THE MUSICAL ARTIST**

The musical is a universal genre of musical art that includes the features of the musical theater – drama and professionally written texts, features of opera – complex arrangements and aria and features of the operetta – the performance of songs in conjunction with dance and the possibility of using a playwright plot along with a serious drama. Born in the nineteenth century, the musical has strengthened its position in the XX-th century and proved the right to exist in the XXI-st century: music of the musical from the appearance of this genre has always been a vivid example of contemporary musical art.

Before the vocal pedagogy dealing with the problems of professional training of musical theater artists, in particular, the artists of the musical in Ukraine three main tasks are faced: where to teach, why to teach and how to teach. The question of the objective assessment of the effectiveness of one or another pedagogical innovation remains relevant.

The musical industry in Ukraine is still underdeveloped and is mainly represented by translations of western musicals, the preparation for which gave birth to a new generation for the Ukrainian theater artists who are required to have vocal, plastic, dance, acting skills at the highest professional level.

Today in Ukrainian theater universities, the students learn to some degree the listed disciplines, but a dramatic actor who is able to sing and dance has a slightly different professional orientation than a musical artist who should be able to exist within the play, obeying the musical. A well-known actor and teacher J. Rebbe (who has become famous in this genre) used a figurative definition in his works: the artist of the musical should «sing all over the body». Despite the active development of the musical in Ukraine, which requires more and more talented artists, the beginning of the specialty «Artist of the Musical» in state universities in our country, unfortunately, is a rarity.

Therefore, the development of methodological aspects of pedagogy of musical vocal, including the training of didactic material, seems to be a burning and timely task. The urgent task of the study is the problem of the selection of didactic tools for vocal training of the future artist of the musical and what objective ways to evaluate the effectiveness of the educational process.

## **SPECIFICITY OF PIANO CREATIVITY OF MYKOLA KAPUSTIN**

A special place in the work of M. Kapustin is taken by piano music, because the composer himself is an unsurpassed pianist virtuoso. He graduated from the Moscow Conservatory in the class of piano and mastered the composition independently, relying on his piano experience of performing classical and jazz music. Six concerts for piano and orchestra, concert rhapsody, twenty sonatas for piano, twenty-four preludes and fugues, a concert for a violin, two concertos for cello, works for ensembles and large orchestras, piano miniatures constitute the creative work of the composer.

The definition of M. Kapustin's style is a controversial issue for many musicians. According to Canadian musicologist L. De-Ata, the creative activity of M. Kapustin is a symbiosis of academic and jazz traditions. The musician-academic will hear all the richness of jazz techniques, and the existence of recorded and printed notes by M. Kapustin will convince him that jazz pianos can be captured in all its sophistication and rhythmic complexity. A jazz musician is quite likely to perceive the matter differently: this music can be released on jazz in many ways, but in reality it is not jazz. A work intended for writing on paper, in itself, is a sufficient reason to separate M. Kapustin from the mainstream of jazz culture. This music could be created only by the author, deeply immersed in the experience of jazz performance and improvisation, and recorded only by the owner of a strong academic training. Instead, M. Kapustin himself asserts that his style is fusion.

Today, the interest to M. Kapustin's creativity is growing and finds his listener around the world. His sonatas, preludes, sketches, piano concertos, variations are a unique example of piano art, which requires from the piano-artist a sense of style, rhythmic freedom and perfect technique to reveal the features of the texture, complicated by the elements of jazz music.

## **ASPECTS OF MUSICAL PERFORMING ACTIVITY**

The historical direction of music is targeted at continuous growth of socio-cultural functions of musical performance, which combines cultural traditions and

innovative artistic events, appears as a creative process of reproduction of musical works by means of performing arts. Exhausting some typological views and styles, musical-performing art forms other types, outlines the paradigm of performing thought. Cultural processes, changes in social forms of music, the evolution of musical genres and styles, the improvement of notation and musical instruments are of great importance in this process of updating.

The theory of musical performance occupies a special place in the range of a number of complex problems, the solution of which requires different scientific approaches and joint efforts of specialists in the field of aesthetics, psychology, pedagogy, musicology. The fruitfulness and promise of the theory of musical performance is ensured by its consistent support for the methodological principles. The component of musical-performing activity is composing creativity, creativity of the interpreter and listeners' "co-creation". Analysis of scientific literature revealed the existence of various approaches to the definition of the essence of musical and performing art and its individual characteristics.

So, according to M. Kahan, performance is "a complete form of artistic creativity, along with the activities of the composer, playwright", but it has distinct differences that arise from the formation of the personal qualities of a musician as an artist.

According to O. Bodina's statement, performance is characterized by three levels of creative process: the first is related to the perception by the performer of the content of individual motifs and intonations on the basis of disclosure of their semantic meaning; the second – to the transfer of semantic concretization into artistic generalization; the third – to the completion of the first two and the design of a certain dramatic idea of the artist. N. Korykhalova characterizes two antitheses of procedural development of musical performance: objectivism and subjectivism. The artist-executor is an interpreter-artist who is capable of creatively comprehending the author's text and realizing it in the process of his activity where a specific language consolidates the complex process of creating something new, original, and, consequently, is a special creativity, which becomes of great importance both for the composer, for the performer and for the listener.

Concert performance is one of the main regularities of musical-performing activity and involves mobilizing the efforts of the performer, using musical theoretical knowledge, practical skills and abilities.

The concert performance accumulates in itself the performance reliability – the quality of the musician-performer to perform a musical work unmistakably, consistently and precisely.

An important role in stabilizing the concert status is played by the regularity of concert performances. If the artist breaks in the performances, then the formed pop tone is gradually lost and the performer needs to test again all the stages of stress occurrence. During this period, there is a great psychological, emotional, physiological tension, increases or decreases in blood pressure and temperature, a certain shift in blood circulation is detected.

In the process of playing at the stage consciousness, will, memory and other mental processes operate differently. At the stage the attention is concentrated on the achievement of the artistic purpose. In this case, the performer may pay exaggerated attention to himself, to his own playing state, his own muscle feelings, which in general leads to a deterioration of creative communication with the listener, etc. If this happens, the performer needs to shift voluntarily his attention to music.

**V. Makarova**

## **TO THE QUESTION OF MUSICAL PROPAGANDA TRAINING OF THE STUDENTS OF THE MUSIC-PEDAGOGICAL FACULTY**

It is natural that only a well-rounded musician who possesses deep artistic and aesthetic knowledge can become a good music teacher. The confirmation of this is the history of musical pedagogy: at the head of new pedagogical schools, directions have always been outstanding musicians.

However, practice shows that most often the music teacher reveals himself as an expert in any of the spheres of musical and pedagogical activity, for example: he is a good conductor – he does not know the musical instrument well, he knows the history of music – he does not know much about theory.

In our opinion the development of students' musical and propagandistic skills will help to achieve the necessary balance of the specific activities of the music teacher, familiarizing them with musical and educational activities from the first courses of study.

There is a need to introduce a special course on the method of musical and propaganda work. In the absence of it we must proceed from the possibilities of the curriculum, raising attention to this type of work in all subjects of the musical and pedagogical cycle – the history of music, the analysis of musical forms, the basic instrument and pedagogical practice.

Among the various forms of music and propaganda training we suggest paying attention to the following:

- group discussions and individual consultations, which discuss the problems of speech culture, speech techniques;
- speaking at the seminars, for example, at the history of music, taking into account the relevant requirements for public speaking;
- artistic and pedagogical analysis of the performed works;
- preparation and holding of evenings – musical and literary, listening to music – together with a consultant and independently in the process of pedagogical practice.

Musical propaganda training involves solving at least three tasks:

1. Mastering of musical material (performance of a work).
2. Learning the skills of the «living» word.
3. Upbringing of professional artistic skills of communication with the public.

Particular attention is paid to direct preparation of the student for the performance – an integral part of the profession of the music teacher – and the resulting problem of popular excitement. It is known that variety feelings and behavior are directly dependent on the temperament of the performer. With the help of systematic training, it is possible to correct the negative and positive manifestations of each type of temperament. Variety excitement is necessary and useful, without it there cannot be an artistic upsurge, an emotional state that exerts an artistic influence on the public.

In the process of musical and propaganda training, the students develop a need to perform the learned repertoire in front of a wide audience (for example, the school audience). It is desirable to practice the performances of students not only as soloists, lecturers, but also in duets, various ensembles, as accompanists, and provide them with the opportunity to learn to adapt in various concert situations.

We believe that the special musical and propagandistic preparation of the students – future music teachers meets the requirements of improving the qualifications of teaching staff, the level of their pedagogical skills. Moreover, it is a managed creative process that creates real prerequisites for active musical and propaganda work in the conditions of the school and among the public. And, what is very important, already within the walls of the university the student is given the opportunity to realize and reveal his creative potential, individual creative features.

## WPLYW PROCESÓW TRANSFORMACJI OBEJMUJĄCYCH SOLOWĄ TWÓRCZOŚĆ WOKALNĄ NA PRZESTRZENI WIEKÓW (OD XVII DO XXI) NA ROZWÓJ WOKALISTYKI ARTYSTYCZNEJ

Głównym celem prowadzonego od kilku lat projektu badawczego jest stworzenie syntetycznej bazy o nowożytnej, artystycznej wokalistyce oraz kameralistyce wokalne w szeroko pojętym kontekście przemian kulturowych i jej funkcjonowania w kulturze muzycznej. Istotnym zamierzeniem jest również poznanie badawcze i próba zdefiniowania głównych cech stylistycznych i ich przemian na przykładzie badanych dzieł z literatury wokalne, aspektu pedagogicznego oraz znaczenia analizowanych dzieł w rozwoju świadomości artystycznej młodych adeptów sztuki wokalne.

Prowadzono prace badawcze prowadzone są w kilku kierunkach i na kilku wzajemnie uzupełniających się płaszczyznach:

1. stylistyka wykonawcza polskiej pieśni artystycznej analiza porównawcza pieśni funkcjonujących w tradycyjnym „obiegu” repertuarowym (F. Chopin, S. Moniuszko, S. Niewiadomski, M. Karłowicz) oraz wartościowych dzieł mniej znanych kompozytorów polskich (A. Szeluto, E. Młynarski, R. Koczalski, A. Tansman, J. Gablenz, M. Weinberg),

2. stylistyka wykonawcza w twórczości pieśniarskiej i kameralnej kompozytorów europejskich stanowi istotny dla projektu dział badawczy, sięgający po twórczość kompozytorów europejskich (M. Ravel, B. Britten, R. Wagner, P. Czajkowski, F. Schubert, G. Rossini, J. Brahms) i skupiający się na określeniu problemów interpretacyjnych oraz przemian stylistycznych i wykonawczych. W ramach projektu prowadzone są prace dotyczące m.in. uwarunkowań stylistycznych w liryce wokalne w języku niemieckim, rosyjskim i francuskim, relacji słowa i muzyki dla ekspresji wykonawczej oraz roli fortepianu w kształtowaniu oblicza stylistycznego literatury wokalne,

3. znaczenie kameralnego muzykowania w kształtowaniu osobowości artystycznej i umiejętności współpracy z innymi muzykami nad realizacją dzieła muzycznego to obszar badań bardzo ważny dla rozwoju muzycznego młodych wokalistów. Umiejętność współtworzenia i znalezienie wzajemnych relacji wykonawczych podlega ciągłym przeobrażeniom na przestrzeni wieków i ma znaczący wpływ na stylistyczny obraz podejmowanych i realizowanych wyzwań artystycznych,

4. znaczenie liryki wokalne w procesie dydaktycznym i kształceniu wokalnym jest to obszar najbliższy pedagogom wyższych uczelni artystycznych. Prowadzone są prace nad przygotowaniem katalogu utworów wokalnych z precyzyjnym określeniem podstawowych parametrów takich jak: obsada, tonacja, ambitus, tonacja, metrum, charakter, stopień trudności. W polskiej literaturze tematu brak jest takich kompleksowych opracowań, które wydaje się, będzie bardzo przydatne nie tylko dla pedagogów, ale również dla wykonawców wokalne muzyki kameralnej.

Wszystkie prace naukowo-badawcze prowadzone w ramach tego projektu powiązane zostały z praktyką wykonawczą co stanowi istotny element wzajemnego przenikania i uzupełniania dziedzin nauki i sztuki muzycznej.

Efektom prowadzonych prac są liczne koncerty tematyczne dotyczące problematyki pieśni i kameralistyki wokalne na terenie uczelni, jak i w Pałacu we Włoszakowicach, Salonie Muzycznym *Willa wśród róż*, Zespole Szkół Muzycznych w Kaliszu. Współpraca z innymi ośrodkami naukowo-artystycznymi w kraju i za granicą (m.in. Berlin, Wiedeń, Rostok, Lwów, Wilno), zaproszenia uznanych autorytetów z zakresu kameralistyki wokalne i fortepianowej do prowadzenia kursów i wykładów mają bardzo duże znaczenie w poznawaniu aktualnych trendów stylistycznych w wykonawstwie wokalne muzyki kameralnej, jak również wymianie doświadczeń wykonawczych i przełożenie ich na grunt własnej działalności artystycznej. Stąd pomysł organizowania cyklu wykładów i kursów pod nazwą *Rozmowy o kameralistyce wokalne*, podczas których zaproszeni gości, pedagodzy i studenci mają możliwość zaprezentowania stanu swoich badań na określonym zagadnieniu. Spotkania te kończy zwykle panel dyskusyjny lub koncert. Uzyskane wyniki wykorzystane są m.in. w pracach doktorskich i pracach dyplomowych, których tematyka wypełnia często lukę w polskim (i nie tylko polskim) piśmiennictwie muzycznym. Często również prowadzone prace mają charakter absolutnie odkrywczych i nowatorskich, pozwalających przywrócić należne miejsce w kulturze muzycznej twórcom niesłusznie zapomnianym.

## **WYDZIAŁ – PODSTAWOWA JEDNOSTKA ORGANIZACYJNA – STRUKTURA, KOMPETENCJE, ZADANIA**

W dniach 23-24 listopada 2017 miałem przyjemność uczestniczenia w Międzynarodowej konferencji naukowej *Cultural and artistic education at the present stage: aspirations, challenges and perspectives*, która odbyła się w Kijowie, a zorganizowana była przez Ministerstwo Kultury Ukrainy. Podczas konferencji przedstawiałem temat *Polish practices of higher artistic education organization* oraz brałem udział w debacie o przyszłości i rozwoju procesu kształcenia. Wszystkie prezentowane krajowe systemy wykazywały swoją odrębność i konieczność utrzymania wypracowanych metod.

Polskie szkolnictwo artystyczne, będące integralną częścią polskiego systemu nauczania, w dużej mierze sytuuje się poza dyskusją dotyczącą konieczności podnoszenia jakości i poziomu kształcenia. Wypracowany już w poprzednim systemie model nauczania artystycznego cieszy się bowiem bardzo dobrą międzynarodową renomą i może swobodnie konkurować z zachodnim systemem kształcenia. W licznych opracowaniach podkreśla się, że jego siłą jest osobisty kontakt nauczyciela i ucznia, przybierający kształt relacji mistrz-uczeń.

Wysoki poziom polskiego szkolnictwa artystycznego potwierdza zapis w Ustawie z dnia 27 lipca 2005 r. Prawo o szkolnictwie wyższym, stawiający znak równości między sztuką a nauką na wszystkich poziomach rozwoju i awansu naukowego i artystycznego oraz określone, wysokie wymagania ogólno-akademickie absolwentom uczelni artystycznych.

Te wysokie standardy określone są przez Polskie Ramy Kwalifikacji. Unikatowym rozwiązaniem zastosowanym w Polsce jest wprowadzenie zasady, że charakterystyki poziomów PRK mają różne stopnie szczegółowości:

- po pierwsze, są to uniwersalne charakterystyki poziomów, czyli takie, które dotyczą wszystkich rodzajów edukacji,
- po drugie, są to bardziej szczegółowe charakterystyki poziomów typowe dla kształcenia ogólnego, dla kształcenia i szkolenia zawodowego oraz dla szkolnictwa wyższego,
- po trzecie, są to zapisy najbardziej szczegółowe, a więc np. w szkolnictwie wyższym odnoszące się do jednego z ośmiu obszarów kształcenia (np. nauk humanistycznych), w oświacie do wymagań

konkretnego przedmiotu, a także ramy sektorowe (np. w sporcie, w bankowości, w sztukach muzycznych).

W Polskich Ramach Kwalifikacji, podobnie jak w Europejskich Ramach Kwalifikacji, efekty uczenia się opisano w trzech kategoriach: wiedzy, umiejętności i kompetencji społecznych.

Uregulowania ustawowe pozostawiają podstawowym jednostkom organizacyjnym – Wydziałom – istotną samodzielność. To one kształtują proces kształcenia i strukturę organizacyjną. W naszym przypadku to działające w ramach Wydziału Wokalno-Aktorskiego:

Katedra Wokalistyki

Zakład Kameralistyki Wokalnej i

Zakład Muzyki Operowej.

Wydział prowadzi studia: licencjackie, magisterskie i doktoranckie w specjalności śpiew solowy i studia licencjackie w specjalności musicalowej. Wydział posiada uprawnienia do nadawania stopni naukowych: doktora i doktora habilitowanego i przeprowadzania postępowania o nadanie tytułu naukowego: profesora.

Jak miałem okazję dowiedzieć się podczas wspomnianej wyżej konferencji, zasady finansowania Uczelni w Polsce mają bardziej przejrzysty i przewidywalny charakter. Algorytm na podstawie którego oblicza się dotację stanowiącą główne źródło finansowania Uczelni, daje możliwość dostosowania struktury i działań dydaktycznych do oczekiwań odpowiedniego Ministerstwa a Ministerstwu umożliwia wpływanie na kształtowanie właściwej polityki edukacyjnej kraju.

Budowanie pozycji Uczelni wymaga kierowania się oczekiwaniami rynku sztuki, otwierania się na nowe możliwości, dążeniem do wysokich pozycji w rankingach i ratingach krajowych i międzynarodowych. Dlatego Uczelnia przystępuje do Operavision – European Operas digital streaming project, projektu umożliwiającego śledzenie najważniejszych dokonań w zakresie sztuki operowej na największych scenach operowych Europy.

## **DEVELOPMENT OF BANDURA SCHOOLS IN UKRAINE**

The versatility and significance of spiritual culture in social development and formation of the individual led to increased attention to issues related to the history of kobzar art in Ukraine. This is a logical process, since kobzardism, as a social phenomenon, occupies an honorable place in the spiritual history of Ukrainians. It acquires new qualities, characteristics in the knowledge of the essence of the kobzar spirit, namely in modern scientific research, which emphasizes that kobzar art is a bright page of the history of Ukrainian people and their spiritual culture.

The functioning of the scientific concept "school" in art has its own peculiarities, which, according to N. Huralnyk, primarily relate to vivid emotional reactions, interpersonal communication, the phenomenon of creativity as a process, dominant of musical tradition, and so on. This notion of art school directly affects the development of bandura schools. According to Vasyl Liutyi, there are Kharkiv-Zinkiv and Chernihiv-Poltava bandura schools in the territory of Ukraine. Kharkiv-Zinkiv school introduced two positions of the left hand, which enable to play in the following positions: 1) around the shell where the thumb goes around the it, and 4 fingers are thrown through the shell and play on the strings; 2) in a retractable position where the hand is thrown over the shell and all five fingers of the left hand play in the middle of the strings as well as the right hand.

The depth of the traditions of this school dates back to ancient times, because, referring to the statements of many researchers of bandura art, the Kharkiv method is inherent in the performance of the ballad-epic structure of songs, and especially the thoughts. This is primarily due to the usual manner of holding the instrument, which in turn comes from the way of playing Novhorod harps. The Kharkiv way of playing the national bandura is considered to be the most perfect.

Chernihiv-Poltava school reaches its roots in ancient times. Vasyl Liutyi believes that by the beginning of the XX century both Chernihiv and Poltava modes of play existed separately. H. Khotkevych described the Chernihiv way of the play as follows: the bandura's body is located between the knees and is held perpendicular to the body of the performer. The left hand protects the strings on the handle, the right is on the body. In the play the right hand involves 4 fingers. The Poltava way of play described by

H. Hotkevych looks like this: bandura rests on the left knee, with some deviation from the body of the performer. The right hand plays the pads, the left is on the basses. This method limits the technical capabilities of the performer, but has its own supporters.

Because of the existence of bandura schools, each bandurist performs a lifetime understanding of the essence and means of mastering the bandura, which arose and formed in the bandura environment, builds his attitude towards them. One of the characteristic qualities is the continuity of the bandura school. In the case of a worthy heir, the school continues its existence and is regarded as a scientific-creative phenomenon.

**M. Nazarenko**

### **CONDUCTOR TRAINING OF THE FUTURE TEACHER OF MUSIC ART: PSYCHOLOGICAL AND PEDAGOGICAL FACTORS**

Development of higher pedagogical education in Ukraine in the European context requires increased attention of the society to quality of professional training of teachers. Realization of this strategic task is impossible without modernization of education and upbringing process, use of the latest educational technologies, which is reflected in the Laws of Ukraine "On Education", "On Higher Education", the National Doctrine of Development of Education of Ukraine, the Concept of Pedagogical Education, etc.

Particular attention is required to increase of the level of professional training of the future music teachers, so that they could successfully and creatively solve complex problems of music pedagogy in accordance with European world standards.

Specificity of vocal and choral training of the future music teachers has been considered by the scientists in various aspects: the technique of vocal singing of music teachers in the aspect of professional performance (L. Dmitriiev, M. Mikish, V. Morozov, V. Yushmanov, etc.); methods of vocal and choral work with children (A. Menabieny, D. Ohorodnov, H. Struve, H. Stulova, etc.); the theory of conductor performance (L. Bezborodova, H. Yerzhemsky, Sh. Miunsh, etc.).

The theoretical analysis of the scientific works, in which the results of scientific research are presented, shows that the problem of improving quality of professional training of a future music teacher remains relevant.

An important role in training future teachers of music belongs to the complex of vocal and choral disciplines: conducting, choir class, workshop with choir, choral arrangement, choral studies, the program requirements of which envisage comprehensive training of students for future musical and pedagogical activities.

Among musical disciplines of the special cycle the subject "conducting" is one of the most difficult. Only an emotionally, spiritually and intellectually highly developed person, who has the experience of various abilities and skills, can become a conductor. The specificity of conductor activity is that a person leads collective performance of a piece of music and perceives the choir collective as a whole instrument. One of the components of conductor professionalism is great performance flexibility, the ability for improvisation, for variable transformations of external forms of his or her personal pattern of performance. The creative works of outstanding performers are examples of deep penetration into the author's text, a worthy example of a caring attitude to it. Consequently, a conductor must have a whole set of musical abilities, knowledge and personal qualities. Therefore, at classes the students develop their music hearing, sense of rhythm, sense of mode, they master their technique of conducting in all intricacies, nurture in themselves insistence and self-control, get accustomed to discipline and accuracy, learn to compose interesting programs, conduct rehearsals.

In practical professional activities a future music teacher should know peculiarities of Ukrainian and foreign music, musical forms, genres, means of musical expression, systems of methods of choir conducting, the main directions and prospects of development of musical and aesthetic upbringing of children, master skills of educational, managerial, scientific research activities. This requires further improvement of educational and upbringing process at art faculties with the aim to achieve high level of mastery of the future music teachers.

**D. Petreniuk**

## **SPECIFICITY OF COUCHING IN THE SYSTEM OF A PROFESSIONAL MUSICIAN'S ACTIVITY**

Today many of the challenges and problems faced by musicians in their professional activity go beyond the scope of music theory or performer's technique. These problems include stage fright, low self-esteem and difficulties in finding a job, specific issues of teaching music.

Coaching is a relatively new and increasingly popular way of overcoming various problems of performers, composers and teachers of music.

Coaching (from English «coach» is a trainer, consultant, mentor, instructor) is a kind of advisory service primarily aimed at improvement (often a short-term one) of client's performance in a specific field. While the choice of the main goal of the coaching is made by the client, the interim goals and sub-goals are set either directly by the coach or according to their recommendations. In the process of coaching, the coach usually provides the client with direct feedback concerning the client's activity and the results.

There are various musicians' issues that can be successfully solved by coaching. Most musicians have a hard time balancing their need for creative self-realization with the necessity to earn living. Many music performers suffer from stage fright; other problems are injuries, lack of motivation and low self-esteem. Music composers and arrangers often have difficulties in adjusting to the continuously changing music market, need competent and unbiased assessment of their music and help in promoting their music via radio and internet. Music teachers may struggle to be effective in time management when preparing and planning lessons, proper choice of learning materials for the specific student, maintaining reasonable balance between work and leisure, encouraging student to practice on their own and finding new students. On the other hand, a music teacher can also act as a coach, helping their students to achieve various musical goals. An experienced coach will help to identify the problem, propose the ways to solve it and will provide feedback on the client's actions aimed at realization of the proposed ways and on the results achieved.

The professional musicians are willing to be effective in their musical activity and flexibly response to the changes and challenges of the music market, so coaching may become a valuable tool. It can bring tangible benefits at different stages of the musical career, using the strengths of a particular person to achieve the desired changes.

**Andrzej Ogórkiewicz**

## **WSPÓŁPRACA Z INNYMI INSTYTUCJAMI KULTURALNYMI**

Zakład Muzyki Operowej jest miejscem realizacji projektów artystycznych oraz wymiany doświadczeń w ramach współpracy z innymi instytucjami muzycznymi i teatralnymi.

Zakład Muzyki Operowej ściśle współpracuje z Teatrem Wielkim w Poznaniu, na którego deskach corocznie odbywają się spektakle w obsadzie studenckiej takie jak:

W. A. Mozart *Wesele Figara, Bastien i Bastienne*,

G. Rossini *Cyrulik sewilski*,

M. Ravel *Dziecko i czary*

Zakład Muzyki Operowej współpracuje również z Teatrem Muzycznym w Poznaniu, gdzie odbyły się spektakle:

J. Strauss *Zemsta Nietoperza*,

O Niccolai *Wesołe kumoszki z Windsoru*,

J. Bock *Skrzypek na dachu*,

oraz Teatrem Polskim (teatr dramatyczny), gdzie zaprezentowano spektakle takie jak:

W. A. Mozart *Czarodziejski flet*

G. Puccini *Suor Angelica*.

Przedstawienia odbywają się również w Filharmonii w Gorzowie i Opolu.

Zakład Muzyki Operowej współpracuje z Zakładem Instrumentów Historycznych - wspólnie zrealizowano operę W. A. Mozarta *La finta semplice*.

Spektakle odbywają się również w innych instytucjach kulturalnych Miasta Poznania i okolic n.p.: Pałac Działyńskich czy Zamek w Kórniku - G. F. Haendel *Acis i Galatea*, czy specjalne koncerty z muzyką operową. W Archikatedrze Poznańskiej zrealizowano scenicznie J.S. Bacha *Pasję wg Św. Jana*.

We współpracy z poznańską Akademią Muzyczną, w Teatrze Wielkim powstało Laboratorium Operowe, którego celem jest stworzenie takich warunków młodym artystom różnych dziedzin sztuki, by mogli sprawdzić swój talent, wiedzę i zdobyte umiejętności w praktyce, na profesjonalnej scenie teatralnej.

Dotychczas w ramach Laboratorium zrealizowano następujące spektakle:

B. Colli *Anioł dziwnych przypadków* – prapremier światowa,

R. Mateja *Mikołajek i inne chłopaki*

H. Purcell *Dydona i Eneasz*.

Wydział Wokalno-Aktorski współpracuje ściśle z Wydziałem Architektury Wnętrz i Scenografii Uniwersytetu Artystycznego w Poznaniu, który przygotowuje scenografie i kostiumy spektakli operowych i teatralnych oraz Katedrą Dramatu Teatru i Widowisk Uniwersytetu im. Adama Mickiewicza w Poznaniu, który sprawuje opiekę reżyserską spektakli.

Jak wskazuje dotychczasowa praktyka współpraca z innymi instytucjami kulturalnymi jest niezbędna dla rozwoju wokalnno-aktorskiego studentów. Rozwijają oni swoje doświadczenia nabyte wcześniej na

przedmiotach takich jak: „Podstawy gry aktorskiej”, „Dykacja i recytacja”, czy „Praca nad rolą”, rozwijają wyobraźnię wokalnie-sceniczną, poszerzają umiejętności samodzielnego opracowania partii operowej czy musicalowej, rozwijają swe umiejętności aktorskie, kształtują poczucie stylistyczne poszczególnych dzieł niezbędne w ich interpretacji.

**Y. Sakhnenko**

## **IMPROVEMENT OF THE PERFORMANCE SKILLS OF POP SINGERS**

Today in the times of rapid development of science it is difficult to imagine any sphere of human activity, wherever there is no desire for its scientific reflection. The interest to the scientific substantiation of vocal art arose long ago, but only in our time in connection with the new discoveries there is a real possibility of a scientific explanation of a number of phenomena associated with the singing voice and its development.

Certain distribution acquired introduction into the vocal pedagogy data of physiology, psychology, acoustics and other related sciences. However, the link between science and vocal art is still insufficient, and despite the large number of scientific studies devoted to social education, there is almost no work that would establish a broad interconnection of science with vocal pedagogy. This problem, naturally, should be solved on the basis of accumulated practical experience and empirically found techniques of singing.

Pop singing is a relatively new trend in present-day musical education, compared to classical vocal singing. The analysis of literature and practice of vocal classes shows that the widespread idea is that the specificity of vocal training is so exceptional that students who wish to specialize in this direction need to be involved in singing from the first steps of their training.

The very same training should be focused on the practical mastery of the professional skills of pop vocal techniques. The main goal here is the formation of a system of knowledge based on the process of learning pop singing, vocal-technical and artistic skills, preparation for vocal and pedagogical activity.

The purpose of the teacher is to train highly qualified vocalists in the relation to the educational tasks associated with the formation of the individual and aimed at professional development, with vocal and artistic thinking and readiness for self-organization and self-improvement.

Therefore, the main task of this study is to identify the most up-to-date and most effective methods of improving the performing arts of pop vocalists and to give examples of their implementation in practice.

## **FORMATION OF PERFORMING SKILLS IN THE FUTURE VOCAL TEACHER**

The analysis of scientific and methodological literature shows that in vocal-pedagogical practice empirical methods of vocal development are used quite often without sufficient scientific substantiation, there is a contradiction between traditional methods of work with vocal students and the needs of vocal education of the future teachers-vocalists in modern conditions.

In the process of formation of the pedagogical skills of the future vocalist, a very important role is assigned to the vocational and methodological training of the student as a teacher. Knowledge management in this field involves the free possession of the principles of the methods of formation and development of vocal abilities, the ability to determine which methodology, or synthesis of which will be appropriate in each of the individual cases of classes with students. Important is not only the perfect copy of the technique of the famous master, the future teacher needs to learn to select the necessary techniques vocal training of the student.

The traditional method of development and training of the vocal apparatus of the singer, together with the accumulated practical pedagogical experience, is based on scientific research in various fields of sciences related to the development and activity of the human vocal apparatus, in particular: physiology, psychology, phonation, biophysics, acoustics, pedagogy, in aggregate it contributes to the accumulation of a fairly objective scientific base of vocal pedagogy. At the same time, the scientific and technological progress of society, development of civilization creates a promising reserve of the latest vision of the problem and opens every time new faces of both objective and subjective scientific and practical information in the field of vocal performance.

In the vocal-pedagogical influence on the voice apparatus of a person can be used almost any means: from elementary ideomotor actions related to the management of the system of sensations in singing (muscular, acoustic, vibrational, phonetic, etc.), to complex emotional-shaped motives, which by their very nature are closer to directing work than to pedagogical influence.

Effectiveness of the methods of vocal development of the future specialists is inextricably linked with the diagnosis of students' readiness for the use of this or that type of singing techniques and the acquisition of scientific and methodological set of the necessary knowledge, the so-called educational material.

Vocal and pedagogical material is aimed at mastering vocal and performing arts through the complex integrative function of student thinking, the education of which contributes to a rational approach to singing under condition of reflex coordination of the work of the phonational bodies of the performer as a consciously managed process of acquiring special knowledge and skills.

The purposeful pedagogical process of preparing of the future teacher-vocalist must combine such an organization of musical activity of students in the classroom, which would, in the process of forming the necessary skills, intensify the simultaneous work of various neuromuscular mechanisms: auditory (illustration-display of the teacher, listening to the recordings of the vocal masters), voice (speech, story-explanation), visual (singing on notes and practical observations of others singing), tactile and general-motor (motor, using tactics, conducting, plastic movements, etc.), with constant activation of thinking (specification of creative tasks, individual analysis and diagnostics of received impressions, self-examination and self-assessment of own execution, etc.) with the aim of using all internal reserves, concealed abilities and talents of each person.

**T. Sirobaba**

## **DEVELOPMENT OF VOCAL TECHNIQUE OF POP SINGERS- BEGINNERS**

In modern conditions, a considerable number of conceptual approaches to the definition of the concept of "vocal technique" have been developed; therefore, it is rather difficult to create a unified approach to understanding this concept, so the purpose of publication is the theoretical substantiation of the value of methodological recommendations for the development of the vocal technique of singers-beginners.

Vocal technique is a set of skills necessary for conscious control of the phonation process in order to achieve the optimal acoustic effect for the minimum energy costs of the singer. The structural components of the vocal technique are the sound support, voice control (without forcing), various sound attacks, cantilever and recitative style, voice legato, non legato, staccato, sound dynamics, singing articulation, clear diction, singing orthoepia, vocal techniques typical for various genres of pop music, stage movement, stage language, staging of vocal works.

The work on vocal technique requires a vocal teacher of appropriate professional competence, namely: knowledge of the features of the child's vocal apparatus and the setting of voices in children of different age groups;

compliance with hygienic requirements during singing; possession of the principles of child's voice protection; taking into account children's individual abilities; knowledge of mechanisms and specifics of sound formation, diction, breathing; possession of method of work with children's voices, etc.

In our opinion, the following forms of work are most effective in developing the vocal technique of pop singers-beginners: singing a capella, which helps to accelerate the mastery of voice skills; performing musical exercises under a phonogram in various styles of contemporary music develops vocal skills and styles; exercises for the development of proper vocal breathing; stage movement, vocal exercises in conjunction with stage moves (for training vocal breathing in the course of movement); work with a microphone; active concert activity.

Thus, for the development of vocal technique of pop singers-beginners the main thing is systematic educational process, which requires a combination of different forms and methods of work and an individual approach.

**Dan Shengzhe, T. Koroleva**

## **THE EDUCATIONAL ENVIRONMENT OF THE INSTRUMENTAL CLASS IN THE PREPARATION OF A MUSIC TEACHER**

Among the directions for the preparation of pedagogical personnel, creative faculties, departments or creative institutions as a whole stand out for their work in all parts of educational institutions. This specificity determines the type of art chosen for study and subsequent teaching, the forms of organization of classes, traditions that have been strengthened in teaching methods. If you consider separately the preparation of future music teachers, you can note that on the territory of Belarus there are expanded opportunities for obtaining a specialty at the expense of a special type of art or direction stated in the passport, for example: «Musical Art, Rhythmic and Choreography», «Musical Art and World Art Culture». The curricula of these specialties include both collective forms of work in the classroom (lecture, seminar, practical classes) and individual preparation of the students in vocal classes, musical instruments, choral conducting. The multicultural educational environment of an educational institution is a complex mechanism of influence on the development of the personality of the future teacher, where the intensity and relevance of each of the components of vocational training has a personal selectivity.

There is a problem of close consideration of the educational environment of practical musical classes in the instrumental class, which are held in an

individual form, since it is here where the student's ideological positions and the motives for his professional choice are largely determined. D. V. Smirnov identifies two main indicators of the educational environment: saturation (its resource potential) and structuredness (the way of its organization). V.I. Slobodchikov also uses the concept of «saturation» to characterize the properties of the environment and says that «the specific property of the educational environment is its saturation with educational resources». The idea of updating the format of the student preparation has entailed the analysis of all the properties of the educational environment of the instrumental class. As a result, the following signs have been revealed:

- local (with respect to the general structure);
- professionally directed;
- intonation-sound according to the specifics of the artistic material;
- dominant for a certain group of students;
- practical-oriented;
- personal;
- variable.

These characteristics of the educational environment have led to a variety and individualization of the content of the work of the students to learn how to play the instrument in each specific case.

**G. Sokolova**

## **THE PLACE OF THE ELEGY GENRE IN THE WORKS OF UKRAINIAN COMPOSERS**

Genre of elegy occupies a significant place in the works of Ukrainian composers, but its place and role are not sufficiently disclosed in art criticism, despite the interconnections in this genre of music and poetry, which should be reflected in many musicology and literary studies.

Due to the insufficient degree of disclosure of the problem of the place and role of elegy as a genre in the works of Ukrainian composers, the term *elegia* and its derived *elegiacity* do not have clearly defined boundaries and unambiguous interpretations. Some researchers in the outlined field further complicated the understanding of the outlined definition by its metaphorization, such as: "elegiac center of symphony", "elegiac tone", "symphonic elegy" (O. Zinkevich), "elegiac sequencing" (B. Asafiev), etc.

The term *elegia* originally has an ancient greek origin (from the greek *ἐλεγεία*) and meant a mournful song; although the etymological origin is not definitely defined, since it could also be derived from the phrygian *elegn*, a reed, a reed tube). In literary sense, the term means one of the genres of the lyric meditative, melancholic, sometimes mournful content. In musical sense, it is generally understood to mean a chamber music piece of thoughtful, sad nature with the author's genre titled "Elegy". "Elegance" is understood as the intonational-characteristic projection of this genre.

Elegy as an instrumental piece for a musical instrument or a small ensemble was actively developed in the late nineteenth and early twentieth century's and was presented in the works of E. Grieg, F. Buzoni, G. Fore, S. Rakhmaninov, V. Kalinnikov and others. In the XX century, in the composer's practice, certain forms of modification of the genre invariant of elegy became popular: stylization of the genre under a new historical-stylistic context; distance from the genre invariant through composer innovations and creation of the author's concept of the genre; quasi-genre interpretation that essentially removed works with the name "elegy" from the genre invariant.

Since the works with the authorial name "elegy" can be found in the creative work of many composers, their classification and music - theoretical analysis remains an actual art criticism problem.

**V. Strelchuk**

## **SOME QUESTIONS ABOUT FORMING RHYTHM IN PUPILS- BEGINNERS IN PIANO CLASS**

It is known that there are common concepts in literature and art. Such a concept, for example, is the "rhythm". Historically, his concept concerned all styles and forms of art (not only temporal, but also spatial). So, Ancient Greek "philosopher of world rhythm" Heraclitus believed that the main difference in the rhythm of timeless structures is its uniqueness: "You can not enter twice the same flow." Over the centuries of music development, several concepts have emerged, in which the issue of rhythm in creative practice was differently resolved.

Understanding of the rhythm in musicology is quite different, and sometimes contradictory. "I think that there is no more indefinite term in the music than the rhythm," said J. Lou, the researcher of the musical rhythm and its peculiarities in 1942. Many theoreticians of musicology expressed their understanding of this notion. Thus, the author of the Music Dictionary O. Dolzhanskyi considers the

rhythm an "alternation and correlation of musical durations and accents", while T. Yefremova, the linguist, the author of the dictionary gives following definition of this notion: "Rhythm is a uniform alternation of sound or motor elements". Interesting is the definition given in the "Music Dictionary" of Grove: "Rhythm is time, tempo and meter, connected together".

Some musicologists believed that the rhythm was opposed to the meter, while others emphasized the ability to full identification these of concepts. But despite the large number of studies, there are still many controversial and inconsistent aspects of this subject.

The rhythm problem is one of the most complex and poorly investigated in piano pedagogy. Outstanding pianists-teachers F. Blumenfeld, O. Goldenweiser, G. Neigaus and many others saw the rhythm in the complex of piano music training.

The process of forming a sense of rhythm for pianists begins with the first lessons of music. Rhythmic exercises for beginners, combined with game elements and vivid illustrations, help develop meaningful lessons that encourage pupils to play piano.

Consequently, formation of the rhythm becomes an important link in the complex musical training of beginners. The search for its perfect artistic and rhythmic skills makes it possible for pupils-pianists not only to understand the means of musical expression, but also to reproduce confidently artistic images of works, which is the main task in the development of piano mastery.

**Lin Su**

## **THE ESSENCE OF VOCAL CULTURE OF FUTURE MUSICAL ART SPECIALISTS**

The development of cultural aspects is one of the most important problems of contemporary art education. The term culture is traditionally understood as the totality of the practical, material and spiritual achievements of society, which express the level of its historical development, embodied in the daily activities of man, reflected in its social, moral, aesthetic and other characteristics. In a narrower sense, culture is the sphere of the spiritual life of society. It covers the system of education, spiritual creativity, education.

In the field of pedagogical science, culture is interpreted as a complex system that encompasses, first of all, a system of education, upbringing, spiritual creativity (especially artistic), as well as institutions and organizations that

ensure their functioning (schools, universities, clubs, museums, theaters, creative unions, society): the level of education, upbringing of people, as well as the level of mastering a certain branch of knowledge or activity.

The person's musical culture is interpreted by scholars from different positions, in particular, as: the result of the influence of musical culture on society and the measure of determining the degree of its musical development; the totality and result of specific ways of musical activity of people; personal experience in the field of musical art and the way of existence and functioning of musical consciousness of a person; a part of the general spiritual culture of the individual and the condition of its artistic and creative development.

The essence of the variety of the musical culture of the individual, in particular, vocal, is determined by the researchers as the spiritual heritage of the individual, expressed in a singing voice (singing experience, singing literacy, creative development and voice as an «instrument» of spiritual self-expression).

Thus, the theoretical analysis of scientific sources has allowed to concretize the essence of the phenomenon under study as a set of practical and spiritual achievements of future specialists in the field of music, expressing the level of their vocal development and embodied in the results of productive singing activity.

**Chen Tao**

## **THE PEDAGOGICAL CONDITIONS OF FORMATION OF STUDENTS' READINESS OF ART HIGHER EDUCATIONAL INSTITUTES TO THE MANAGEMENT OF CHOIRS**

An important aspect of forming the readiness of future conductors to lead the choir team is the deliberate creation of the circumstances of art education, that is, the pedagogical conditions. Among the most effective there have been the following: stimulation of self-will efforts; ensuring the priority of practical activity; application of different styles of management by the choir team.

The separation of the first pedagogical condition is connected with the improvement of the process of activation of independent activity, which should consist of: strengthening the connection of the content of the educational material with scientific information; ensuring the ability to determine rational ways of self-overcoming of problem situations independently; stimulation of the cognitive-volitional activity of future conductors-choirmaster.

The outline of the second pedagogical condition emphasizes the importance and priority of practical forms of assimilation of knowledge, skills and abilities, in comparison with their theoretical awareness. In the process of practical activity the abilities, will, aspirations, feelings, skills, consciousness of future specialists in musical art as conductors-choirmasters are realized.

The third pedagogical condition is very important. The style of management is defined a stable system of methods and techniques of the influence of the leader on the team. Depending on the conductor's desire to dominate the leadership styles are divided into hard, soft and affiliate.

The most productive is the democratic (partner) style, the application of which creates a favourable moral climate and conditions for collective activity. For the head of the chorus adhering to this style, it is typical of a positive attitude to each singer, understanding of the motives of their behavior, an adequate assessment of successes or failures.

The relationship between the conductor and the choir is distinguished by the trust, high demanding for themselves and for others. Consequently, the pedagogical conditions are closely interconnected. Their complete provision is the basis for the effectiveness of forming the readiness of future conductors to manage the choir team.

**R. Valkevych**

## **ROLE IMPERSONATION OF THE FUTURE MUSIC ART SPECIALIST IN PERFORMING ACTIVITY**

The article analyzes the theoretical and practical approaches to the work on psychological nature in the preparation of the performer, the problems of role impersonation in the process of pre-stage and stage activities.

Forming techniques in this work should be stimulated by bright imagination of a student concerning creative situation, the way and belief in his creative natural forces in relation to the essence of the performing task. The work of a teacher should be corrected in terms of role-playing and artistic-emotional workload. The problem of organic unity of the student's psychological nature and the essence of the creative task is also development of a new quality model, which on the stage should gain a new organic psychological nature of the performer himself, is solved in cooperation with a teacher.

The system of preparation for figurative changes is limited to the eminence of the cognitive abilities of a student by the process of correcting the

personalities' role in creation of the scenes. Psychological characters are of conditional nature which performer gains by experience. The performer also can join role-play dynamic stereotypes.

The dynamic run-time system attracts properties of a performer and his psychological motives if they are substantial for the set role and can find out the method of his reacting on influences of the outer world. Therefore personal experience of performer becomes unique.

**V. Vasilets**

## **ARTISTIC WOOD PROCESSING IN SUMY REGION**

Artistic wood processing is one of the oldest crafts in Ukraine, in particular in Sumy region. Masters of this craft have long processed this material and created high-quality products from it. There are very few monuments of ancient woodworking, because of the short-lived wood as a material and the many disasters that periodically covered the land of Ukraine. It is known that the carving in Sumy region was widespread even after the prince's time. Today artistic woodworking of Sumy region is an important branch of folk arts and crafts. The works of leading masters in Sumy such as A. Nikifikov (Sumy), V. Shum (village Nekrasov, Glukhiv district), S. Sklyar (Okhtyrka), I. Bilevich (Glukhiv), I. Rozhenko (village Vovkivtsi, Romny district) and others are based on the ancient traditions of woodworking. One of such masters who continues the tradition of carving, we consider Igor Bilevich.

Igor Bilevych is a master of artistic wood processing, a teacher of the National Academy of Advanced Studies of Ukraine named after O. Dovzhenko. Not so long ago I. Bilevych was awarded the title «Honored Master of Folk Art of Ukraine». I. Bilevych has been a member of the National Union of Masters of Folk Art of Ukraine since 2003. He carries out considerable work for the development and revival of Siversky dry carving, he also uses relief and volumetric. In his hands the wood becomes a highly artistic work. I. Bilevich uses many different techniques for creating his masterpieces: carpentry, turning, tinting, dipping. I. Bilevich, however, considers his profile to be dandy-carved dishes: bowls, spoons and others.

Consequently, we can state that Sumy region has a rich history of artistic wood processing and people who continue the tradition of carving. At the present time the problem of wood processing in Sumy region has not been disclosed and therefore needs further research.

## **DEVELOPMENT OF VOCAL INTONATION SKILLS FOR A FUTURE VOCAL TEACHER**

Modernity requires a highly qualified specialist in the field of teaching vocal with solid psychological and pedagogical, subject-specific knowledge, applied skills and skills, with which he can effectively realize the tasks, goals and objectives of the educational process.

The reform of the educational sphere requires from the teachers creative self-expression, professional competence, ability to self-development and self-education in order to ensure a high level of education, personal and spiritual formation of their students. Therefore, a significant place in professional training of the future teacher of vocal is vocal-methodological training, which forms musical culture of the individual, and needs constant improvement.

One of the main prerequisites for good singing of pupils is pure intonation. Under the intonation is meant the exact reproduction of the height of the sound. Consequently, the basis of singing will be accurate, pure intonation.

The first requirement of the teacher to work on this skill is the ability to distinguish pure sound from fake. To tolerate inaccurate intonation in singing means undermining the basis of musical education. Work on the development of pure intonation skills is closely linked to the education and development of hearing skills. The exact intonation in our opinion depends, first of all, on: 1) the physical condition of the singer (general fatigue, sick throat, laryngeal disease, vocal cords can prevent precise intonation); 2) auditory control and vocal-auditory coordination of the performer; 3) ability to have breathing, sound formation, dictation, and also from singing posture; 4) singers enthusiasm in performance.

Consequently, the process of forming vocal skills of the future teachers in vocal lessons is to properly organize breathing, to form a soft sound attack, to form the executive vocabulary combination with the consonant use of active articulation, singing posture, and formation of an idea of the purity of the intonation.

## **CONCERT REPERTOIRE FOR BANDURA**

Development of bandura repertoire has a distinctive history, which has its own peculiarities, priorities, polemics and multidisciplinary tendencies and searches. Artists and researchers argue about the processes of the entry of bandura art into the field of academic instrumentalism in the XX century as a direction of professional performance, creativity and education with a symbiosis of ethnic-traditional and European developments.

Concert performances by bandura players in the field of chamber-vocal music are a phenomenon that has long historical traditions. Instead, a purely instrumental concert practice and formation of a virtuoso repertoire corresponding to its requirements is a phenomenon relatively new and dynamically evolving.

The beginning of development of the concert genres in bandura art is associated with the intensive development of its academic direction, the inalienable factor of which is the manufacture of the instrument and the enrichment of its expressive and technical potential. With the improvement of the design and mechanism of switching tonality, thanks to the work of famous masters, in particular I. Skliar and V. Herasymenko, the performers begin to attract complex instrumental pieces to their repertoire.

The birth and development of this genre sphere became possible only with the achievement of professional chamber performances and musical creativity. Today we can state the quantitative growth of original instrumental works for bandura and bandura ensembles of different genres and styles in the work of contemporary Ukrainian composers. These compositions are actively involved in concert programs of performers, who, at the same time, are representatives of the academic direction and followers of the ethnic performing tradition.

If the category of concert in relation to academic art is characterized deeply and multi-facetedly, then folk, including bandurios performances and creativity, remains interpreted fairly concisely and expects a deeper concretization. The urgency of the work is due to the lack of special studies of the principles, features, evolution and generalization of trends in the formation of the concert tradition of bandura instrumental performances.

Directly in the instrumental sphere attention was paid to the research of the genre of bandura translation (Iryna Dmytruk "The genre of translation and its varieties in contemporary bandura art", Lviv, 2009), where original instrumental

work is not sufficiently covered. The closest subject is the work of Nina Morozevych "Bandura art as a cultural heritage of the present" (Odesa, 2003).

In the concert repertoire for bandura solo and bandura ensembles one can identify certain genre priorities in the choice of large concert forms, they include traditional variations, suites, rhapsodies (and their genre varieties) traditionally similar and characteristic, as well as purely academic European forms of instrumental art: concert plays, polyphonic cycles, sonatas, concerts, the treatment of which translates the bandura's interpretation as a concert instrument into a new plane (in particular, in chamber ensembles and with the participation of the orchestra). However, most of the adapted European forms and genres have features of folk performing, shaping, sound production, etc.

**O. Yanenko**

## **LANGUAGE POSITION AS A SPECIFIC CHARACTERISTIC OF POP PERFORMANCE**

The article deals with the problem of forming the variety vocal skills of the future music professionals in talking position. The specifics of variety vocal art in modern theory and practice is being determined when vocal music has already become a phenomenon of world culture and attracts young people by its expressiveness, direct connection to movement and rhythm, colorfulness of scenic embodiment, possibility to express creative vocal abilities. This problem is raised because the variety vocal music is one of the genres of vocal art, which forms value orientation in the field of pop art in the younger generation and, in general, their value attitude to art. That is why, in the sphere of artistic education there rises the question of the deepening of content component of professional training of the future music professionals for variety and vocal activities. One of the ways to improve such training, aimed at improving the performance level and perfecting the vocational and pedagogical skills of the future professionals, is to master the skills of variety singing in talking position.

With considering the set tasks and within the frames of this article the specificity of the variety vocal has been revealed; since it is the vocal pedagogy that belongs to the least developed sphere of professional artistic education, and vocational training of the future music specialists in the field of variety vocal art has its own faults, in particular regarding certain inconsistencies between practical and theoretical components.

In this context, the search for ways of converging the theoretical vocal-performing and vocal-pedagogical knowledge and practical skills of the future music professionals becomes of paramount importance. Therefore, the main task in the future music specialists' professional training for vocal-performing and vocal-pedagogical activities is to form the skills of variety singing.

Thus, we have considered the concept of "singing skills", which we interpret as bringing to automatism the act of singing when a singer uses the system of specific techniques and methods of variety vocal performance; an analysis of the methodology of an American pedagogue of the vocal Seth Riggs has been done, which contains three sets of exercises and certain methods and techniques which are to be used to carry out the exercises. In particular, the exercises aimed at development: of the sense of self-confidence that makes it possible to liberate the voice apparatus and coordinate its components; of vocal potential of the singer in full range of voice without loss of sound quality; as well as exercises aimed at mastering singing in talking position that make it possible to observe the vowel's equality, which are important to be sung in the upper register softly and not loudly in comparison with low notes.

**N. Yelizarova**

## **USAGE OF GOSPEL SINGING IN FORMING A POPULAR JAZZ SINGER**

Currently, in the world vocal art the value of stylistic features in the process of professional growth of the singer changes. Singing is the act of producing musical sounds with the voice, art of transferring artistic content of the musical work by means of singer's voice. A person who sings is called a singer or a vocalist.

Like other forms of music the creation, performance, significance, and even the definition of gospel music varies according to culture and social context. It is composed and performed for many purposes, ranging from aesthetic pleasure, religious or ceremonial purposes, or as an entertainment product for the marketplace. However, a common theme of all Christian music is praise, worship or thanks to God and Christ.

Traditional gospel music was popular in the mid XX century. It is the primary source for urban contemporary gospel and Christian hip hop, which rose in popularity during the very late XX century and early XXI century. Gospel music impresses with it's splendor and strength in combination with incredible

singer's energy. Gospel song is built in the form of question-answer and goes round the soloist who sings the phrase and all the rest repeats it. Then everything combines in a choir for refraining. The repeating text gives opportunity everyone to join and to add its own emotions.

Gospel singing predefines special mood of freedom, it provides ability to feel a song deep in the soul and let it go through oneself in the form of "crying" appealing to God. Nevertheless, all strong emotions during singing gospel songs don't let vocalist sing wrong. Gospel singing can be called the most difficult and the most demanding direction not including opera.

The most important thing in singing gospel is strong breathing and a power of voice. Phrasing is usually long, quick and dramatic. You are telling a story with the help of your voice, of your singing.

Closely linked to gospel, jazz first was a gift from Africans to America, than it became a gift from America to the world art. Starting from American south province, Jazz captured by its impression and spiritual energy many million audience.

**I. Zabolotny**

## **TECHNOLOGY AND PRACTICE OF A CHORAL CLASS**

Practical classes in the choral class can be divided into two parts:

1. Vocal-technical preparation of the choir for performing arts (vocal setting, development of musical theoretical knowledge and skills, elaboration of complex technical techniques).

2. Artistic-musical work (the studying of works, bringing them to the level of artistic performance).

Vocal work with choir is an essential element of the educational process. It is fundamental to the achievement of the order, ensemble and artistic expressiveness. So every class should begin with chanting or choir vocal setting.

Actually, this section of work, which lasts 20-30 minutes, can be called vocal work and it consists of performing vocal exercises through which occurs mastering techniques of the implementation and the development of knowledge and skills in the theory of music and solfeggio. It is very important for the head to figure out the selection of vocal exercises.

Work on choral score consists of two stages:

1. Introduction to the choirmaster with the choir piece: playing the choral score on the piano; analysis of choral score.

2. Practical work with the choir: presentation of the work; oral story about the work, its contents, history of its creation; technical development of choral score; gradual mastering of the musical composition to the level of artistic performance.

Conclusions. For successful work in the choir class, the choirmaster must be well-trained in such disciplines as conducting, vocals (not only having the voice, but also have a good vocal-musical hearing), theory and history of music, pedagogy, psychology.

When choosing the vocal setting of the choir (the first part of the class), you need to perform exercises at a certain pace without stopping, making recommendations shortly without inhibiting the process of moving forward.

Work on musical works (second part of the class) should be comprehensive, not divided into technical and artistic components. That is, at the beginning of the study of the work, we pay more attention to mastering the musical text, but here we try to put a breath, to do the phraseology, to determine the culmination. And when we work on the means of artistic expression we do not ignore the precisely sound-like performance, diction.

**K. Zavalko**

## **THE «OPEN» MODEL OF TRAINING IN THE VIOLIN TECHNIQUE «COLOURSTRINGS»**

The «open» model of education defines the leading components of the cognitive experience of the child, his personal level of the development, the structure of the educational process in the area of the pupil's immediate development. The implementation of these components in the process of education of young musicians has become possible under the following conditions:

- the methods and techniques used in teaching contribute to the introduction of socio-cultural experience in the context of the vital area of the pupil;
- the pupil's personality develops through the game play, reflection;
- the way of forming personal experience is dialogue.

One of the determining factors of the modern concept of learning is the dialogue between the components of the «open» systems – the teacher's consciousness and the pupil's consciousness. The process of training of a young violinist, modeled in the G. Szilvay's method of «Colourstrings» [2], is built on the basis of an open system. «Colourstrings» method is aimed at the comprehensive training of musical thinking, emotional susceptibility and

development of auditory and violin technique. The method widely applies dialogical communication and creative tasks. Such is the task of forming the skills of posture and sound production, mastering of the fingerboard, transposition and so on.

The «Colourstrings method» is designed for the initial mastering by of the basic skills of playing the violin for three years-old pupils. The course on this technique consists of three sections: preparatory – «Music kindergarten»; studying the basis of relative solfeggio; transition to the absolute system based learning.

At the preparatory stage the method comprehensively develops and implements the basic ideas of Z. Kodaly's musical education system, in particular, it's main idea – «music belongs to all». The environment is created by using a specially designed music material – «Singing Rascals» and «Rhythm Rascals».

Learning to play the violin occurs at the second stage and is based on the relative solmization and color notation. At this stage the method combines the forms of individual and group training. The child learns the basics of chamber music and ensemble play from the very first lessons. The ensemble playing promotes the socialization of the child as well as manifestation of his leadership and communicative features [1].

At the third stage the learning to play the violin is based on the absolute notation. The formation of the basic technique of the violinist (mastering strokes, double notes, vibration, complex rhythmic drawings and sizes, ornamentation) is completed before this stage. At this stage the pupil takes possession of classical and contemporary violin repertoire.

Thus, the «open» model of education, the identification of the leading components of the child's cognitive experience, the construction of an educational process in the area of the immediate development of the pupil allows you to introduce the child to the world of music art, helping him to master the necessary technical skills during the initial learning to play the violin.

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## **SECTION 7. DEVELOPMENT OF PERSONALITY IN THE SYSTEM OF ART EDUCATION**

**Y. Bilozyorova**

### **FOREIGN SCHOOLS OF VAUDEVILLE VOCAL AND THEIR INFLUENCE ON THE DEVELOPMENT OF THE UKRAINIAN VOCAL ART**

A concept «vocal school» requires clear determination because this term is often used incorrectly. It is impossible to talk about vocal school of a separate teacher – there is the question about methods, receptions.

Wide determination of the term «vocal school» was given by a vocal teacher, doctor of study of art and singer Dmytro Aspelund (1894-1947) in his work «Development of a singer and his voice»: «vocally-pedagogical school is the certain, purposeful system of preparation of new generations of singers and teachers organized, for certain activity that changes». Such concept can be used for the determination of Italian, French, German, Russian, Ukrainian and other vocal schools.

The first European school of singing was Italian; it was formed at the beginning of the XVII-th century and distinguished by brilliant voices. Melodiousness of Italian language and comfort for voice of the Italian melodies allow maximally using the capabilities of the voice device. Italian school produced the classic standard of sounding of voice. High perfection of the Italian vocal art influenced on forming and development of other national vocal schools: French, the special features were the reciting elements that were originated from a singsong declamation of the actors of the French classic tragedy; German, which in its development relied on national song traditions; Russian school, built on the manner of performing folk songs.

It is impossible not to pay attention to one of varieties of vocal art – romance is a chamber part-song for voice with an instrument. The term «romance» appeared in Spain and first meant a verse in the Spanish language, which was counted on musical implementation. Having become widespread in other countries, the musical term «romance» began to be called a vocal genre. In Ukraine, in domestic music, a song-romance was distributed, performed for accompaniment of clavichord, bandura, later – piano or guitars. This vocal genre

is related to folklore. Spreading of bright folk songs-romances entailed forming of original melodious style of original Ukrainian bellcanto (from італ. bell – good and cant – ripened) – a style of vocal implementation, that inherited melodiousness and the special beauty of sounding. This style is characterized by a lyric vividness, free melodious singing, inventive rhythms.

Many professional composers and amateurs created songs-romances. An important role in the field of it musical art belongs to Hryhorij Skovoroda (1722 – 1794) – a well-known Ukrainian philosopher-enlightener, a poet, an artist, a teacher. Today his melodies sound in various verbal versions of bandura-players and lyre players as «skovorodynski songs». However, it should be noted that romance differs from the song with greater detail of the melody and its connection with the words, a significant expressive role of instrumental accompaniment.

As for the Ukrainian composer school in general and vocal in particular, its formation is due to the outstanding musical public figure, talented composer, outstanding choral conductor and folklorist, highly professional pianist and teacher Mykola Lysenko (1842 –1912). The founder of the National Composer School, M. Lysenko contributed to the formation of the Ukrainian opera. A significant contribution to domestic music was the cycle of vocal and choral works «Music to «Kobzar» by T.G. Shevchenko», which depicted a number of images from the people. Soloists of M. Lysenko are distinguished by a skillful combination of techniques of folk and professional music, in particular classical and romantic. Vivid examples of this genre are the romances «I had a favourite native edge», «When two divorced ...» part on the verse of H. Heine.

**O. Gulei**

## **DEVELOPMENT OF THE PERSONALITY BY MEANS OF THE DECORATIVE-APPLIED ART OF THE NORTH-EASTERN UKRAINE OF THE SECOND HALF OF THE XIX – THE BEGINNING OF THE XX CENTURY**

The artistic life of our time is closely linked with the spiritual and material heritage of folk art. Spirituality of folk art, inalienability of material practice became the lessons, without which it is impossible to create professional art.

That is why the issues of formation of a creative national conscious person, the role and place of the traditional folk art of the native land in the context of world culture and upbringing of youth's respect for the spiritual and

material achievements of their people are becoming of particular importance. The importance of the national direction of education was emphasized by Ukrainian progressives, teachers: Borys Hrinchenko, M. Hrushevskiy, M. Drahomanov, V. Sukhomlinskyi and others. Modern patriotism in the traditions of Ukrainian people is considered by modern scholars in their writings, such as: O. Hevko, N. Zatsepina, A. Moshkovska, H. Polianska, H. Filipchuk and others.

Scientists and educators point out that unique possibilities for influencing the person belong to the decorative-applied art, which is an inexhaustible treasury of spiritual and artistic values, which reflects the peculiarities of artistic folk art in various regions of Ukraine. It is important to note that great potential for the development of a creative person has decorative-applied art of the North-Eastern Ukraine of the second half of the XIX and early XX centuries, namely, such varieties as: Krolevets woven towels, Okhtyrka plaices and embroidered mantles, artistic wood processing in Shostka region, Boromlia vine weaving, kotsarsto of Kharkiv region, Glynsk and Mezhyrich ceramics, Volokitian and Budian porcelain, bast glass, etc.

We believe that the problem of the influence of various types of decorative-applied art of the North-Eastern Ukraine of the second half of the XIX and early XX centuries on the development of the individual requires further thorough research.

**Ya. Kalinichenko**

## **PEDAGOGICAL CONDITIONS OF FORMING CHILDREN'S MUSICAL TASTE**

The basis of cultural self-perfection of a person is the formation of musical culture in childhood. However, in recent decades, entertaining music has a priority in life compared to other genres. It does not contribute to the formation of musical taste and moral qualities of the individual. At the moment we can state the fact of the gradual decline of the general musical culture of society, which manifests itself in the simplification of musical thinking, the passive-consumer perception of music against the backdrop of the constant complication of musical language and the reduction of emotional sensitivity of the younger generation. If children hear highly artistic music, they accumulate experience and awareness of the artistic intonations of music of different eras and styles; they form the basis of musical taste (Folomeeva N.A., 2001; Berestenko O. G., 2005; Ishakhova N. P., 2006).

The purpose of scientific research is to specify the pedagogical conditions that should be used in the institution of general secondary education at music art lessons.

In the course of the study it has been determined that the leading pedagogical conditions may be: orientation of the motivational-emotional sphere of the students to the aesthetic perception and comprehension of the content of musical works, their attitude towards them from the standpoint of the artistic ideal; purposeful use of musical instruments for the formation of artistic and aesthetic taste of children; providing a step-by-step approach to studying musical compositions based on the principle of «simple to complex»; widespread inclusion of works of such styles of music as an artistic material, which is an integral part of the teenage subculture; use of different interactive methods and innovative pedagogical technologies that increase the effectiveness of students' musical taste formation.

**I. Khalimon**

## **COUNTRY FESTIVAL FOLK ART AND ITS PLACE IN THE NATIONAL-PATRIOTIC EDUCATION OF YOUTH**

The development of a personality is directly related to the achievements in the sphere of material and spiritual culture. Modern Ukrainian society is focused on enriching the human world through studying the history and customs of its people. This is facilitated by the festival movement, which activated in the cities and villages of the country at the turn of the XX-th–XXI-st centuries.

Any festival does not only consolidate the efforts of people, united by one branch of activity, but also gives an idea of the current state of the development of this or that art, contributes to solving many social problems. One of them is the All-Ukrainian Festival of the renaissance of the traditions, spirituality and culture of the village, which is held annually in the village of Piski Chernihiv region.

Its program is a peculiar embodiment of the interconnection of our contemporary with the cultural heritage of the Ukrainian people. The works of domestic decorative-applied (pottery, blacksmithing, easel painting, embroidery, straw weaving) and musical art give an idea of the specifics of the national world perception; contribute to the formation of national consciousness of youth.

Fundamentally important is the social component of the festival, due to the place of conducting. The festival does not only revive artistic life in the countryside, but also enables the maximum use of its cultural potential. The

village, with its moral and ethical principles of existence, traditions, crafts, is the embodiment of the spiritual heritage of the Ukrainian people, which determines the further development of the national culture.

Involving young people in organizing and participating in festival events helps to solve urgent problems related to national-patriotic and aesthetic education. The program provides performances of school amateur groups, conducting for local school students' master classes, creative meetings with artists.

In this way, an organic combination of the efforts of educational institutions and culture is being carried out in relation to the renovation of the village as a «place of preservation of national memory», the formation of a citizen, the successor of the great traditions of the Ukrainian people.

**Ye. Kharkova**

### **FORMATION OF THE MUSICAL-RHYTHMIC CHARACTERISTICS OF PRESCHOOL AGE CHILDREN**

The National doctrine of education development of Ukraine in the 21st century emphasizes that the main goal of the Ukrainian educational system is to create conditions for the development and self-realization of every person who can study throughout life, to create and develop the values of civil society. Among the topical issues of the present day special attention should be paid to the growth of the role of musical education of preschoolers in the course of which their formation as individuals and formation of consciousness, ability to understand the art of music deserves attention.

Today, teachers are looking for ways to restore public prestige to preschool institutions, actively apply innovative technologies, forms and methods of work in preschool education institutions. In pre-school education institutions, rhythmic activities contribute to deepening children's musical knowledge, expanding the world, developing musical abilities, creative imagination and thinking. They help children love music and react emotionally to it. In PEI musical activities are complex, in which the rhythm is the main connecting component of all material, and music is a means of rhythm expression.

Modern scholars offer different approaches to organizing musical rhythmic activity in a preschool institution. Thus, T. Naumenko offers several options for planning musical exercises. The first option involves holding traditional and dominant classes. The dominant class is held once every two weeks. It should be noted that in the dominant class "Singing" preference is

given to "sitting" musical activities (singing and listening), and in "Movements", on the contrary, dominant are dynamic forms of musical activity (rhythmic exercises, dances, round dances, games). Playing musical instruments, as a synthetic form of musical activity, is included in various types of dominant classes. As a methodological recommendation T. Naumenko offers: listening to music; playing children's musical instruments; dramatizing Ukrainian folk tales; aerobics or choreography.

**Miroslaw Kisiel**

### **HOME MUSIC – FAMILY AS AN ENVIRONMENT THAT INITIATES AND SUPPORTS CHILD’S MUSIC ACTIVITY**

The environment surrounding the child is a musical background and the context for the overall musical development, which consists of the level of its culture, music and teaching programs of music education, the importance of music at home and school, the level of education and the individuality of the music teacher or tutor, attitudes and musical preferences of people who have contact with the unit.

Rising children to the music provides their parents with a number of difficulties and doubts. Most carers are better prepared to help their children develop skills in the field of so-called general subjects than the artistic ones. They usually think that this ability is not necessary at all, because they often do not possess a high level of musical talents and skills. However, in terms of the impact of family environment on child’s musical development, it is particularly to shape the skills, abilities and interests in music.

In the family the musical development of young people is initiated. The greatest heydays of musical activity occur when the inherent makings that decide about child’s music abilities coincide with favourable educational conditions. These optimal conditions are created by the families with a democratic style of education. Emotional warmth stimulates the development of skills of the child from the first moments of its life. Parental activity plays an important role in this process, and is manifested by their pursuit for good cooperation with educational and cultural institutions, the impact of stimulating the intellectual development of their child and perceiving the need to compensate the negative factors affecting its development.

American scientists (W. K. Krikpatrick, D. L. Moore, J. Freeman, E. L. Rainbow and others) have proved that the features positively correlating

with music skills are: musical education of the parents, the general atmosphere of music at home (communal singing, playing musical instruments, listening to music), musical activities, musical interests of the parents and family relatives, and high socio-economic status of home.

From the Polish experience and observations (M. Przychodzińska, B. Kamińska, J. Uchyla-Zroski, B. Bonna, M. Kisiel and others), we know that the most important actions of the family for child's musical activity development are: delivery of sound stimulant through direct musical interaction with emotionally-close people, transferring the output of musical culture, waking up and appeasing the musical needs, transmitting system values and standards of communing with the use of music, teaching the new samples of activity and behaviour, and giving emotional support of advice and help when child is in need. Musical development of a small child is supported by strong emotional bond, mainly with a mother. In this kind of the contacts a child learns through imitation of certain musical behaviour.

Fast musical development of Japanese children (S. Suzuki) is connected with an active interest and actions of their parents in the process of learning. Mother's active part in teaching music supports quick development of a child. Mother is constantly involved in musical development of her kin through emotional involvement and support. American psychologists (H. Moog, R. Shuter-Dyson and others) more frequently point out the fact that mother's singing in the fetus stage of a child has a positive influence on its musical intelligence development.

However, a frequently emphasized opinion is that the most beneficial in child's musical activity is the presence of a person for whom music is a natural form of expression and communication. This form seems to be a necessary condition of early emotional reactions for musical sounds and metro-rhythmic structures. The development of basic emotional, aesthetic and sensory-emotional sensibility for music is realized through a dialogue of a child and an adult for whom music is a true value.

Musical family can connect interests with amateur movements (that popularize the music of the region) in both creative and imitative way. It can be an active participation in folk bands, orchestras and instrumental amateur bands.

## **LAND-ART AND NOOSEPHERICAL APPROACH IN DESIGN**

Many artists of the land-art (C. Drury, A. Goldsworthy, R. Long and others) work with stones, soil, grass, some of the authors apply light effects in their works (C. Ross, J. Turrell). Many of their objects have a visual similarity with the ancient megalithic heritage, which include: cromlechs, dolmens, menhirs, sedias, pyramids, nuraki, mounds, cairns, stone labyrinths, stone balls and pitchers. The latter are considered as a prototype of the art of land-art, and we call them a proto-land art.

In one of the hypotheses concerning the functional purpose of megalithic structures, they are considered as a generator of acoustic or electronic oscillations (R.S. Furdui, Yu. M. Schweydak). Despite the fact that the radiation energy of each individual stone is small, all together they create a powerful energy stream.

This is being investigated by the Russian author, Ph.D. in Biology, professor E. A. Faidysh. He writes about the most complex information links formed by ancient megalithic and religious structures, which, in turn, are mechanisms of «anti-chaotic», «biogenic» action on the environment. They are responsible for «preserving and normal functioning of our planet». Combining ancient knowledge and modern computer technologies, he created a technique that, he writes «... in our country (Russia), in Western Europe and the United States has shown its very high efficiency, the prospective of the proposed approach».

It is assumed that some of the works of land-art, like the works of proto-land art, can favorably influence the surrounding space. We think that this information requires a comprehensive study.

The idea of the need to form a new worldview in design, which is closely related to ecology and art, has already been encountered in the scientific research, in particular, the Russian researcher N.M. Zhirkova. This interaction, she calls «noosphere approach». It demands from the designer (artist) a broad outlook and certain moral values.

As P. Starck has said: «Today they (designers) must constantly offer new environmental and philosophical values, a vision of the evolution of civilization, and not just style and fashion trends».

## **IMPORTANT DIRECTIONS OF THE TEACHER-BEGINNER'S WORK WITH PUPILS OF A VOCAL CIRCLE**

Time confirms that music by right holds a special place in the upbringing of the modern rising generation. Without music today it is difficult to convince a person that our world is beautiful, and this belief, in fact, is the basis of an emotional, aesthetic, moral culture. It is absolutely clear that knowledge of the world of feelings is impossible without understanding and experiencing this unique art, without a deep spiritual need to stay in it, receiving true pleasure.

Being a special, fascinating kind of musical activity, singing encompasses an increasing number of young talents striving for self-expression in such a unique way. Vocal classes today become the prestigious beginning of the creative path of many people. Regular, methodologically adjusted classes in the vocal circle allow our pupils to learn not only to express their feelings, to convey their inner state, but also to evoke in the listeners an emotional response that is in tune with the mood of the performer.

At the correctly organized classes of the vocal circle, the beginning vocalist, his understanding of himself in our vast world is formed; his integral idea of the most interesting things is formed. The teacher should remember that every child is an individuality, and individuality is a manifestation of genius.

The problem of educating talented vocalists today attracts attention of a fairly wide range of educators, leaders of vocal circles, and studios. It is relevant also because the modern person (being a creative subject) is placed in the epicenter of social life at all levels of its functioning. Creative development of the person takes place in the process of mutual work of the master-teacher and his pupil.

In the process of teaching vocal art the pupils of the circle, numerous problems that are necessary for the aesthetic development of young performers are touched upon. Such are the expansion of the musical worldview, formation of musical and artistic taste, upbringing of the listener's consciously perceiving material, enrichment and development of the emotional sphere, development of musical abilities. At the head of this multifunctional process is a qualified professional teacher.

Effective directions of the teacher in work with pupils of the vocal circle are: qualitative preparation for each lesson; a combination in the process of work of emotionality and restraint, exactingness and goodwill, justice and discipline;

provision of conditions for active and creative participation in the work of every member of the circle; creation of a business and benevolent atmosphere of the process of classes, alternation and variety of methodological techniques; awakening the interest of the pupils through setting of purposeful tasks with a view to supporting it for the wide use of the initiative of singers; motivation of beginning performers to independence; upbringing in pupils the ability and desire to work creatively in rehearsal classes; formation of artistic qualities, disclosure of the creative potential of gifted children on the basis of the development of vocal skills.

Thus, the activity of the teacher-singer assumes his broad education, availability of performing culture, professional competence, emotional richness of the world, because without a developed ability to perceive and empathize, he will not be able to influence the spiritual world and the realm of feelings of each member of the vocal circle. Creative spirit and creative ability of leaders are understood by the pupils as the ability to communicate with the creative art as a whole and are essential to their creative development.

**V. Morozova**

## **PARTICIPATION IN MUSICAL CONTESTS AS A FACTOR OF YOUNG PERFORMERS' CREATIVE ABILITIES DEVELOPMENT**

Being a multifunctional type of art, music remains unique in the context of development of creative abilities of our students. In musical creativity young talents can express their personality, style and creativity in a multifaceted and dynamic way.

In the joint activity of the teacher and pupil, the professionalism of the first has a leading role. In order to identify talented children and, as a result, enhance their skills at a quality level, today there are a lot of creative competitions. It is this kind of activity that has a significant impact on the creative growth of young performers. During the implementation of competitive tasks, conditions are created for the optimal development of creatively gifted children. The practice of participating in competitive events puts a concrete, but accessible goal for the participant – to demonstrate their achievements in conditions of a creative atmosphere among other contestants.

The opportunity to participate in competitions is a powerful stimulus for the persistent creative work of both the pupil and the teacher.

One of the most difficult problems in the process of preparing a student for the contest is selection of a competitive program that would maximize creative, artistic, performing abilities of the student as a potential and successful contestant. The teacher, in his turn, should have extensive knowledge of the musical repertoire, an understanding of the individual subtleties and performing abilities of the student, take into account his temperament, strong-willed qualities and psychological and physiological characteristics. This aspect is relevant in dealing with any age category of contestants.

Organizers of such creative events should practice introduction for contestants of special diplomas and awards for success in certain creative nominations. These can be diplomas that highlight the bright individual performing skills and personal qualities of individual contestants – artistry, artistic expressiveness, originality of performance, the will to win, and so on.

The possibility of winning the contest is for the beginning performer the strongest stimulus for hard work on him. It can be argued that a systematically organized competitive activity stimulates students to continue learning, gives rise to interest in public performing and realization of their creative abilities. Victories and participation in contests and festivals of various professional levels and scale are bright indicators of the quality of education of young musicians.

**E. Polyakova**

### **PERMANENT DEVELOPMENT OF THE PERSONALITY IN THE MUSICAL-EDUCATIONAL PROCESS**

The need for personal education and development throughout the life of a personality is now recognized by society as one of the most important tasks facing the educational system. The use in the society of the potential of musical art becomes an important component of the spiritual development of the nation.

Investigating the musical and educational process as the context of the permanent development of the personality, it has been proved that it is a metasystem, the emergence of which is represented by allotrope: another way of the existence of a musical and pedagogical process, conditioned by the specificity of musical art (emotionality of the subject of activity, educational and developing possibilities of music, integration of instantaneous experience and linear living of spiritual experience, quasi-subjectivity of a musical work).

In the process of research the conditions of polysubject interaction have been revealed and uncovered on the basis of the principle of level-by-level

concretization: the creative nature of musical activity, the allotropic nature of the metasystem of the musical and pedagogical process, the polyfunctionality of the activity of the music teacher, the multiculturalism that provides a stable link between the permanent development of the individual and the educational process. At the same time, creative character and allotropism represent the widest level of generalization – the interaction of the Human and Musical art in the world of sociocultural space; the multifunctionality of educational, musical and musical-pedagogical activity – the recognition at the level of the world musical and educational process, and the condition of multiculturalism – generalizes and concretizes the regional level of the musical and educational process in the aggregate of musical educational environments of the state, city, educational institution, including personal cultural spaces of subjects education.

As the study deals with a personality – our contemporary, a special epistemological aspect of the work arises: not just the traditional understanding of «development through the life of the subject», but the development is permanent, including all periods of ontogenesis and determining the level of achievements in the musical development of the individual. Permanent development begins with the subject of perception, passing the stage of the subject of the relationship and the subject of activity – to the constituent of the polysubject of the musical and educational process. It should be noted that each of these stages of development does not negate the previous state of the personality system, but it modifies and complicates it.

Polysubject interaction in modern sociocultural conditions also has certain specificity. Firstly, this is the structure of the polysubject of the musical and educational process, which includes in addition to real subjects and quasisubjects (imaginary subjects) represented by musical works, which further sharpens the urgent problem of the developing and educational possibilities of musical art. Secondly, in the polysubject interaction there is a permanent development of the individual, which has a temporal basis throughout the entire period of human existence as a system. Thirdly, polysubject interactions are mobile and have a certain dynamics. The study of the dynamics of the formation of the polysubject in musical education shows that first the stereotypes that formed in the previous community should be destroyed. Then the stage of the formation of a new polysubject, which does not always consistently pass from the pre-subjective level of interaction through the subject-object to the polysubject with two sublevels (activity-value and universal) follows. The theoretical substantiation of mobility and dynamism is confirmed in the experimental work.

## **PEDAGOGICAL CONDITIONS OF THE ARTISTIC-AESTHETIC TASTE FORMATION OF STUDENTS OF ARTS FACULTIES IN THE VOCAL LEARNING PROCESS**

At the current stage of development of society, the search for new means and methods for forming the artistic-aesthetic taste of the future specialists in musical art is relevant. We are convinced that the vocalist should have an artistic-aesthetic taste, and that musical taste is a partial manifestation of artistic taste. The artistic taste appears, in our opinion, not only in musical art, but also in erudition in the field of other types of art. The aesthetic taste of a person is a complex psychological formation. It performs in a system of human knowledge and representations a certain function: serves as a means of generalized awareness of the surrounding reality, understanding the purpose and content of activity, acts as the motive of behavior.

Consequently, artistic-aesthetic taste of a musical art specialist is a complex of professionally significant qualities and skills that depends on needs, value orientations, erudition, contains emotional-perceptual, cognitive-intellectual, interpretive, evaluative-reflexive components and manifests itself during rehearsal work and in the process of performance.

Thus, we believe that the process of forming artistic-aesthetic taste of students-vocalists will be more effective under the following pedagogical conditions:

- observance of pedagogical principles of phased and systematic character, variability,;
- improvement of the forms of organization of the educational process in relation to the disciplines of the vocal cycle;
- systematic conducting of parallels between the assessment of a work of art by a teacher and an assessment given by the student himself;
- a combination of pedagogical demanding and pedagogical support for student evaluation and performance;
- coordination of the contents of the current classes with the tasks of the public demonstration of students' artistic and educational achievements.

## **FASHION AS A CULTURAL PHENOMENON IN THE MODERN SOCIOLOGICAL DISCOURSE**

From the beginning of the XXI-st century, fashion as one of the phenomena of culture acquires a great value in human life. The content of the concept of «fashion» is expanding. It characterizes not only clothes, hairstyles, accessories, but also new aesthetic ideals, norms of behavior, the achievement of technological progress, priority trends in the economy, literature and fine arts, architecture and cooking.

In a globalized world, the fashion is «internationalized», overcoming national, cultural, racial and social boundaries. As a result in society it acquires the functions of a peculiar translator of innovations, becomes a propagandist of the leading trends – priorities in their social character, both positive and negative.

At the turn of the XX-th –XXI-st centuries, the fashion as a universal and multifaceted phenomenon of world culture attracts the attention of the representatives of various branches of the humanities: philosophers, art historians, sociologists, economists, linguists, historians and psychologists. At the same time it actualizes a number of its own pedagogical problems. This is due to the fact that one of the main functions of fashion is its ability to design, predict, distribute and implement certain value and behavioral models, to shape the subject's tastes and to manage them. Consequently, it carries out an educational function and in this aspect corresponds with pedagogy, one of the main tasks of which is the formation of a life-giving person capable of productive functioning in the modern cultural space.

The fashion plays a great role in the process of forming the system of aesthetic ideals of youth, which is an important component of education. It is envisaged the formation of the ability of the students to perceive and transform the environment by the laws of beauty in all spheres of their life. Moreover, in pedagogical science fashion is interpreted as a significant factor in determining the individual and unique style that promotes the formation of any personality.

The problem of preserving a student's national identity is actualized under the conditions of «internationality» of fashion, its mobility and the aggressiveness of distribution. The patriotic upbringing, in particular, the educational activity of the teacher, is crucial for the solution of its decision, as the formation of national consciousness, ensuring the spiritual unity of generations, the attachment of a respectful attitude to the national cultural heritage, customs and traditions of the native land is a priority task of the renewed Ukrainian school.

## **METHODOLOGICAL GUIDELINES FOR THE FORMATION OF MUSICAL-AESTHETIC TASTE OF TEENAGERS IN THE PROCESS OF TEACHING SINGING**

There is a number of scientific approaches to the development and formation of musical-aesthetic taste of teenagers: development of aesthetic taste; development of tastes of senior pupils; formation of aesthetic and artistic tastes of the future teachers; the role of aesthetic education in the formation and development of aesthetic taste; the process of forming the artistic and aesthetic taste of teenagers in the process of literary-creative activity; reflection of reality in aesthetic taste); historical-pedagogical genesis of formation of aesthetic tastes of students in the process of educational activity.

Taking into account the need to implement in practice a systematic approach to the formation of musical-aesthetic taste of teenagers their main parameters: functional, technological and procedural, have been identified.

The functional parameter of aesthetic tastes characterizes their place and role in the process of establishing a spiritual and practical connection with the world of beauty in reality and art. The technological parameter is the basis for the statement that during the establishment of a spiritual and practical connection with beauty teenagers must follow a certain procedure. The procedural parameter involves the manifestation of musical-aesthetic taste in a certain space and time.

These parameters allow determining the pedagogical conditions for the formation and development of musical-aesthetic taste of teenagers in the process of teaching singing. They include: modernization of content, forms and methods of forming musical-aesthetic taste of teenagers in the process of teaching singing; realization in educational activity of innovative pedagogical technologies of aesthetic orientation; orientation of educational work on aesthetically targeted activities in combination with the original creativity of students; taking into account continuity and an individual approach to working with teenagers in the interconnection of the main subjects of this process (teachers, heads of circles, mentors, students, parents, public art organizations).

## **SECTION 8. MODERN ART- AND ERGO-THERAPEUTIC TECHNOLOGIES**

**Z. Korzh, Yu. Korzh**

### **FACILITIES OF ART THERAPY IN COMPLEX REHABILITATION OF CHILDREN OF JUNIOR SCHOOL AGE WITH RESPIRATORY SYSTEM DISEASES**

Among diseases of children of junior school age the pathology of the respiratory system takes the leading place. In 25–31 % of children the course of acute respiratory viral infection is accompanied by a clinic of obstructive bronchitis, which in 30–50 % of cases takes a protracted, wave-like or recurrent course.

The urgency of the problem of physical rehabilitation of children with respiratory diseases is due to the prevalence of this pathology and the possible negative consequences for the child's health in later life.

The research was conducted on the basis of the Sumy comprehensive school № 15 named after D. Turbin. The study was attended by 20 children. At this stage two homogeneous groups were formed, the main group (MG) and the comparison group (CG) included 10 children of primary school age with diagnoses: simple, obstructive and recurrent bronchitis.

The comprehensive program of physical rehabilitation consisted of medical gymnastics (MG), during which were used special drainage bases, a complex of exercises with bright fairy-tale children's simulators for the development of motor qualities and improvement of chest excursion, special technique Su Jock massage, art therapy and aromatherapy.

In order to increase the interest of children in exercising physical activity and increasing the motivation to study, such means of art therapy as imago and music therapy were used. Before the game plot sessions with MG children were shown puppet show, where "tigers" performed various types of breathing, simulation and strength exercises. The review and discussion of the performance contributed to the formation of the ability to analyze and evaluate the correctness of exercises according to the model of the puppet character.

On the basis of the conducted research the approaches to physical therapy of children of junior school age with respiratory diseases were substantiated and a comprehensive program of physical rehabilitation was developed that included the use of various types of motor activity, means of art therapy, Su Jock massage and aromatherapy.

Under the influence of the developed comprehensive program of physical rehabilitation, a number of positive changes in the functional state of the child's body had taken place, which contributed to the reduction of respiratory diseases, restoration of the stereotype of breathing through the nose, an increase in the overall mobility of the chest by 34.5 %.

In the process of rehabilitation, functional parameters of the cardiopulmonary system were better in children with MG in relation to the GP: heart rate reduction – by 2.1 %, respiratory rate – by 4.4 %, lung capacity – by 6.6 %, Stung's respiratory test – by 2.4 %, Geneche – by 7.8 %.

**I. Kravchenko**

### **DEVELOPMENT OF CREATIVE IMAGINATION IN CHILDREN WITH MENTAL RETARDATION BY MEANS OF ART**

Recently, among the total number of preschool children, the category of children is clearly distinguished, which is characterized by an insufficient level of school maturity. These are children with mental retardation (MR).

A special place in the implementation of correction and development work with preschoolers with MR is devoted to artistic and creative activities that perform the therapeutic function, distracting children from sad events, relieve nervous tension, overcome fear, cause a happy, exalted condition of the child.

That is why the inclusion in the lives of children of various classes in artistic and creative activities, creating an atmosphere of emotional well-being, filling the life of children with interesting content is an important condition for giving each child the opportunity to feel the joy of creativity.

In pedagogical activities with children with MR special attention is paid to the application. In the process of application, children learn about the forms of various objects, their parts and silhouettes, which they cut and glue.

The application facilitates the development of mathematical representations. Children get acquainted with the names and features of geometric figures, get an idea of the spatial position of objects and their parts (left, right, corner, center, etc.) and values (more, less).

In the process of application, children develop a sense of color, rhythm, symmetry, artistic taste; they develop an emotional sphere, etc. Working with application images facilitates development of fine motor skills, coordination of movements. The child learns to hold the scissors properly, cut out the shape of the contour, turning the sheet of paper, spread out the sheets on an equal

distance from each other. The application is the simplest and most accessible way of creating artistic works, in which the realistic basis of the image of objects is preserved.

While working on the development of creative imagination in children with MR can be used animated films.

The role of cartoons in teaching and upbringing of preschoolers with mental retardation is especially important. This category of children is characterized by a decrease in motivation, a poor supply of environmental data, lack of commitment in activity, lack of formation of operational components of thinking, difficulty in creating an imaginary situation, lack of accuracy of subject images, ideas, weakness of relationships between visual and verbal spheres.

Cartoons are an effective means of developing thinking, attention, imagination and memory in children, greatly expanding the horizons and improving communication skills. The animated films provide a unique opportunity to introduce diversity and individualization of the educational process.

Thus, for development of creative activity of preschoolers with MR it is necessary to include in the pedagogical process various kinds of lessons with artistic and creative activity. Maximum attention should be paid to products of children's creativity, including applications. It is desirable to widely use in the work with preschoolers with MR animations. They will help diversify children's activities, enrich vocabulary, and develop coherent speech.

**N. Kuksa**

## **ERGOTHERAPY AS A NEW SPECIALTY FOR UKRAINE**

In 2015 the Resolution of the Cabinet of Ministers of Ukraine No. 266 dated April 29, 2015 "On approval of the list of branches of knowledge and specialties" was adopted and entered into force, according to which the specialty "Physical rehabilitation" was transferred from the field of knowledge 0102 "Physical education, sports and health" to the field of knowledge 22 "Health care" under the number 227 "Physical rehabilitation" ("Physical therapy, ergotherapy"). Ergotherapy is a new specialty for our country and, accordingly, is at the stage of its development and formation, despite the fact that the elements of ergotherapy in the form of occupational therapy have been used for a long time. Instead, if occupational therapy ("restoration through labor") is considered primarily as one of the areas in the context of the activity of a

specialist in physical rehabilitation, then ergotherapy ("recovery through activity") as a specialty is characterized by its autonomy. A specialist on ergotherapy independently carries out all stages of "occupational" rehabilitation: functional examination with determination of patient's problems, setting goals, selection and planning of specific activities, preparation of an individual program and its implementation, evaluation of its effectiveness.

The main objectives of ergotherapy are: detection of existing disorders, restoration or development of functional capabilities of the person necessary for his/her daily activities; assistance to a person with limitation of life functions in achieving the maximum possible independence in everyday life by restoring impaired functions, using special adaptations and adapting the environment; creation of optimal conditions for the development and self-realization of a person with disabilities through his/her inclusion in various activities that are meaningful to him/her and, ultimately, improvement of the quality of his/her life.

An important target aspect and an integral component of ergotherapy, in contrast to occupational therapy, is social adaptation of people with disabilities through adaptation of the environment to their capabilities, taking into account personal needs, interests, inclinations, etc. In this case, ergotherapy covers all spheres of human life: educational and professional activities ("education", "labor") – social and everyday activities ("everyday life") – recreational activity ("leisure", "active rest").

The specificity of the specialty of ergotherapy is its multidisciplinary, since specialists in ergotherapy must have knowledge of different specialties and skills in virtually all types of rehabilitation: medical (care for the sick), physical (functional recovery), pedagogical (training and/or retraining), psychological (influence on the emotional-volitional and personal spheres, regulation of behavior, etc.), social-household (orthosis, selection of technical means, selection and manufacture of special adaptations necessary for making day-to-day activities easier), professional, etc.

The activity of the therapist involves close cooperation, coordination and coherence of rehabilitation interventions with other specialists (doctors, physical therapists, psychologists, teachers, etc.) and the close social environment of a person with disabilities, as well as active (motivated) involvement of the person in the rehabilitation process.

Ergotherapy as a new promising specialty requires the study of foreign experience of professional training of such specialists and the possibility of its implementation in Ukraine. There is a need to specify the place and role of ergotherapy in the system of complex rehabilitation of people with disabilities.

## **ERGOTHERAPY AS A NEW METHOD OF REHABILITATION**

Ergotherapy (Occupational Therapy) is a complex of rehabilitation measures aimed at restoring everyday human activities, taking into account the existing physical constraints. Everyday activities include self-service, work, leisure, which are repeatedly associated with this interpersonal relationship. The ultimate goal of ergotherapy is not only to maximize the recovery of motor functions, but also to adapt the patient to the normal life of a healthy person, help to become an independent and socially adapted person in everyday life.

In Ukraine ergotherapy is a relatively new method of rehabilitation. Analysis of literary sources suggests that this branch of rehabilitation began to emerge in the West in the postwar years, when people who were in need of rehabilitation returned from the front. They had to re-learn to do the most familiar things that were necessary for their everyday lives. In addition, these people also needed social adaptation. Ergotherapy was designed to awaken in them the desire to learn something new, to communicate on an equal footing with their environment.

At the same time, today in Ukraine there is a number of serious medical and social problems connected with deterioration of health of the population, the growth of population disability. A person who has suffered from an illness, injury or birth defects often finds himself dependent on third-party care and can not always find a solution to the problems associated with the limited ability to care for themselves, housekeeping, work, and licensing activities. After all, the system of ergotherapy includes a complex of rehabilitation measures aimed at restoring the natural, everyday human activities, taking into account the existing pathological changes and physical constraints. Thus, the ergotherapist helps the patient to re-learn to work, take care of themselves in everyday life, communicate with others and have fun.

**O. Medvedev**

## **GENESIS OF CHOREOTHERAPY IN GERMANY**

Choreotherapy is one of the main areas of modern practical psychology. This is a synthetic method of healing the soul through work with the body, with reflected in the body experiences and human problems. Emotions discharged and intensified

by choreotherapy can be supported and successfully performed in the course of other therapies that ensure the sequence of the therapeutic process.

Healing through rhythm, groups of rituals, dancing of ecstasy, «incarnation» of evil spirits and others belong and have belonged to the traditions and life of archaic peoples and cultures. In psychiatry from the first half of the 19-th century, dance has been used as a treatment, along with other creative forms of expression, such as a theatrical performance, music and painting. Modern choreotherapy emerged due to changes in the concept of dance of the 20-s of the XX-th century, which was represented by a characteristic dance in Germany and dance «modern» in the United States. We should note that investigating the numerous works of German scientists regarding motor activity, it can also be argued that choreotherapy in the country begins with the research of the gymnastics system for fitness for physical education and therapy. Max Steger and Lucy Heyer-Grote worked already with gymnastics in the medical institutions in 1926. Heyer Grot tried to test various famous gymnastics systems in Germany for their fitness for psychotherapeutic work.

It is very interesting that in 1926 she recalled the approach of Laban as the richest in their opinion, providing a better basis for therapeutic work with people.

The active development of choreotherapy in Germany began after the foundation of the 1980-s choreotherapy group, which would later become the Deutsche Gesellschaft für Tanztherapie (DGT), which today is a member of the strongest and oldest Association of Dance Therapy in Europe and continues to conduct the trainings of choreotherapy successfully.

In 1995 with the active participation of DGT, the Professional Association of German Dance Therapists (Berufsverband der TanztherapeutInnen Deutschlands, BTDD) was founded. BTDD is the largest professional association in Germany with more than 500 members. The Association provides quality education and dance therapy in the health sector.

**L. Moroz**

### **GAMES OF DRAMATIZATION AS A MEANS FOR THE DEVELOPMENT OF SMALL MOTOR SKILLS AT EFFACED DYSARTHRIA**

An effaced dysarthria is the most common speech disorder among pre-school children. An effaced dysarthria is a complicated speech disorder, in which a complex structure, apart from speech disorders itself, clearly manifests disorder of general and small motility.

Many scientific studies emphasize the need for the development of small motility in an effaced dysarthria. Such an approach is due to a number of provisions:

- firstly, it is the proximity of the location of cortical zones of innervation of the articulation apparatus with zones of innervation of the muscles of the fingers;
- secondly, it is neurophysiological data on the importance of manipulative activity of the hands for speech development of the child.

Scientific investigations, psycho-pedagogical observations and own practical experience give reasons to assert that the effective means of the development of small motility of preschoolers with an erased dysarthria are games-dramatization.

Games-dramatizations involve the performance of a certain role by the child using the available means of expressiveness. Taking part in the games-dramatization the child seems to be transformed into a character using a certain attribute – a characteristic feature of the character (mask, suit) and independently creates an image with the help of intonation, facial expressions, gestures, movements. The typical features are for games-dramatizations: the content, creative idea, role, plot, role and organizational actions and relationships. The source of the content of all these components is the surrounding world. It is also the basis for the creativity of the teacher and children.

For the development of small hands motility in pre-school children with dysarthria, we recommend the use of the following types of games-dramatizations: games-dramatizations with fingers («Fringe Theater») and games-dramatizations with bibabo puppets.

Game-dramatization with the fingers is a game in which the child puts on a character attribute finger and fully reflects all of this character (driven by one or all fingers he has varied brush movements, prompts the character's text).

The game of dramatization with puppets bibabo involves the use of a special soft doll character, which the child wears on the brush of his hand and performs various movements and manipulations.

The use of both types of games-dramatizations in working with the preschoolers with an effaced dysarthria makes it possible to solve the following correction-development tasks:

- the development of coordination and accuracy of movements of fingers and hands;
- the development of strength and endurance of fingers and hands;
- the development of smoothness and coordination of fingers and hands brush movements;
- the joint development of small motility and speech of children.

## **THE DEVELOPMENT OF PHONETIC-PHONEMIC PROCESSES OF CHILDREN WITH PHONETIC-PHONEMIC HYPOPLASIA OF SPEECH BY MEANS OF MUSIC**

The modern system of teaching children of preschool age with phonetic and phonemic underdevelopment of speech has been substantiated by the scientists (G.A. Kashe, T. B. Filicheva, V.V. Tarasun, G. A. Tumanova, M. K. Sheremet) and directed to eliminate violations of the sound side of speech, phonemic processes, and preparation for the study of grammar.

At present innovative technologies are being developed and implemented in pedagogical practice on the basis of different types of art (theater, music, painting, word). For preschool children the possibility of using music in the process of speech therapist correction is most appropriate.

The corrective tasks for music education:

- improvement of the psyche, upbringing of confidence in their strength, self-control, volitional character traits;
- normalization of mental processes and properties: memory, attention, thinking, regulation of processes of excitation and inhibition;
- strengthening, training of the motor apparatus: development of equilibrium, freedom of movement, removal of excessive muscle tension, improvement of orientation in space, coordination of movements;
- correction of a number of speech defects.

The principles of corrective work: the principle of systemicity; the principle of complementarity; the principle of humanization; the principle of an individual approach; the principle of consistency and complication of the material; the principle of visibility.

The stages of correctional work.

Preparatory stage.

Objective: to prepare the speech apparatus to correct sound pronunciation.

Means and techniques: didactic games «Magic bag», «What sounds?», «Where does it sound?», «Recognize which bird sings»; the singing of the major tri-stars on the vowels «i-a-u», «e-oh-oh», exclamations expressing joy, pain, anger, fear: «Oh! Ah! Oh! Ah-oh-oh!» and so on; vocal exercises «Vowel sounds», «Wind», phonological exercise «Leaf».

The stage of forming the primary sound skills.

Objective: to achieve the correct pronunciation of certain sounds, its automation in warehouses, words and sentences, distinguishing sounds mixed in speech.

Means and techniques: phonological exercises by Victor Yemelyanov; singing songs, words, cleansing pieces; singing tongue twisters, intoning them in one sound, within a great second or a great trance.

The introduction of sound in connected speech.

Objective: to fix the correct pronunciation of sound in coherent speech.

Means and techniques: learning poetry, singing; singing songs; listening to music and verbal description; dramatizing games.

The method of the development of phonetic-phonemic processes of children of the senior preschool age with FFNM by means of music gives a positive result: the level of development of phonetic-phonemic processes of the children is considerably improved: phonemic hearing, sound-component structure of the word, sounds.

**H. Zaikina**

## **THE ROLE OF MUSIC THERAPY IN CORRECTION OF FUNCTIONAL AND PSYCHOPHYSIOLOGICAL STATES**

The analysis of literature allowed us to conclude that in the culture of any people in the world there are many examples of the use of music to normalize both mental and physical condition of people. Nowadays, musical therapy is used in most countries of Western Europe, directing it not only to neuropsychiatric, but also to somatic diseases, as evidenced by numerous studies by scientists on the problem of the development and introduction of music therapy (V. Drahanuk, 2000; A. Moskalov, 2001; H. Poberezhna, O. Komisarov, 2001; O. Ruzhentsev, 2001; Y. Pusych, 2002; S. Shushcherjan, 2003; I. Poliakova; 2006; S. Shabutin; S. Khmil; I. Shabutina, 2008).

Today, music therapy is a way of treating such disorders as violations of self-perception, inadequate responses to experience, neuroses, depression, hysteria, obsessive states, mental and physical development. In addition, musical therapy is shown to children with speech disorders, mental retardation, early childhood autism syndrome.

According to scientists, the mechanism of influence of music therapy consists in the following: musical work – a definite sequence of signals – mechanical vibrations that exist in the frequency range from 10 to 20,000 Hz. It

is precisely for the enzymatic reactions characterized by the same frequencies. Music therapy is widely used to provide social and psychological assistance to those who feel loneliness, uncertainty. It helps the individual (as the experience of numerous western schools, groups, creative groups testifies) to grasp their capabilities, to actualize abilities that have a positive meaning not only for the individual but also for the society as a whole.

Thus, music therapy needs further substantiation and widespread use in all spheres of human activity.

**K. Zelinska-Liubchenko**

### **ACTIVATION OF SPEECH ACTIVITY OF CHILDREN BY MEANS OF ART THERAPY**

Recently, specialists have increasingly faced with speechless children, that is, with children who have no speech. Part of a group of children without speech constitute children with motor alalia. The issues concerning alalia were studied by M. Bohdanov-Berezovskyi, R. Bielov-Davyd, R. Cohen, A. Kusmaul, Yu. Kolomiiets, R. Levin, A. Mastiukova, V. Orfinska, N. Sichkarchuk, Ye. Sobotovych, Yu. Sorochan, M. Sheremet and others. Researchers note that such children are characterized by lack of motivation for speech activity, lack of basic ideas about the importance of objects and phenomena of reality, lack of communicative, regulatory, planning speech function, lack of sense-motor level of speech activity.

The main goals of speech therapy with speechless children in the initial stages are: development of the speech initiative, creation of motivation for speech activity, while enriching active and passive vocabulary; formation of a child's ability to create an inner plan, a program of utterance; development of mental processes; emotional and personal development.

The main tasks of correctional work with speechless children at the initial stage: 1) stimulation of speech and mental activity; 2) development of emotional communication with adults; 3) improving the ability to follow the actions; 4) development and correction of psychophysiological basis of speech activity; 6) formation of active and passive vocabulary, which provides minimal communication; 7) formation of initial skills of grammatical structuring of the speech message; 8) prevention of secondary speech disorders.

The implementation of the tasks of speech therapy with speechless children can occur during the use of means of art therapy, which contribute to

self-esteem; learn to relax and get rid of negative emotions and thoughts; develop important social and communicative skills.

The most popular and often used types of art therapy are: isotherapy, fairy tale therapy, game therapy, sand therapy, musical therapy. Very often these kinds of therapy are intertwined in one lesson (therapeutic session).

In work with children with motor alalia it is recommended to use a variety of unconventional ways of using graphic means. This is due to the fact that voluntary attention is poorly developed in children, the motivation to work is unstable, so the teacher needs to maintain the child's interest in work. The arsenal of the ways to create images is wide: drawing with loose products or dried leaves, drawing with fingers and palms (there is a card index of games for the development of speech), drawing with plasticine, objects of the environment, a spray, on glass, on wet paper and other techniques.

Supporting logopedic work by art therapeutic techniques gives a positive result of the speech correction of children with motor alalia. The feasibility of such work is proved theoretically and practically.

## CONTENT

### SECTION 1. THEORETICAL AND METHODOLOGICAL BASES OF MODERN ART EDUCATION

<b>Bilova N.</b> Adaptive model of the future music teachers' training .....	3
<b>Ivershen A.</b> Methodology of the modern dance teaching direction .....	4
<b>Karpenko Ye.</b> Theoretical-methodological foundations of studying creative heritage of Mykola leontovych at choral arrangements classes .....	6
<b>Lianghong Zhang</b> Principles of methodological training of the future specialists in music art: praxeological approach .....	7
<b>Nykyforov A.</b> Philanthropy and charity as factors of ukrainian artistic education development inthe second half of the xix – the beginning of the xx century .....	8
<b>Peng Zhu</b> Formation of the artistic-performing experience of the specialists as a factor of efficiency of the music art specialists' training .....	9
<b>Petrenko M.</b> Specificity of a school song as an object of interpretation .....	10
<b>Pushkar L., Kolyshkina A.</b> Essential characteristics of the method of rhythmic-movement interpretation of musical works .....	11
<b>Segeda N.</b> The principles of continuous professional development of teachers in the context of a systemic understanding of education throughout life .....	12
<b>Shevchenko A.</b> Theoretical basis of vocal jazz training for future music teachers .....	13
<b>Ustymenko-Kosorich O., Jing Liu</b> The formation of concert performing competence of foreign undergraduate students in scientific and educational discourse.....	14
<b>Xiaofan Feng</b> Italian vocal school .....	15
<b>Yaming Yao</b> Self-organization of the educational space of the future teacher-musician: axiological paradigm .....	16
<b>Yeremenko O.</b> Consolidation approach to providing efficiency of training professionals of music art .....	17
<b>Zolotareva T.</b> Corrective synergetic goal of art education .....	18

### SECTION 2. QUALITY MANAGEMENT OF EDUCATION (NATIONAL AND INTERNATIONAL CONTEXT)

<b>Boichenko M.</b> Quality of teaching as a constituent of gt education quality assurance.....	20
<b>Chernyakova Zh.</b> Monitoring the quality of European higher education .....	21
<b>Chystiakova I.</b> Education quality management in the education institution: theoretical aspect.....	22
<b>Eremenko I.</b> Internationalization of activities of quality assurance agencies for higher education in European space: difficulties and positive trends .....	23
<b>Kovalenko N.</b> Competence of the future teacher: project of school and university .....	24
<b>Osmuk N.</b> State-legislative measurement of quality of modern education in Ukraine.....	25
<b>Protsenko I.</b> Intellectual property in management of scientific-pedagogical and innovative activities in higher education institutions.....	26
<b>Sbruieva A.</b> Mechanisms for implementing eu policy on teaching excellence in higher school .....	27
<b>Shapovalova O.</b> British experience of quality managementof educational services in secondary education .....	28
<b>Svystunova A.</b> Quality management in education (national and international context).....	29
<b>Vasko O.</b> Techniques of activating students' learning-cognitive activity at lectures .....	30

### SECTION 3. THEORY AND METHODS OF CHOREOGRAPHIC-PEDAGOGICAL EDUCATION

<b>Androshchuk L.</b> Activity of the creative collective in the system of choreographic-pedagogical education .....	32
<b>Baidak Yu.</b> Professional development of choreographers in the system of postgraduate pedagogical education.....	33
<b>Batyuk N.</b> The construction stage of the pedagogical experiment of the determination of the proportional literary satisfaction level of the students-choreographers .....	35
<b>Bermudes D.</b> Use of choreography in the system of physical culture teachers' training.....	36
<b>Blahova T.</b> Professional training of the teacher-choreographer to organizational-creative work in choreographic collective.....	37
<b>Bliumska-Danko K.</b> Kinds of choreographed ballroom dance.....	38
<b>Bykova O.</b> Forming individual creative abilities of the future choreography teachers by means of creative out-of-class environment.....	39
<b>Hekaliuk L.</b> Acting technique as a necessary component of the performing skills of the future choreographers. ....	41
<b>Holius I.</b> Theoretical aspects of the "modern" dance development in Ukraine .....	42
<b>Holiaka H.</b> Traditional dance – contemporary Ukrainian «artifact».....	43
<b>Hordii A.</b> Contemporary youth dance art and the specifics of its teaching (the example of hip hop dance) .....	44
<b>Horskykh Yu.</b> Specifics of the development of higher choreographic education .....	46
<b>Groshovyk I.</b> Gymnastics and its significance in the future choreography teacher's training .....	47
<b>Dolgova N.</b> Choreography classes in professional training of students in physical education academies in Poland .....	48
<b>Enskay E.</b> Choreographic scenes in f. Halevy's operas .....	49
<b>Kalashnik S.</b> Contemporary dance in the professional training of students-choreographers of pedagogical universities .....	51
<b>Katrychenko M.</b> Principles of organization of the choreographic circle activity in the special boarding school .....	52
<b>Klyueva S.</b> Displaying aesthetic categories in choreographic productions .....	53
<b>Kohan I.</b> Creative individuality of the concertmaster in choreography .....	54
<b>Kryvorotenko A., Prylutska O.</b> Future choreography teacher's training by means of dance-movement therapy .....	55
<b>Kutsenko S.</b> People-scene dance in the system of choreographic education in higher educational institutions.....	56
<b>Lobova O.</b> Music-choreographic training of the future teachers of preschool education institutions .....	57
<b>Lytovka A.</b> Stylistic diversity of modern choreography .....	58
<b>Maksymenko A.</b> The role of folk-stage choreography for preservation of dancing heritage.....	60
<b>Maksymenko K.</b> Musical support of the dance composition.....	61
<b>Matkovskiy O.</b> Folk dance as a means of aesthetic education of the youth.....	62
<b>Nikolai H.</b> Theoretical and methodological foundations for the development of choreographic-pedagogical education in Ukraine: scientific project .....	63
<b>Omelianenko Z.</b> The role and place of musical-dance activity in children and youth .....	64
<b>Plakhotniuk O.</b> Influence of the current processes of education formation on the choreographic art thesaurus formation .....	65
<b>Povalii T.</b> The actuality of formation future choreographers' competence in professionally oriented english monologue speech .....	66

<b>Pryhoda L.</b> Future choreography teacher's training for work with children of junior school age.....	67
<b>Zhou Qian</b> intercultural education of students-choreographers by means of Chinese dance .....	68
<b>Liu Qianqian</b> the stages of choreographic education in China.....	69
<b>Rebrova O.</b> The experimental research of intercultural competence of students-choreographers .....	70
<b>Reva Ya.</b> Significance of classical dance school in choreographic education .....	71
<b>Salo L.</b> Institutional support of choreography teachers' training in the USA.....	72
<b>Sazonova K.</b> Folk-dance traditions of the Polissya region .....	74
<b>Sbruiev M.</b> Peculiarities of obtaining qualification "dance teacher in primary school" in Great Britain.....	75
<b>Semko A.</b> The influence of different styles of choreography on the health and development of the child .....	77
<b>Shyp S.</b> Some spatial-time features of musical-choreographic synthesis .....	77
<b>Sitnik Ju.</b> Dancing vocabulary of the transcaucasia .....	79
<b>Stepanova L.</b> The essence of artistic-hermeneutic competence of undergraduates-choreographers .....	80
<b>Syzonenko V.</b> The influence of ballroom choreography classes on the aesthetic development of junior schoolchildren.....	81
<b>Tkachenko I.</b> Normative and legal aspects higher choreographic education in Germany .....	82
<b>Trihub I.</b> Material aspects of dance emergence .....	83
<b>Trihub S.</b> Spiritual origins of dance.....	84
<b>Umrykhina K.</b> Stylization of the ukrainian theme as a means of forming the value orientations of youth.....	85
<b>Vasianovych H.</b> Culturological context of professional training of the teacher-choreograph .....	86
<b>Zhirov O.</b> Kim Vasylenko: the phenomenon of a creative personality .....	87
<b>Jakuba Yu.</b> Future choreography teachers' readiness for organization of artistic-creative activity of schoolchildren .....	89

#### SECTION 4. POLYPARADIGMATICALITY OF FORMATION OF LINGO-COMMUNICATIVE AND INTERCULTURAL COMPETENCES OF STUDENTS

<b>Berezenko A.</b> Education in Germany.....	90
<b>Boriak N.</b> Utilisation des documents authentiques au cours de langue.....	91
<b>Granko N.</b> Poliparadigmatical approach in training of the future foreign language teacher .....	92
<b>Havryliuk I.</b> Les noms propres comme moyen de l'apprentissage de la civilisation française pendant les cours du français .....	93
<b>Ihnatenko E.</b> Masterabschluss in deutschland für internationale studierende.....	94
<b>Kinjehulova N.</b> Les moyens de correction phonétique.....	95
<b>Lushchyk M.</b> Plurilingualism as a reserve for increasing the efficiency of foreign language classes.....	96
<b>Moltchanova A.</b> Formation a l'interculturel .....	97
<b>Moskalenko O.</b> Die ausbildung in Deutschland .....	98
<b>Osipova T.</b> Latin vocabulary as a source of borrowing in German language .....	99
<b>Pavlenko T.</b> El componente sociocultural como una parte importante del programa del estudio del español como la tercera lengua extranjera .....	100
<b>Sayko A.</b> Studium für ausländer in deutschland.....	101
<b>Schamraj K.</b> Inklusive pädagogik im bildungssystem von Deutschland .....	102
<b>Shevchenko O.</b> Innovative technologies in foreign language teaching .....	103
<b>Soloschtschenko W.</b> Die rolle der linguolandeskunde im fremdsprachenunterricht.....	105

<b>Terenko E.</b> The main tendencies of lifelong education in the XXI century.....	106
<b>Tronko Je.</b> Hochschulwesen in Deutschland .....	106
<b>Volkova L.</b> Education in Germany .....	108

## SECTION 5. PSYCHOLOGICAL-PEDAGOGICAL ASPECTS OF MODERN SCHOOL EDUCATION

<b>Baraban O.</b> Sand as material for children's creativity development and education.....	109
<b>Bykova M.</b> The implementation of the individual professional interests in professional self-determination as a component of pedagogical innovation.....	110
<b>Butenko V.</b> Conceptual approaches of scientists to substantiating game activity of preschoolers .....	111
<b>Butova M.</b> The problem of teaching children foreign language in pre-school educational establishments .....	112
<b>Danko N.</b> Problems of integrated study of art of junior pupils.....	113
<b>Filippenko N.</b> Musical-pedagogical training of the primary school teachers in Ukraine .....	114
<b>Havrylo O.</b> Preschool children's environmental education as a process of forming their personal qualities.....	115
<b>Kartavij S.</b> The epidemic of obesity is one of the main health problems in the XXI-st century .....	116
<b>Kondratyuk S., Pavluschenko N.</b> Factors of gender stereotypes of children of preschool and primary school age .....	116
<b>Kosenko P.</b> Symbolic figurativeness of folklore and its role in the formation of the artistic-figurative thinking of junior schoolchildren at the musical art lessons .....	117
<b>Kryvonos O.</b> Teaching of the students based on the competence approach .....	118
<b>Latina H.</b> The state of labor protection in conditions of epy modern institutions of general secondary and preschool education .....	119
<b>Yepik L.</b> Methods of teaching the history of foreign Ukrainian art in the course «History of Ukrainian emigration» .....	120

## SECTION 6. INNOVATIVE TECHNOLOGIES AND PRACTICE OF TEACHING ART DISCIPLINES

<b>Boichenko A.</b> Teaching innovative techniques of art in the out-of-school education institutions .....	122
<b>Brodskui G.</b> Prospects of development of the orchestra of popular, classic and modern ukrainian music .....	123
<b>Bychkova N.</b> Pedagogical story on music works as a scientific research project .....	124
<b>Rong Cunfu</b> On the issue of improving self-training of the future vocalist-performer .....	125
<b>Falko M., Dong Hao</b> Vocal-ensemble work at vocal classes in the context of the problem of formation of vocal-ensemble skills.....	126
<b>Falko M., Ji Zhe</b> Actor's mastery for vocalists.....	127
<b>Grażyna Flicińska-Panfil</b> Projekty artystyczne i naukowe jako forma rozwoju studentów wydziału wokalnno-aktorskiego .....	127
<b>Frick V.</b> Specifics of swing rhythms on percussion instruments in the jazz ensemble .....	128
<b>Gritskyv O.</b> Specifics of the technique of pop-jazz improvisation on the example of world-famous vocalists.....	129
<b>Guralnyk N.</b> Art and pedagogic leader school in the inexhaustible perspective heritage of A.Avdievskiy.....	130
<b>Anna Jeremus-Lewandowska</b> Międzynarodowa płaszczyzna wymiany informacji naukowej jako nowoczesny model działań Uczelni artystycznych (wokalistyka Artystyczna – case study) .....	132

<b>Guo Jin</b> Peculiarities of work at classic romance .....	133
<b>Kalabska V.</b> Instrumental ensembles of USPU named after Pavlo Tychyna .....	134
<b>Karnaukhova T.</b> Opportunities for use of information educational resources in the process of preparation a teacher-musician .....	136
<b>Haidai L., Koloskova Zh.</b> The development of the artistry of the future musician in the process of studying vocal-choral disciplines .....	137
<b>Korniukhina A.</b> Innovative technologies in music education .....	139
<b>Kotyolkin B.</b> Use of information technologies in singing activity .....	140
<b>Levenets O.</b> Methodological aspects of vocal training of the musical artist .....	141
<b>Lesovets I.</b> Specificity of piano creativity of Mykola Kapustin.....	142
<b>Lupanova V.</b> Aspects of musical performing activity .....	142
<b>Makarova V.</b> To the question of musical propaganda training of the students of the music-pedagogical faculty .....	144
<b>Wojciech Maciejowski</b> Wpływ procesów transformacji obejmujących solową twórczość wokalną na przestrzeni wieków (od XVII do XXI) na rozwój wokalistyki artystycznej .....	146
<b>Marek Moździerz</b> Wydział – podstawowa jednostka organizacyjna – struktura, kompetencje, zadania.....	148
<b>Mukmenieva R.</b> Development of bandura schools in Ukraine.....	150
<b>Nazarenko M.</b> Conductor training of the future teacher of music art: psychological and pedagogical factors .....	151
<b>Petreniuk D.</b> Specificity of coaching in the system of a professional musician's activity ...	152
<b>Andrzej Ogórkiewicz</b> Współpraca z innymi instytucjami kulturalnymi .....	153
<b>Sakhnenko Y.</b> Improvement of the performance skills of pop singers.....	155
<b>Sapiegina M.</b> Formation of performing skills in the future vocal teacher .....	156
<b>Sirobaba T.</b> Development of vocal technique of pop singers-beginners.....	157
<b>Dan Shengzhe, Koroleva T.</b> The educational environment of the instrumental class in the preparation of a music teacher .....	158
<b>Sokolova G.</b> The place of the elegy genre in the works of ukrainian composers .....	159
<b>Strelchuk V.</b> Some questions about forming rhythm in pupils-beginners in piano class .....	160
<b>Lin Su</b> The essence of vocal culture of future musical art specialists.....	161
<b>Chen Tao</b> The pedagogical conditions of formation of students' readiness of art higher educational institutes to the management of choirs .....	162
<b>Valkevych R.</b> Role impersonation of the future music art specialist in performing activity.	163
<b>Vasilets V.</b> Artistic wood processing in sumy region .....	164
<b>Vertikova Y.</b> Development of vocal intonation skills for a future vocal teacher .....	165
<b>Voitenko Yu.</b> Concert repertoire for bandura .....	166
<b>Yanenko O.</b> Language position as a specific characteristic of pop performance .....	167
<b>Yelizarova N.</b> Usage of gospel singing in forming a popular jazz singer.....	168
<b>Zabolotny I.</b> Technology and practice of a choral class .....	169
<b>Zavalko K.</b> The «open» model of training in the violin technique «colourstrings» .....	170

## SECTION 7. DEVELOPMENT OF PERSONALITY IN THE SYSTEM OF ART EDUCATION

<b>Bilozyorova Y.</b> Foreign schools of vaudeville vocal and their influence on the development of the Ukrainian vocal art .....	172
<b>Gulei O.</b> Development of the personality by means of the decorative-applied art of the north-eastern Ukraine of the second half of the XIX – the beginning of the XX century .....	173
<b>Kalinichenko Ya.</b> Pedagogical conditions of forming children's musical taste.....	174

<b>Khalimon I.</b> Country festival folk art and its place in the national-patriotic education of youth.....	175
<b>Kharkova Ye.</b> Formation of the musical-rhythmic characteristics of preschool age children.....	176
<b>Miroslaw Kisiel</b> Home music – family as an environment that initiates and supports child’s music activity .....	177
<b>Kokhan N.</b> Land-art and noosepherical approach in design .....	179
<b>Kramaska S., Petrescu Ya.</b> Important directions of the teacher-beginner’s work with pupils of a vocal circle.....	180
<b>Morozova V.</b> Participation in musical contests as a factor of young performers’ creative abilities development .....	181
<b>Polyakova E.</b> Permanent development of the personality in the musical-educational process .....	182
<b>Shi Qiubo</b> Pedagogical conditions of the artistic-aesthetic taste formation of students of arts faculties in the vocal learning process.....	184
<b>Radchenko A.</b> Fashion as a cultural phenomenon in the modern sociological discourse.....	185
<b>Lee Ruiqing</b> Methodological guidelines for the formation of musical-aesthetic taste of teenagers in the process of teaching singing.....	186

## **SECTION 8. MODERN ART- AND ERGO-THERAPEUTIC TECHNOLOGIES**

<b>Korzh Z., Korzh Yu.</b> Facilities of art therapy in complex rehabilitation of children of junior school age with respiratory system diseases.....	187
<b>Kravchenko I.</b> Development of creative imagination in children with mental retardation by means of art .....	188
<b>Kuksa N.</b> Ergotherapy as a new specialty for Ukraine.....	189
<b>Lytvynenko V.</b> Ergotherapy as a new method of rehabilitation.....	191
<b>Medvedev O.</b> Genesis of choreotherapy in Germany.....	191
<b>Moroz L.</b> Games of dramatization as a means for the development of small motor skills at effaced dysarthria.....	192
<b>Stakhova L.</b> The development of phonetic-phonemic processes of children with phonetic-phonemic hypoplasia of speech by means of music.....	194
<b>Zaikina H.</b> The role of music therapy in correction of functional and psychophysiological states .....	195
<b>Zelinska-Liubchenko K.</b> Activation of speech activity of children by means of art therapy .....	196

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### СЕКЦІЯ 3

## ТЕОРЕТИЧНІ ТА МЕТОДИЧНІ ЗАСАДИ РОЗВИТКУ ХОРЕОГРАФІЧНО-ПЕДАГОГІЧНОЇ ОСВІТИ

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**Сало Л. В.**, аспірантка Уманського державного педагогічного університету імені Павла Тичини, м. Умань (Україна)

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#### СЕКЦІЯ 4

### ПОЛІПАРАДИГМАЛЬНІСТЬ ФОРМУВАННЯ ЛІНГВОКОМУНІКАТИВНИХ ТА ІНТЕРКУЛЬТУРНИХ КОМПЕТЕНЦІЙ СТУДЕНТІВ

**Березенко А. А.**, студентка факультету іноземної та слов'янської філології Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

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## СЕКЦІЯ 5

### ПСИХОЛОГО-ПЕДАГОГІЧНІ АСПЕКТИ СУЧАСНОЇ ШКІЛЬНОЇ ОСВІТИ

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**Латіна Г. О.** кандидат біологічних наук, доцент, доцент кафедри медико-біологічних основ фізичної культури Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Павлущенко Н. М.**, кандидат педагогічних наук, доцент, доцент кафедри дошкільної та початкової освіти Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна), **Кондратюк С. М.**, кандидат педагогічних наук, доцент, директор Навчально-наукового інститут педагогіки і психології Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Філіппенко Н. А.**, концертмейстер кафедри мистецької педагогіки та хореографії Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**СЕКЦІЯ 6**  
**ІННОВАЦІЙНІ ТЕХНОЛОГІЇ ТА ПРАКТИКА ВИКЛАДАННЯ**  
**МИСТЕЦЬКИХ ДИСЦИПЛІН**

**Marek Moździerz**, prof. dr hab., Dziekan Wydziału Wokalno-Aktorskiego Akademia Muzyczna im. I.J. Paderewskiego, Poznań (Polska)

**Grażyna Flicińska-Panfil**, prof. dr hab., Kierownik Katedry Wokalistyki Akademia Muzyczna im. I.J. Paderewskiego, Poznań (Polska)

**Anna Jeremus-Lewandowska**, prof. dr hab. Akademia Muzyczna im. I.J. Paderewskiego, Poznań (Polska)

**Wojciech Maciejowski**, prof. dr hab. Kierownik Zakładu Pieśni i Kameralistyki Wokalnej Akademia Muzyczna im. I.J. Paderewskiego, Poznań (Polska)

**Andrzej Ogórkiewicz**, prof. dr hab. Kierownik Zakładu Muzyki Operowej Akademia Muzyczna im. I.J. Paderewskiego, Poznań (Polska)

**Бичкова Н. В.**, кандидат мистецтвознавства, доцент кафедри теорії та методики викладання мистецтва Білоруського державного педагогічного університету імені Максима Танка, м. Мінськ (Республіка Білорусь)

**Бойченко А. В.**, студентка Навчально-наукового інституту культури і мистецтв Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Бродський Г. Л.**, доцент кафедри музично-теоретичних та інструментальних дисциплін Центральноукраїнського державного педагогічного університету імені Володимира Винниченка, м. Кропивницький (Україна)

**Валькевич Р. А.**, Народна артистка України, професор кафедри вокально-хорових дисциплін та методики музичного виховання Центральноукраїнського державного педагогічного університету імені Володимира Винниченка, м. Кропивницький (Україна)

**Василець В. Р.**, магістрант кафедри образотворчого мистецтва, теорії, історії музики та художньої культури Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Вертікова Я. В.**, магістрантка кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Войтенко Ю. А.**, магістрантка кафедри вокально-інструментального виконавства Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Го Цзінь**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Грицьків О. А.**, магістрантка кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Гуральник Н. П.**, доктор педагогічних наук, професор, професор кафедри педагогіки мистецтва та фортепіанного виконавства Національного педагогічного університету імені М. П. Драгоманова (Україна)

**Ден Шенцзе**, магістрант кафедри теорії та методики викладання мистецтва Державного педагогічного університету імені Максима Танка, м. Мінськ (Республіка Білорусь),

**Корольова Т. П.**, кандидат педагогічних наук, доцент кафедри теорії та методики викладання мистецтва Державного педагогічного університету імені Максима Танка, м. Мінськ (Республіка Білорусь)

**Слізарова Н. С.**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Жунь Цуньфу**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Заболотний І. П.**, професор, завідувач кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Завалко К. В.**, доктор пед. наук, професор кафедри інструментального виконавства Національного педагогічного університету імені М. П. Драгоманова, м. Київ (Україна)

**Калабська В. С.**, кандидат педагогічних наук, доцент кафедри інструментального виконавства Уманського державного педагогічного університету імені Павла Тичини, м. Умань (Україна)

**Карнаухова Т. І.**, кандидат педагогічних наук, професор, завідувач кафедри музичної та художньої освіти Таганрогського інституту імені А. П. Чехова, м. Таганрог (Російська Федерація)

**Колоскова Ж. В.**, кандидат педагогічних наук, старший викладач кафедри вокально-хорових дисциплін та методики музичного виховання Центральноукраїнського державного педагогічного університету імені Володимира Винниченка, м. Кропивницький (Україна), **Гайдай Л. В.**, старший викладач кафедри вокально-хорових дисциплін та методики музичного виховання Центральноукраїнського державного педагогічного університету імені Володимира Винниченка, м. Кропивницький (Україна)

**Корнюхіна А. В.**, аспірант Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

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**Левенець О. А.**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Лін Су**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Китай)

**Лісовець І. О.**, магістрант кафедри музично-інструментального виконавства Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Лупанова В. І.**, викладач фортепіано КВНЗ «Уманський гуманітарно-педагогічний коледж ім. Т. Г. Шевченка», м. Умань (Україна)

**Макарова В. А.**, Заслужений діяч мистецтв України, доцент кафедри музично-інструментального виконавства Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Мукменєва Р. І.**, викладач - методист Сумського вищого училища мистецтв і культури ім. Д. С. Бортнянського, м. Суми (Україна)

**Назаренко М. П.**, кандидат педагогічних наук, старший викладач кафедри вокально-хорових дисциплін та методики музичного виховання Центральноукраїнського державного педагогічного університету імені Володимира Винниченка, м. Кропивницький (Україна)

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**Сапегіна М. І.**, магістрантка кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Сахненко Ю. І.**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Сіробаба Т. О.**, магістрантка кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Соколова Г. М.**, магістрантка кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Стрельчук В. В.**, студентка Навчально-наукового інституту культури і мистецтв Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Фалько М. І.**, кандидат педагогічних наук, доцент, доцент кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна), **Ї Чже**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Фалько М. І.**, кандидат педагогічних наук, доцент, доцент кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна), **Дун Хао**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Китай)

**Фрик В.**, магістрант кафедри музично-інструментального виконавства Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Чень Тао**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Китай)

**Яненко О. А.**, кандидат педагогічних наук, старший викладач кафедри вокально-хорових дисциплін та методики музичного виховання Центральноукраїнського державного педагогічного університету імені Володимира Винниченка, м. Кропивницький (Україна)

## СЕКЦІЯ 7

### РОЗВИТОК ОСОБИСТОСТІ В СИСТЕМІ МИСТЕЦЬКОЇ ОСВІТИ

**Білозьорова Ю.**, магістрантка кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Гулей О. В.**, аспірантка кафедри педагогіки Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Калиниченко Я. О.**, студент Навчально-наукового інституту культури і мистецтв Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Кіссль Мирослав**, доктор хабілітований, кафедра початкової освіти й медійної педагогіки, відділ педагогіки й психології Сілезького університету в Катовицях (Польща)

**Кохан Н. М.**, старший викладач кафедри образотворчого мистецтва, теорії, історії музики та художньої культури Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Крамська С. Г.**, кандидат педагогічних наук, доцент, доцент кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна), **Петреску Я. В.**, магістрантка кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Лі Жуйцін**, аспірант кафедри теорії та методики музичної освіти, хорового співу, диригування Національного педагогічного університету імені М. П. Драгоманова, м. Київ (Китай)

**Морозова В. І.**, магістрантка кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Полякова Е. С.**, доктор педагогічних наук, доцент, професор кафедри музикально-педагогічного образования Учреждения образования «Белорусский государственный педагогический университет имени Максима Танка», г. Минск (Республіка Беларусь)

**Радченко А. А.**, магістрант кафедри образотворчого мистецтва, теорії, історії музики та художньої культури Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Халимон І. О.**, магістрант кафедри образотворчого мистецтва, теорії, історії музики та художньої культури Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Харькова Є. Д.**, кандидат педагогічних наук, доцент, доцент кафедри дошкільної та початкової освіти Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Ши Цюбо**, магістрант кафедри хорового диригування, вокалу та методики музичного навчання Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Китай)

## СЕКЦІЯ 8 СУЧАСНІ АРТ- І ЕРГО-ТЕРАПЕВТИЧНІ ТЕХНОЛОГІЇ

**Заїкіна Г. Л.**, кандидат психологічних наук, доцент, доцент кафедри медико-біологічних основ фізичної культури Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Зелінська-Любченко К. О.**, кандидат педагогічних наук, старший викладач кафедри логопедії Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Корж З. О.**, старший викладач кафедри здоров'я, фізичної терапії, реабілітації та ерготерапії Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна), **Корж Ю. М.**, кандидат педагогічних наук, доцент кафедри здоров'я, фізичної терапії, реабілітації та ерготерапії Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

**Кравченко І. В.**, викладач кафедри логопедії Сумського державного педагогічного університету імені А. С. Макаренка, м. Суми (Україна)

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