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Mikhailychenko Oleh (red.)

Topical issues of higher humanitarian and art education

history, theory, practice

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**Topical issues of higher
humanitarian and art education:
history, theory, practice**

*monograph edited
by prof. Oleh Mikhailychenko*

**Актуальные вопросы высшего
гуманитарного и художественного
образования: история, теорія, практика**

*монографія под редакцией
проф. Михайличенко О.В.*

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The collective monograph of leading Ukrainian scientists presents the results of research on topical issues of general and art education in higher education in Ukraine.

Particular attention is paid to the practice, theory and history of education, the use of new technologies in the organization of higher education.

For scientists, students and lovers of the best traditions of professional training of future specialists.

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**AESTHETIC EDUCATION OF STUDENTS IN THE CONTEXT
OF SOCIAL AND CULTURAL CHANGES**
**ЭСТЕТИЧЕСКОЕ ВОСПИТАНИЕ СТУДЕНТОВ В КОНТЕКСТЕ
СОЦИАЛЬНЫХ И КУЛЬТУРНЫХ ИЗМЕНЕНИЙ**

The professional development of the future teacher of music art largely depends on the generalization and rethinking of previous achievements and historical experience of the music education system and the development of music-educational traditions in religious, spiritual, secular and folk environments. Awareness of the main vectors of the philosophy of music education, cultural and historical background, pedagogical concepts, patterns and trends is relevant and timely, will help future professionals in their professional self-determination, choosing the most effective means, forms and methods of organizing the educational process to master the values of national music culture.

Analysis of sources of pedagogical and artistic orientation confirms that domestic and foreign scientists O.Apraksina, L.Masol, O.Mykhailychenko, G.Nikolay, O.Nikolaeva, O.Oleksyuk, V.Orlov, O.Otych, G.Padalka, O.Rostovsky, V.Cherkasov, K.Shamayeva studied the formation and development of music education and mass music education of children and youth in certain historical periods, revealed the influence of different approaches and concepts on the musical and aesthetic education of youth. The subject of our scientific research largely complements the research of these authors, allows us to trace the development of music education during the Middle Ages, Renaissance, Enlightenment and at the turn of the nineteenth and twentieth centuries.

The use of music as a means of aesthetic education of young people has gone through several evolutionary stages. In the Middle Ages, Europe developed a new type of musical culture – feudal, which combines professional art, amateur music and folklore. As the church influenced the spiritual life of believers, the work of composers and performers was associated with the activities of temples and monasteries. Amateur music making, performances of singers in the genre of epic legend became characteristic of courts, houses of the nobility, among soldiers. Various

genera, genres and forms of songs are cultivated in feudal castles and in cities.

In this context, it should be noted that new musical instruments enter the life (viola, lute), there are unstable ensembles. In the rural environment, the folk genre thrives. The so-called «folk professionals» (jesters, minstrels, jugglers) performed on national holidays. Music performed mainly applied and spiritual-practical functions, and creativity acted in unity with the performance (in one person).

Against the background of global socio-cultural changes, the content of music, its genres, forms, and means of expression are gradually being enriched. In Western Europe, from the 6th to the 7th century, a clearly regulated system of monophonic church music based on diatonic frets was formed, and new vocal-choral and vocal-instrumental genres were formed.

It is worth noting that the revolutionary event for this period, which determined the further development of musical literacy and musical literacy, was the work of the Italian scholar-monk Guido d'Arezzo (Guido Aretino). In his treatise «A Summary of the Science of Musical Art» (1026) G. Aretinsky scientifically substantiated the «hexachord» – a six-level scale (ut, re, mi, fa, sol, la) and introduced a four-line musical state, where each line had its own color (black, red, black, yellow).¹

It was a relative system in which each sound received a value of one degree or another only in connection with other sounds.

However, we should not forget that the musical education of the Middle Ages developed in the bosom of religion as the dominant worldview of that era. It was carried by church ministers, who set the issues and the general model for solving the problem, and were considered reformers in the music industry. The main means of aesthetic education of young people in public schools was choral singing, which was based on the Gregorian chant. Unison singing with a smooth movement of melody and graceful rhythm of church songs contributed to the education of religious and moral qualities, the formation of religious consciousness.

In addition, it must be acknowledged that the treasury of folk wisdom and creativity for ordinary people was folklore. In folk songs glorified the plight of the peasants, work on the land, human relations with nature, personal relationships between people, the exploits of folk characters. Christian values were often intertwined with remnants of a pagan past. The center of aesthetic education was the family, where folk art was passed down from generation to generation.

¹Архімович Л., Каришева М., Шиффер Т., Шреер-Ткаченко О. Нариси з історії української музики. Ч. I «Мистецтво» К. 1964. 309 с.

In the XIth and XIIth centuries, itinerant Greek singers passed on their art to young people and children. For centuries, boys served in the church, young men with good voices sang in church choirs. Prince Volodymyr Sviatoslavovych of Kyiv issued an order ordering the boys to be sent to schools organized at churches and monasteries. Church singing accompanied the training during the day. The reading of religious books was associated with church worship. Regent teachers introduced original methods, which were based on knowledge of the intonation basis of significant singing. To do this, young people were taught the basics of musical literacy.

It was at this time that Princess Anna founded a closed women's school at St. Andrew's Monastery. Here the girls were taught useful crafts necessary for life. During the day, they studied the exact sciences, participated in church services, sang in the church choir, and acquired vocal and choral skills. Methods and techniques of work in church choirs were aimed at the development of musical hearing, achieving purity of intonation of the melody, the formation of skills of unison singing. Musical-aesthetic and spiritual-religious education had a positive effect on the formation of national traditions, created the basis for the reproduction of polyphonic party concerts.

During the reign of Prince Vladimir, music was used in the study of theology in the schools of Kievan Rus and was considered a compulsory subject in private and Christian schools. The teachers were clergymen who taught children with the help of hand signs. Singing in the church school choir was a must for every student. In addition to church singing, schools involved children in playing pipes, horns and harps, and the tambourine was a percussion instrument. Musical accompaniment was used in learning and performing dances and games.

It should be noted that the situation changed during the reign of Yaroslav the Wise. This is the period of the greatest rise of the Kyiv state, strengthening of its international authority. Yaroslav the Wise built St. Sophia Cathedral in Kyiv, on the frescoes of which we see such musical instruments as a horn and a bow. They played the bow like a violin with a bow. The frescoes of the cathedral depict musicians playing the flute, wind instruments (trumpets, horns), harps and multi-stringed plucked instruments. This indicates that the country trained musicians who learned to play these musical instruments. The name of Yaroslav the Wise is associated with the founding of the Kiev-Pechersk Monastery, on the walls of which there is also an image of an organ.

During the reign of Yaroslav the Wise, the Palace School was opened at St. Sophia Cathedral, where teaching was taught in Ukrainian.

Boys and girls mastered a number of disciplines, including philosophy, which included arithmetic, geometry, astronomy, physiology, and theology. While studying theology, students sang church songs of a religious and moral nature. In addition to the above, on the initiative of Yaroslav the Wise, professional musicians from Byzantium were invited to Kyiv, who taught children church singing with the help of «chironomia», ie hand signs that reproduced the movement of the melody. The melody was repeated several times until the students accurately reproduced its movement, intonation and rhythmic consistency. The main method in the study of song repertoire was the method of singing aloud or aurally.

It is worth noting that the level of education of this institution was not inferior to the best schools of Byzantium and was popular in Europe. Not only future domestic metropolitans, mayors and codifiers of Russkaya Pravda, but also foreigners, contenders for the royal crown, studied here. A library was opened at the school, which M. Hrushevsky called the first Ukrainian academy.

Thus, it can be argued that in the Middle Ages, the church contributed to the development of arts and crafts. Christianity, introduced by Prince Vladimir, stimulated the development of culture and education. From mouth to mouth, from generation to generation passed the treasures of folk wisdom. In closed schools, as well as in private and Christian schools, young people studied the basics of science, Byzantine-Christian culture, sang church songs and learned to play musical instruments.

The culture of the Middle Ages was replaced by the Renaissance, an epoch in the history of European culture that preceded the culture of modern times. Chronological boundaries of the era – the beginning of the fourteenth – the last quarter of the sixteenth century. A distinctive feature of the Renaissance – the secular nature of culture and its anthropocentrism, ie interest in man and his activities. The neighborhood of Ukrainians with Polish Catholics in the sixteenth century could not but affect the religious and cultural upbringing of the younger generation. Foreign states constantly tried to assimilate Ukrainian culture. Therefore, the struggle to preserve cultural identity has become one of the main themes in the history of the Ukrainian people.

The Renaissance was characterized by a slight overcoming of feudal fragmentation, the presence of southwestern lands of Ukraine as part of Poland, Lithuania, Hungary, Moldavia. Cultural and national revival in Ukraine began with the awakening of the national consciousness of the people, strengthening their interest in spiritual life, establishing a sense of homeland, inseparability with previous generations, awareness of the need to

perceive the ancient spiritual achievements of the people-language, song, customs, faith, cultural heritage - all that enables national existence.

It should be noted that an important event in Ukraine was the beginning of domestic book printing, the founder of which was a famous educator of the sixteenth century Ivan Fedorov. He founded the first printing house in Ukraine in Lviv, in 1574 he published the first printed East Slavic book called «Alphabet».²

Almost all composers of the Renaissance worked in line with church themes, in church genres and forms, created masses and coins (the genre of spiritual polyphonic work). During this period, the emergence of national schools of composition, namely: Dutch, French, Franco-Flemish.

In view of this, humanists re-translate and comment on the Bible, art emerges from the dictates of the church. There is an interpenetration of church and secular in music. Josquin de Pre, Orlando Lasso, Palestrina write not only Latin texts of masses, coins, offeratoriums in a strict polyphonic manner. They also create polyphonic secular songs - French chanson, Italian madrigal, German Lied. In the art of the Renaissance there is not only secularization, the transition to secular art, but also the interpenetration, mixing of folklore, secular and ecclesiastical.

Undoubtedly, the Renaissance entered the history of national music culture as an era of awakening, it influenced the content of music education, the main purpose of which was to form a comprehensively developed personality. Music education in Ukraine, which was based on church singing, was practiced by clergy in parish, Latin and Protestant schools. Monophonic singing changes to polyphonic, composers wrote two-part, three-part and four-part works.

Significantly, in the late 16th century, the Flemish Axel perfected the hexachord introduced by Guido d'Arezzo. He introduces the seventh syllable «si», and «ut» is equated to «to». The relative system gradually loses its features of relativity and becomes absolute, without which instrumental music making is impossible.

Protestant schools opened during the period under study. Kyslyniv School, which was considered the first higher education institution in Ukraine, went down in history. Children also developed musical development in Jesuit schools of humanities and arts. One of such educational institutions was the Zamoiska Academy. Its graduates held responsible positions in government, where Petro Mohyla received his primary education. Students studied music, sang in church choirs.

² Only there.

The center of Ukrainian enlightenment was the Ostroh Protestant School, or Academy. Opened in 1569 by Prince Constantine of Ostroh, the academy worked on the principles of the Kyslyniv school. The curriculum of the Ostroh Academy provides for its students to master a set of disciplines, which included seven liberal arts, namely: philosophy, astronomy, natural sciences, theology and the study of several foreign languages. Ostroh Protestant school was considered one of the leading educational institutions of its time. It was called the Academy, Lyceum, Temple of Arts. This educational institution trained high-level specialists capable of working in various educational institutions, science and public authorities. Well-known national educators and public figures who contributed to the formation of the national idea and the development of national education and culture studied there.

Prince K. Ostrozky invited famous figures of science, education and culture to work at the academy. For a short time of its existence, the Ostroh Academy has played a significant role in the development of scientific and pedagogical thought and artistic and aesthetic education of young people. Among its graduates were famous poets, translators, writers, hetmans, among whom: G. Dorofeevich, A. Rashmi, P. Konashevich-Sagaidachny, I. Boretsky, K. Ostrozky. In 1581 a printing house was opened on the basis of the academy, where Ivan Fedorov printed the Ostroh Bible.

It should be noted that during the Renaissance, members of public organizations operating in the Orthodox churches and monasteries of Western Ukraine, united in a fraternal movement, resulting in a wide network of fraternal schools and colleges, including: Russian-Polish, Greco-Slavic, Greek-Latin-Russian. In these educational institutions, music was given a prominent place. It was included in the curriculum and taught as separate subjects «Music» (music) and «Music Diploma». The first course involved the acquisition of musical notation and choral singing. In the second year, while studying the subject «Music Diploma», students mastered the notation introduced in the sixteenth century on a new five-line system, introduced polyphony, formed major and minor frets, clock rhythm.

In fraternal schools and colleges, boys sang in church choirs and took part in festive services. The leaders of monasteries and church temples were friendly to the choristers, provided material assistance, the most gifted at the expense of the parish were sent to study abroad. The repertoire of church choirs included complex works, singers from the letter performed choral concerts written by famous composers. Later, in 1615, a fraternal school was organized in Kyiv. She was taken care of by the Zaporozhian Cossacks. The curriculum included a wide range of disciplines, including music.

The organization of the educational process in fraternal schools and colleges was aimed at religious and aesthetic education of youth. The teachers themselves were an example for the formation of moral virtues. Thus, the charter of the Lviv Brotherhood «School Order» states that the teacher had to be «pious, wise, modest, restrained». Teachers tried to instill the same qualities in students. However, serious problems remained. Because education was not compulsory, about two-thirds of the villagers sent their children to work in the fields instead of school.

Admittedly, in contrast to the solemn Catholic worship, it was necessary to find «sweet music». And then the Lviv Brotherhood appealed to Patriarch Meletius Pegasus to allow polyphonic singing in the Orthodox Church. Having agreed, the brothers actively introduced party singing, sent talented singers to study abroad, who, returning to Ukraine, promoted the best heritage of Western European culture.

Later, party singing, where the singers performed 4-8 vocal compositions under the guidance of educated conductors, resounded in the churches of Lutsk, Kyiv, and Lviv. And when Metropolitan Mykhailo Rohoza visited the Lviv Brotherhood in 1591, the boys' choir greeted him with a twelve-part choir. After the introduction of party singing, the hook system of notation was replaced by modern notation, and instead of «voices» the major-minor system was fixed. The developed party singing is characterized by solemnity, monumentality, division of the choir into 4, 8, 12 and more voices, combination of harmonious texture of sound with wide development of melodic-polyphonic beginning.

In view of the above, it should be noted that during the Renaissance, young people received music education in parish, Latin and Protestant schools. Singing and music lessons were taught by regent teachers. Singing in church choirs made it possible to study the basics of musical literacy and to master the absolute system of solmization. Participation in church choirs and involvement in church music contributed to the moral, ethical and religious education of the younger generation.

Thus, in the Middle Ages and the Renaissance, music education occupied a prominent place in the spiritual education of young people. Musical and educational activities of composers and performers were aimed at popularizing certain genres of musical art among the general population, attracting young people to various forms of music making, mastering the laws of musical art.

The Renaissance is replaced by the Enlightenment, associated with the development of scientific, philosophical and social thought. Beginning in England, the Enlightenment movement as a philosophical current of the eighteenth century spread to France, Germany, Central Europe. At the heart

of the enlightenment movement is rationalism and free thought, criticism of the then existing traditional institutions, customs and morals. The Enlightenment shook the authority of the aristocracy and the influence of the church on social, intellectual and cultural life. The ideas of the Enlightenment are the basis of freedom and democracy as the basic values of modern society. Enlightenment thinkers insisted on their right to seek the truth.

It should be noted that the Enlightenment is associated with the era of J. Newton and D. Locke, it is a continuation of the humanism of the fourteenth and fifteenth centuries, a period of religious reform and Catholic reaction. In France, the Enlightenment is associated with the names of M. Voltaire, P. Holbach and D. Hume. The French enlightenment literature of M. Voltaire, S. Montesquieu, J.-J. Rousseau and D. Diderot, where there is a dominance of rationalism. The main aspirations of education were to find through the activities of the human mind the natural principles of human life. Defining the nature of education, Kant emphasized that the Enlightenment is not a replacement of some dogmatic ideas by others, it is independent thinking. I. Kant stated that the Enlightenment is the freedom to use one's own intellect.

Undoubtedly, the most important feature of the Enlightenment was the priority of universal values, the education of which is facilitated by the art of music. The well-known philosopher-democrat, educator and psychologist Jean-Jacques Rousseau, who paid much attention to education, in the novel «Emile, or about education» gives methodical advice on the development of musical hearing and voice. He considered the development of musical abilities as an important task of music education, for the acquisition of musical literacy introduced digital notation, which was used in the education of children in Switzerland, Sweden, France and Ukraine.

The digital system was widely introduced in choral performance. Its essence is that the first degree of C major scale was denoted by the number 1, the second - by the number 2 and so on. The note of the second octave was indicated by a dot above the number. The number was taken as a quarter, the dot next to the number meant half a note. L. Tolstoy, O. Dargomyzhsky, G. Lomakin, and K. Albrecht worked on this simplified system. It gave impetus to the introduction of a relative system of salmization.

Instead, another simplified system of teaching children choral singing, which was introduced in domestic public schools, was the method of singing, proposed by the Russian Methodist O. Karasev. He recommended replacing the names of the notes with vowels, namely: a-u-i-o-e-a-yu. This system, like the system of Jean-Jacques Rousseau, was

actively introduced in the so-called public schools created in the middle of the eighteenth century.

During this period in Ukraine, broad sections of the population are involved in musical and creative activities. There is a growing interest in music and music education. The Kyiv-Mohyla Academy becomes the source of Ukrainian professional music. Founded by the union of Kyiv-Podilska and Lavra fraternal schools by Petro Mohyla in 1632, the Kyiv-Mohyla Academy in 1701 became a higher educational institution in Ukraine. In different years the academy was headed by well-known Ukrainian scientists - L. Baranovich, J. Galyatovsky, V. Yasinsky, J. Krovovsky. M. Berezovsky and A. Wedel wrote their first choral works at the academy, well-known figures of Ukrainian culture D. Bortnyansky, S. Polotsky, D. Rostovsky received musical education. The future hetmans of Ukraine Yu. Khmelnytsky, I. Mazepa, P. Orlyk, I. Vyhovsky, I. Samoilovych, P. Polubotok studied there. Graduates of the academy glorified the educational institution with their achievements, became members of Western European academies.

It should be noted that the teaching staff of the Kyiv-Mohyla Academy included well-known composers and musicians at that time, who taught music students, formed the skills of playing musical instruments. The first music teacher at the academy was G. Baranovich, who had previously worked at the monastery school. During music lessons, the pupils sang to the notes, memorized religious choral works, and acquired the skills of playing musical instruments. Each student had to own two or three musical instruments. Partes singing contributed to the formation of skills of purity of intonation, development of harmonious and melodic hearing. Students performed polyphonic scores, which contributed to the development of ensemble skills, enriched the ability to master the means of musical expression.

In addition, students participated in collective forms of music making. They played in orchestras and sang in the choir. The real decoration of the academy was the student choir, which was considered the best in Kyiv. Members of choirs and orchestras took part in concerts dedicated to religious holidays, ceremonial receptions, took part in various city events. It was considered appropriate when students independently created musical works, memorized them with their friends and conducted at concert venues. In addition to church works, students learned and performed arrangements of folk songs, prepared musical accompaniment for performances, which they staged on their own.

The end of the XVIIIth – beginning of the XIXth century was the most effective in the professional musical training of the students of the

academy. Appointed to the position of conductor S. Tsesarsky made many efforts to improve the quality of instrumental training of students. In the orchestral ensemble, young people mastered a complex repertoire, independently made instrumentation of musical works and learned them with classmates. The decoration of the academy was the student choir, which included treble, violas, tenors, bass. The band's repertoire included complex party works. Here graduates underwent regent practice, worked on choral scores. The choristers took part in both the daily services and the educational activities held at the academy. The choir was invited to the celebrations dedicated to the meeting of the royal family, honoring the newly appointed metropolitans and archbishops.

It should be noted that a graduate of the Kyiv-Mohyla Academy S. Polotsky after graduation worked in children's educational institutions, tried to instill in children a love of music. He prepared and proposed for discussion a new system of mass music education aimed at educating patriots and citizens of their country.

The founder of the new vocal and choral movement is considered to be M. Diletsky, who gave a lot of effort to involve children in collective music making, development of their creative abilities by means of active musical activity. He sought new forms of work, means and methods of teaching children musical literacy. M. Diletsky is the author of the treatise «Musical Grammar», which was published in the Church Slavonic language in 1677 in Smolensk. This is the so-called primer-grammar for the broad masses, which substantiates the musical-theoretical training and presents a practical course of composition. The publication consists of six sections, namely: teaching singing from party loudspeakers and scores, basics of music theory, basics of counterpoint, rules of composition, fragments of works by M. Diletsky and other composers.

And finally, addressing the problems of those times, it is impossible not to mention the scientific work of M. Diletsky «Method of seasoning children». Analyzing the scientific activity and compositional practice of the composer and musicologist, we can say that such a name in the modern cultural and educational environment is interpreted as «Vocal and choral training of children». This is the first scientific study in which the author substantiates the method of vocal and choral work in a children's choir. The artist focuses on the construction and preservation of children's voices, provides guidelines for the development of internal hearing of singers, the development of harmonious and melodic hearing, methods of working on the purity of intonation, achieving proper breathing. He does not forget about the work on sound production, sound management, expanding the range of children's voice, the practice of diction and the development of

articulation, the achievement of different types of ensemble during the interpretation of a choral work.

Increased interest in music education has led to the opening of public and private music schools, where gifted children would have the opportunity to develop their abilities. Along with mastering the skills of playing musical instruments, much attention was paid to aesthetic education by means of performance and perception of works of musical art. The initiative to open such schools belongs to the representatives of the Orthodox Church. Metropolitans

D. Rostovsky and Job facilitated the opening of dozens of primary parish and theological schools at self-supporting churches and monasteries. In these schools, children were taught literacy, arithmetic, writing and singing.

The revival of cultural and political life in the second half of the seventeenth century due to the liberation from Polish aristocratic arbitrariness contributed to the rise of cultural and moral values in society and especially among young people. The strengthening of the Cossack movement in Ukraine and the appeal to the basics of Cossack pedagogy made it possible to increase the general level of literacy of the population.

It is quite probable that at this time the number of Cossack schools, which were opened on the initiative of B. Khmelnytsky at the kobzar shops, was growing. The main purpose of these educational institutions was the education of the Cossack-knight, the training of physically hardened, healthy, courageous soldiers – defenders of the native land, the education of national and universal values and moral virtues. In them, the pupils sang in the choir and played musical instruments, along with general and professional training. Under the music, the young men mastered the techniques of struggle. The musical accompaniment during the Cossacks' performance of combat dances (hopak, kozachok, metelitsa) differed. Textbooks were used for training, including: «Hourglass», «Psalter», «Cossack Reader».

Another educational institution entered the history of the national education system – the Cossack «School of Singing and Instrumental Music», which was opened in Hlukhiv in 1731. At school, students were taught church singing, bandura, flute, violin, harp, cello, wind instruments (flute, clarinet, bassoon, horn, trumpet, trombone). In addition, the children studied general education subjects, among which a certain importance was attached to the study of Ukrainian and Slavic languages, writing, the Law of God, military affairs, crafts, mathematics, rhetoric, and physical training. Realizing the ideology of the Ukrainian Cossacks, teachers by means of musical art formed in young people the principles of protection of the individual, nation, ideal of an independent person who builds an independent

state on cultural-historical, spiritual-national traditions of public and political life.

It is noteworthy that in 1739 a decree was issued by Empress Anna Ioannovna to open a special school for singers in Hlukhiv. Music teacher Fedir Yavorivsky recruited students. 20 boys, who were taught polyphonic singing, playing the violin, harp and bandura, were selected and enrolled in the first grade. 10 best singers annually went to study in St. Petersburg.³

It should be acknowledged that during this period, singing schools at the Kiev-Pechersk Lavra, St. Sophia Cathedral and Baturyn Monastery, in Chernihiv, Kharkiv, Poltava were active. Teachers of monastic singing schools, mostly clergymen, created the necessary conditions for preserving and increasing the traditions of choral singing. Prepared by the leader of the choir, regent G. Baranovich «Rules of music and irmoloy singing» were actively implemented in monastic schools in different regions of Ukraine.

At the end of the XVIth century, music guilds appeared, where for three or six years they trained instrumentalists who mastered the skills of playing the violin, bandura, dulcimer, harp, flute, and bagpipes. The most common in the practice of traveling musicians were the bandura and violin. On the basis of guild organizations special music schools were opened and hetman orchestras of Cossack officers were created, where thanks to the initiative of talented musicians and enthusiasts-instrumentalists traditions of instrumental performance were formed. Orchestral groups and soloists took part in festive concerts, ceremonial events, which were timed to certain historical events.

Analyzing and summarizing historiographical research, it should be noted that in the seventeenth century the absolute system of solmization became dominant at the level of primary education and the main in vocational schools. She found support from famous Western European composers. Teachers of the Paris Conservatory L. Cherubini, F. Gossek and E. Megel scientifically substantiated and proved the expediency of absolute solmization in the textbook «Solfeggio», published in 1802. Finally, in 1818, a textbook on «Music Theory» was published in Kharkiv by Gustav Hessade-Calve. These publications provide an opportunity to talk about a balanced approach to the introduction of a system of absolute solmization among professional musicians and at the level of primary music education.

In the middle of the eighteenth century there was a tendency to increase the number of primary schools for the poor. The government opens schools and gymnasiums, universities and boarding schools for the children

³ Історія української доживотної музики / Заг. ред. Шпрер-Ткаченко О. Я. «Музична Україна», Київ. 1969. Ч. 1. 585 с.

of officials and nobles, where specialists are trained to work in state and government bodies. In the 1970s, private tuition schools opened. In such schools, music disciplines were taught by foreign music teachers, as well as well-known Ukrainian composers and musicians.

It is worth emphasizing that the teachers-innovators of that time sought the most accessible methods and techniques for children to learn musical literacy. The famous French educator P. Galen in the early nineteenth century actively promoted the digital system of teaching children choral singing, proposed by Jean-Jacques Rousseau. This system received a logical conclusion in the scientific works of the French music teacher E. Cheve. A simplified approach to the study of the basics of music literacy in public schools has contributed to the involvement of a large number of young people in choral performance.

It is considered valuable that the changes in the socio-political life of the eighteenth century contributed to the fact that the center of cultural life became the St. Petersburg Court Chapel. Well-known Ukrainian singers and composers improve their skills here. They write textbooks on music and manuals on choral singing, teach M. Berezovsky, D. Bortnyansky, G. Skovoroda.

The famous Ukrainian composer D. Bortnyansky creates a special school for the training of regents on the basis of the Court Chapel. To master the skills of church singing, he used special textbooks, such as: «Voice Writer» by O. Levitsky, «Alphabet» by G. Golovna, «Primer» and «Grammar» by M. Berezovsky, «Grammar of party singing» by S. Bishkovsky. Teachers who worked with the band members paid great attention to the development of cantilever singing skills, the development of melodic and harmonic hearing, a sense of metrorhythmic construction of a musical work.

In the context of the above, it should be emphasized that the experience of the Court Chapel was actively implemented in private art schools in Ukraine. Here the children of serfs on the basis of choirs and orchestras developed their musical abilities, received a general education. The experience of home music, learning to play the harpsichord and piano is spreading. Teachers of art schools tried to develop in children not only their individual creative abilities, instill a love of music and musical art, but also cultivate fidelity to the principles of folk morality, spirituality, care for the development of national cultural traditions, customs and rituals.

Thus, in the Enlightenment, music education occupied a prominent place in the spiritual education of young people. Musical and educational activities of composers and performers were aimed at popularizing certain

genres of musical art among the general population, attracting young people to various forms of music making, mastering the laws of musical art.

The achievements of the Enlightenment pass into the heredity of classical German philosophy, which was represented by I. Kant, F. Schiller, F. Schelling, I. Fichte, G. Hegel. As for the general characteristics of classical German philosophy, it shifts the emphasis from the analysis of nature to the study of man, the human world and history. Representatives of the German classics for the first time realize that man does not live in the world of nature, but in the world of culture, organized according to the laws of Truth, Goodness and Beauty. Human activity is interpreted by them as spiritual activity.

There was no unified education system in Ukraine at that time. The educational institutions of that time were conditionally divided into institutions for the privileged strata of the population (nobles, landowners, bourgeoisie) and schools for the people. Girls studied in the institutes of noble girls and boarding schools, and boys studied in the Marine, Cadet and Page Corps. Education in high schools was separate, according to gender. Children of workers and peasants were educated in church-parish, factory and zemstvo schools. The nature of education was religious and moral, young people were brought up with a sense of patriotism, love for the Motherland, taught to be responsible for the park, formed moral virtues.

Educational institutions for the privileged sections of the population worked according to the approved plans. To study in such institutions, it was necessary to pass entrance exams, which also included music disciplines. In the entrance exams it was necessary to show the level of mastery of the skills of playing a musical instrument (piano or violin), as well as to prove the level of vocal training, perform an aria or romance. In such educational institutions, departments of music were created, which included famous composers, performers and teachers-musicians. Young people were taught to play musical instruments, she participated in instrumental ensembles and orchestral groups. Each school had choirs that performed both spiritual and secular music. The repertoire of these groups included complex choral works written by domestic and Western European composers. The cadets took part in theatrical studios, staged excerpts from operas by famous composers, and performed concert programs at festive events.

As for the methods and techniques of teaching in institutions for the privileged segments of the population, the teachers introduced an absolute system of solization. Young people mastered the basics of musical literacy and reading techniques. This contributed to the assimilation of the

necessary program material, the development of musical and creative abilities, skills of playing musical instrument.

The content of education in public schools aimed to teach children to read, write and count. Despite these requirements, the curricula of these schools included singing lessons. These lessons were conducted by clergymen who memorized church songs and repertoire with the children to serve church holidays. On weekends, the boys sang in church choirs. The school curriculum also included folk songs, but for «decent» purposes the poetic lyrics of these songs and the melodic-rhythmic structure were simplified.

Only on the territory of the Left Bank in 1740 there were 866 primary schools with a three-year term of study.⁴

In these schools, the method of singing aloud or aurally was used in vocal and choral work with children. The teacher sang and the class repeated the melody of the song. The method of drill and chisel was considered dominant. Despite this approach, innovative teachers of the time sought out progressive and effective methods and techniques for teaching children to sing and master the basics of music literacy. However, not all children were enrolled in education, which was considered optional.

Thus, the intensification in the second half of the eighteenth century of educational institutions for different segments of the population reveals the great internal potential of the domestic educational system, convinces it of its ability to overcome significant difficulties and achieve a certain level of education, involvement of youth in world and national culture.

It was valuable that during this period there was a revival of musical life in Slobozhanshchina. In 1726, the Kharkiv Collegium announced the recruitment of singers to a specially organized music class. In 1773 a class of vocal and instrumental music was opened at the Kharkiv State School. The Ukrainian composer A. Wedel worked here in 1796–1798. Children with good voices from Slobozhanshchyna and other regions of Ukraine were admitted to these educational institutions. In addition to church singing and party concerts, students studied choral works by Western European and Ukrainian composers.⁵

⁴ Історія української музики. В 6 т. /АН УРСР. Ін-т мис-ва, фолькл. та етногр. ім. Т. Рильського; Ред.: М. М. Гордійчук (голова) та ін. К. : Наукова думка, 1989–1991. Т. 1. 448 с.

⁵ Історія української музики. В 6 т. / АН УРСР. Ін-т мис-ва, фолькл. та етногр. ім. Т. Рильського; Ред.: М. М. Гордійчук (голова) та ін. К. : Наукова думка, 1989–1991. Т. 2. 464 с.

The high level of training in music-theoretical disciplines allowed the graduates of these institutions to become worthy specialists, to contribute to the improvement of music-educational work in the regions.

It is quite probable that Kharkiv University, founded in 1805, became the center of musical culture in Slobozhanshchyna. A symphony orchestra was created here, which performed works by Western European composers, including: L. Beethoven, K. Weber, W. Mozart, J. Rossini, F. Mendelssohn. The symphony orchestra took part in educational activities held at the university. In addition, the team was invited to parades, balls and dinners organized by the governor.

Founded in 1834, Kyiv University of St. Vladimir's cultural life was also booming. The rector of the university M. Maksymovych supported the initiative of students to create a church choir. The main attention here was paid to church singing and performance of party concerts, as well as the study of samples of secular music. Students mastered musical literacy, sang both by ear and by notes. The choir took part in festive events held in Kyiv.

In Western Ukraine, work is underway to attract young people to the treasury of spiritual values, there is an intensification of the choral movement. Lviv becomes the center of cultural life and the center of musical and educational activity. At the Cathedral of St. Yuri there was a metropolitan chapel and orchestra, musicians for these artistic groups were trained in the music school established at the cathedral. The school leaders took care of providing students with choral literature, publishing textbooks for singing.

It is quite natural that the center of education of children in choral singing were mainly gymnasiums, scholarships, theological seminaries. In these educational institutions, young people received a decent education. Music lessons were held in stages in the amount of one hour per week. During the first year of study, students studied elementary music theory and solfeggio, memorized monophonic choral works. Then the musical material became more complicated. In love with choral art, students after graduating from these institutions went to work with amateur amateur choirs.

Famous figures of musical culture, composers and performers of Galicia took care of raising the level of primary music education in the western Ukrainian lands. In 1894–1895, the composer O. Nyzhankivsky worked at the Lviv Men's Teachers' Seminary. Music and singing lessons in Stanislav (Ivano-Frankivsk) and surrounding villages (Mykytyn, Uhomyky) were taught by composer D. Sichynsky. Well-known musician

J. Kishakevych worked at the Przemyśl Girls' Institute and led a choir class at a Russian gymnasium.⁶

They tried to develop musical and creative abilities in children by means of musical art, to orient their activity on mastering of knowledge about music and means of its expression.

Unfortunately, these artists faced some difficulties in organizing the learning process. First of all, these were problems related to the lack of textbooks on music theory and school singers written in Ukrainian. In this situation, Galician composers began to fill gaps in the music and education field. S. Vorobkevych wrote the first Ukrainian textbook in four issues on the theory of music and singing and a singer for young people. The first issue was called «Collection of songs for folk, lower, high school and real schools» (1870). P. Bazhansky prepared a textbook entitled «The Science of Irmolynny Salts» for teachers of public and statutory schools. For a long time, singing and music teachers used the «Textbook of initial knowledge of music and singing», prepared by I. Kyprian. Along with the textbooks there is a series of singers, among which: «Theoretical and practical singer» I. Bilykovsky, «Russian singer» K. Pankovsky, «Church singer for folk schools» A. Vakhnyanin, «Self-taught to the science of singing» M. Digging. For teachers of singing and music I. Bilykovsky prepared the first «Student of Singing», written in Ukrainian and published in 1890 in Sambor.⁷

Significant changes in the music and education of Eastern Galicia took place in 1873. The government has reformed primary education and approved new curricula that have made singing and music lessons compulsory in public schools at all levels. A year later, a similar situation developed in the public schools of Austria-Hungary.

It was valuable that Bishop I. Snigursky opened in 1818 in Przemyśl a deacon's institute, where clergy were trained. A music school was opened in Przemyśl to train the singers of the church choir. Here children were taught church singing, music literacy, playing musical instruments. M. Verbytsky and I. Lavrivsky, composers who had a positive influence on the development of Western Ukrainian musical culture, were educated at the Przemyśl Institute.

The development of the music-educational system and mass music-aesthetic education of children in Bukovyna is connected with the

⁶ Архімович Л., Каришева М., Шиффер Т., Шреєр-Ткаченко О. Нариси з історії української музики ч. II «Мистецтво» К. 1964. 309 с.

⁷ Історія української дожовтневої музики / Заг. ред. Шреєр-Ткаченко О. Я. «Музична Україна», Київ. 1969. Ч. 1. 585 с.

activity of the cultural-educational societies «Ruska Besida» and «Boyana». The state of primary music education in public schools of the second half of the XIX century did not satisfy either teachers or cultural figures of this region. Composer V. Matyuk in the article «In the field of musical choral singing in our villages and cities» carefully analyzed the state of music and aesthetic education, expressed hope and provided practical recommendations for the exit of the music and education industry from the crisis. The solution of these issues was connected with the subjective and objective state of development of the general education system in Ukraine.

In Dnieper Ukraine at that time the situation depended on the activities of the Russian Music Society, which significantly influenced the cultural and mass life of the population and musical and aesthetic education of students of public schools and closed schools for boys and girls.

Teachers of music and foreign languages were trained in closed educational institutions, namely women's institutes and boarding schools. These were closed educational institutions. Children of wealthy families were educated here. They were prepared for pedagogical activities in primary school or for work as home teachers. From 1876 to 1902, M. Lysenko taught piano, theory and history of music at the Kyiv Institute of Noble Girls. During the classes Mykola Vitaliyovych paid considerable attention to the quality of musical works, involved students in self-analysis and conscious interpretation of music of various genres, presented his own works written for children and for perception by adult listeners.

The gender approach to education, which was characteristic of educational institutions at the time, contributed to the differentiation of the bulk educational process. The 1st Kyiv Men's Gymnasium was no exception, where, in addition to general education, the boys mastered the skills of choral singing, learned the basics of musical literacy, attended art groups that participated in important musical evenings, school holidays and anniversaries.

Aesthetic education of children of serfs and the poorest sections of the urban population was a means of involvement in church singing in church and parish schools. Here students acquired basic knowledge of primary spiritual education, learned to read and write, knowledge of catechism and arithmetic was required. Traditions of aesthetic education in church choirs have passed a centuries-old path and have become the spiritual heritage of the people.

In junior high schools, zemstvo schools and public schools, the study of music and church singing were considered compulsory and included in the curriculum, but this process depended largely on the leadership and attitude of the teacher, regulated by the needs of worship, events in school

and city life. But no educational school event was complete without the performance of choirs.

With the abolition of serfdom in 1861, public libraries, committees and societies of writing were opened, charitable institutions and Sunday schools were established, around which a socio-cultural environment was created, in which music was given a prominent place. The youth united in choirs, where they not only performed church music, but also studied and presented folk art and folklore.

In the context of the study period, it is worth focusing on the role of Sunday schools as out-of-school educational institutions. These schools played an important role in disseminating basic musical knowledge and literacy among the population. They were attended not only by primary school students, but also by maids, seamstresses, and industrial workers who did not attend primary schools. The history of national education included a Sunday school in Kharkiv, which for 50 years was headed by a famous teacher and public figure H. Alchevsk. According to archival data, 500-700 students studied here at the same time, with whom 80 teachers worked for free. Education based on religious and moral education, which was based on church singing, helped to raise the general education and musical and aesthetic level of students.

At the end of the XIXth century, private music schools were opened, where children learned to sing and play musical instruments. The students of these schools were children of the poor and the middle class, who were considered gifted and showed the ability to learn. In 1889 E. Poteschnina opened a singing school in Kyiv, in 1882 students were enrolled in a music school in Uman, in 1885 P. Greenberg opened a music school in Zhytomyr. In addition, a student of the famous Hungarian composer F. Liszt A. Bensch became the founder of the music school in Kharkov, the music school of O. Talnowski was opened in Elizavetgrad, who graduated from the Warsaw Conservatory, and in 1899 the music school of G. Neuhaus began to operate. Along with this, preparatory courses for entering music schools in Odessa are opening. Their organizers K. Lagler, R. Helm, D. Russell, M. Fidelman, G. Rahmil provided students with fundamental professional training. The preparatory courses of Z. Khudyakova, M. Lesnevych-Nosova, S. Blumenfeld, and M. Tutkovsky in Kyiv played a significant historical role.

Thus, the opening of private music institutions helped to raise the professional and cultural levels of students and prepare them for admission to music schools, as well as had a positive impact on the development of general musical culture of the population. Cultural and educational events, which took place with the participation of pupils of music schools, public

performances and concerts for various segments of the population aroused interest and contributed to the formation of musical culture of citizens.

Educational organizations of the Hromada and later music societies played a role in the formation of the national idea and the development of Ukrainian culture. Their activists contributed to the revival of Ukrainian folklore, traditions of national and world art culture, propaganda of little-known Ukrainian composers and performers who wrote music and processed Ukrainian folk songs.

At the end of the XIX – beginning of the XX centuries the attention to the problems of spiritual development of the personality by means of musical art, formation of individual creative abilities increases. The formation of pedagogical thought and the national education system is taking place. Free music schools on the model of those created in Russia by M. Balakirev and G. Lomakin are opened for gifted youth in big cities (Kyiv, Kharkiv, Odessa). The purpose of these schools is to provide music education and develop the individual musical abilities of children who have not been able to pay for tuition. Here, students mastered the skills of playing musical instruments, studied the theory and history of music, preparing for admission to music schools for professional training.⁸

Well-known Ukrainian composers V. Barvinsky, F. Kolessa, M. Leontovych, M. Lysenko, D. Sichynsky, J. Stepovy, K. Stetsenko collected and processed folk songs, created and led artistic groups, engaged in musical and educational activities, contributed to the formation of professional music education in Ukraine. Folk music became the basis for the formation of the school of composition. Thus, on the initiative of M. Lysenko, a music and drama school was opened in Kyiv, which became the center of cultural life and professional development of many famous figures of musical art.

Summing up, it should be noted that in this period there is a revival of Ukrainian culture, the formation of the Ukrainian language, the continuation of the traditions of music education, established by graduates of the Kyiv-Mohyla Academy. Music education was introduced in all educational institutions, music lessons were compulsory, education was based on the study of Western European, Russian and Ukrainian music, arrangements of folk songs.

Thus, taking into account the above arguments, we can conclude that at the turn of the eighteenth and nineteenth millennia there were significant changes in the field of music education, both in schools for the privileged and in public schools. The accumulation of traditions enabled the

⁸ Черкасов В. Ф. Теорія і методика музичної освіти: [підручник] / Володимир Черкасов. Кіровоград: РВВ КДПУ ім. В. Винниченка, 2014. 528 с.

development of the theory and practice of mass music education. Educational institutions of various types were opened, where young people mastered the skills of making music, studied the theory and history of music, mastered the skills of playing musical instruments. Choral singing was considered to be the main means of developing musical and creative abilities. A significant role in the musical and aesthetic education of young people was played by composers, music teachers and innovative teachers, who tried to instill in children a love of music, teach them to perceive music of various genres and create their own works of music.

The changes that took place in Ukraine in the second half of the XIX – early XX century contributed to the national and cultural revival of the nation, intellectual and spiritual enrichment of the people. Famous Ukrainian composers and figures of musical culture played a significant role in this process, who made a significant contribution to the development of national music education and influenced the process of artistic and aesthetic education of youth, among them: M. Leontovych, P. Kozytsky, K. Stetsenko, J. Stepovy, V. Verkhovynets.

The outstanding composer, conductor and pedagogue Mykola Dmytrovych Leontovych (1877–1921) is an unsurpassed master of arrangements of Ukrainian folk songs, author of more than 50 works for children's choir, textbooks on music literacy and solfeggio. The name of M. Leontovych is associated with the formation of methods of music education in the first years of Soviet rule.

For more than twenty years M. Leontovych worked as a singing teacher in schools of Podillya, Donbass and educational institutions of Kyiv. He was well acquainted with the problems of village teachers and the state of teaching singing in schools of Kyiv, attended lessons and festivals of choral music. In the Teachers' Seminary and the Music and Drama Institute. M. Lysenko M. Leontovych led choral classes and taught the basics of conducting technique, music theory and counterpoint. He worked as a choirmaster in conducting and theater courses, taught solfeggio in courses for preschool workers.

In work with the choir M. Leontovych-teacher acquainted the singers with their own arrangements of Ukrainian folk songs, among which: «Over the river bank», «Dudarik», «Oh there, behind the mountain», «By the poppy valley», I'm on Monday. As a conductor, he was responsible for vocal and choral work, namely: he attached great importance to achieving purity of intonation, diction, singing breath, warned against singing with a strong and forced sound.

It is appropriate to emphasize that in working with children's choirs M. Leontovych has always focused on the development

of musical memory, thinking, musical abilities and aesthetic feelings of students. He possessed a technique by which in a short time he could create a complete image of a piece of music. The composer and teacher did not limit himself to performing his own arrangements of folk songs, he offered children songs from the collections of M. Lysenko «Youth», K. Stetsenko «Moon», S. Tytarenko «Children's Entertainment».

M. Leontovych gives constructive advice to teachers on vocal education of students. Yes, he recommended that first-graders be involved in singing in the choir of high school students. Researcher of M. Leontovych's work L. Ivanov emphasizes that he believed that «First-graders should hear the choral sound, listen to the singing and try to join it. After two or three classes, students of the younger group sing by ear».⁹

The teacher did not forget about the children who sing falsely. He considered timidity, underdeveloped musical hearing and inability to use breathing to be the reasons for this. To eliminate such a phenomenon, M. Leontovych suggested that the teacher sing a certain melodic phrase together with the student, then break the unison. In this situation, the child tries to «catch» a new sound and follow the teacher.

In the textbook «Music Note» M. Leontovich quite aptly speaks about the importance of rhythm in creating a musical image and the feasibility of developing its feeling. «Rhythm in music is an element easier to learn than melody, and the song-melody itself arose through rhythm, not vice versa»– the composer emphasizes. M. Leontovych offers specific exercises for the development of children's sense of rhythm.¹⁰

M. Leontovych was the first of the domestic teachers to propose to compare musical works and individual parts of works with colors. He suggested using seven colors (white, light yellow, light red, blue, dark yellow, dark red, and blue) when playing music. «The seven mentioned colors and their varieties and the seven tones of the musical scale seem to be in an inconspicuous but close connection».¹¹

The educator emphasized that the surrounding nature and art are considered as a single integral phenomenon of the universe.

M. Leontovych was well acquainted with the problems of the school. He took care of the creation in schools not only choirs but also

⁹ Іванова Л. Педагогічні ідеї М. Леонтовича / Музика в школі. Збірник статей. Випуск 8. К. ; Муз. Україна, 1982. С. 58–61.

¹⁰ Леонтович М. Нотна грамота. Підручник для навчання співів у школах народних. К., 1920. Рукопис. ЦНБ АН УРСР, ф. 50, № 1513. С.4.

¹¹ Іванова Л. Педагогічні ідеї М. Леонтовича / Музика в школі. Збірник статей. Випуск 8. К. ; Муз. Україна, 1982. С.61.

orchestral groups. At the end of the 19th century, M. Leontovych taught singing and arithmetic at the Chukivka two-grade village school. Here the composer organized a student orchestra, which was able to perform works by J. Strauss, M. Glinka, M. Zavadsky, sounded arrangements of folk songs made by M. Leontovich. The teacher considered collective music making as a means of aesthetic and moral education, a means of developing a sense of collectivism, camaraderie, responsibility.

M. Leontovych-teacher supported the initiative of those teachers who involved children in the production of children's operas. He attended rehearsals of these performances and gave methodical advice on the performance of major parts, mass scenes and musical accompaniment. It is worth emphasizing that M. Leontovych respected the system of music and plastic education of E. Jacques-Dalcroze, promoted it in the teacher's seminary and in preschool education courses. In addition, he summarized his own experience of working with children and based it on the textbook «Music Certificate». Here the composer offers training exercises for singing from a letter, explains the basic concepts of musical literacy, introduces the types of major and minor, intervals and more. It was the first textbook for high school in the post-revolutionary years.

M. Leontovych attached great importance to mastering a musical instrument by a teacher. He considered it expedient to use violin, physical harmony, piano, and concerto in choral singing classes. «The first place he gives the violin, because its sound is closest to a child's voice» – notes the researcher of the pedagogical heritage of M. Leontovych V. Umanets.¹²

It is impossible not to mention that M. Leontovych was demanding of the quality of the teacher's work, his professional competence and improvement of pedagogical skills. «The teacher must be aware and know the basics of school subjects, and especially the disciplines of art» – the teacher emphasized.¹³

Thus, the pedagogical heritage of M. Leontovych, his pedagogical ideas and experience in mass secondary schools have not lost their significance and are relevant to the theory and practice of music education. The foundations of music pedagogy and methods of music education were laid by M. Leontovich and tested over time are the basis for further research and research of modern scientists.

¹² Уманець В. Педагогічна і виконавська діяльність М. Леонтовича / Музика в школі. Збірник статей. Випуск 3. К. : Муз. Україна, 1976. С.114.

¹³ Леонтович М. Нотна грамота. Підручник для навчання співів у школах народних. К., 1920. Рукопис. ЦНБ АН УРСР, ф. 50, № 1513. С.8.

Ukrainian composer and organizer of music education Philip Omelyanovich Kozytsky (1893–1960) holding responsible positions in the Leontovych Society, the Union of Composers of Ukraine, the Choral Society of the USSR, took care of the teaching of singing, and then music and singing in secondary schools of Ukraine. He got acquainted with the level of teaching in various educational institutions, was familiar with the problems of school teachers, provided methodological assistance to young professionals. In addition to the above, he developed methodological materials and manuals, compiled a pedagogical repertoire, and his advice significantly influenced the content of educational programs.

P. Kozytsky took an active part in the organization of literary and musical evenings, which in the 20s were popular among young people and were considered a means of musical and aesthetic education of schoolchildren. Children's choirs and orchestras, instrumental ensembles of different compositions performed at them. Having a good command of the instrument, P. Kozytsky, as a member of the string quartet, repeatedly performed at the Kyiv seminary.

Teaching music and singing at the First Kyiv Labor School named after T. Shevchenko, P. Kozytsky paid great attention to choral singing and the study of the basics of musical literacy. The songs were studied according to the musical text, the children read from the letter and played the melody of the song. He performed many listening works on his own, pre-tuning students to the perception of music in «live» performance. The school choir, led by P. Kozytsky, was considered one of the best in Kyiv. It is for this group that M. Leontovych writes an opera based on the plot of B. Hrinchenko «On the Mermaid's Easter».

P. Kozytsky, a teacher, attached special importance to work with the choir. Taking into account the age peculiarities and vocal abilities of children, he wrote such songs as: «And the sun is already clear», «Oh, I'm alone, alone», «We are bells, forest bells», «Oh, I have a moon» and others. Many original songs were written by the composer on the words of T. Shevchenko, P. Tychyna, P. Kulish, O. Oles. In addition, his choral collections «Cornflowers», «We are the countries of the Soviet children», «In a happy time we grow» became popular at that time.

P. Kozytsky attached great importance to songs that instill in children a sense of patriotism, internationalism, friendship and collectivism in the work on the school repertoire. «In simple melodies that are well remembered, really deep feelings are expressed» – emphasizes the researcher of P. Kozytsky's work S. Protsyk.¹⁴

¹⁴ Процик С. Педагогічні ідеї П. Козицького /Музика в школі. Збірник статей.

Caring for the quality of methodical work, meeting with teachers, P. Kozytsky gives methodical advice on the organization of musical and educational work with students. In 1928 he published «Abstracts of lectures on the history of Ukrainian music» and a manual «Music for the Masses», which offers specific measures to promote knowledge in secondary schools about composers and their work. P. Kozytsky recommends the method of preparation and issue of wall music newspapers, on the columns of which materials were published and discussions were held on the perception of youth pop music.

A prominent place in P. Kozytsky's creative heritage is occupied by his scientific work «Singing and Music at the Kyiv Academy for 300 Years of Its Existence». On the basis of archival materials, the scientist characterizes the content of the work of the Kyiv Academy, which was the center of musical and singing culture of the Southwest in the seventeenth – early nineteenth century. Church and secular music, choir and orchestra, teaching music and its creation – these are the characteristic lines of culture presented by the scientist. P. Kozytsky proves the influence of choral singing on the vocal and choral education of singers, the role of M. Berezovsky and A. Wedel in church singing.

In view of the above, it should be noted that P. Kozytsky played a significant role in the formation and development of mass music education in the first half of the twentieth century. His scientific and pedagogical activities influenced the formation of pedagogical thought and the formation of young teachers-innovators who sought to raise the level of musical and aesthetic education of the younger generation.

Composer, conductor, music critic and publicist, public figure Kyryl Hryhorovych Stetsenko (1882–1922) was born in the Cherkasy region and devoted his entire life to the musical and aesthetic education of the younger generation.

K. Stetsenko began his musical and pedagogical activity in 1903 as a teacher of singing in Bila Tserkva. His formation as a composer and teacher was influenced by his acquaintance with M. Lysenko, the experience of the Russian teacher K. Ushinsky. The democratic direction of pedagogical work contributed to the formation of K. Stetsenko's authority as a teacher and methodologist. He promoted Ukrainian and Russian songs, and feeling the need for children's repertoire, in 1906 he published a collection of songs called «Moon».

In 1909 K. Stetsenko was arrested and sent to Tambov for active social and pedagogical activity. Here he continues to work actively, collects

material for the collection «School Singers», provides methodological assistance to singing teachers and choir leaders, collaborates with the Tambov music and singing magazine «Bayan».

The composer pays great attention to children's repertoire, arranges carols and Christmas carols, writes children's operas «Ivasyk-Telesyk», «Fox, Cat and Rooster», «King of the Spruce Cone». While working at the Tivrov Theological College as a singing teacher, K. Stetsenko met with J. Stepov and M. Leontovych. The latter worked as a singing teacher in Tulchin. These meetings influenced the formation of the worldview of K. Stetsenko, composer and teacher.

In 1917 K. Stetsenko returned to Kyiv and worked as a singing teacher in the teachers' seminary. Here he published methodological and didactic materials «Initial course of teaching children musical singing» and the first part of «School Singer». A manual for teachers was written for the «School Singer», in which K. Stetsenko emphasizes «This book, in its methodology, is the result of the didactic practice of the author, who for more than ten years had to teach music singing to children in schools of different types».¹⁵

In April 1917, K. Stetsenko spoke at a congress of teachers of folk schools of Yampil district in Podillya with a report «Ukrainian song in folk school». He spoke about the aesthetic and moral education of schoolchildren by means of folk music, urged teachers to pay more attention to the study of folk music.

K. Stetsenko prepared and submitted for discussion a draft system of music education. In the first place he puts music academies, in the second – music faculties and in the third – music and technical schools. But most of all the composer is concerned about «musical and aesthetic education of children in primary school» – emphasizes the researcher of K. Stetsenko's work E. Fedotov. In singing lessons in secondary schools, K. Stetsenko believed, a teacher should form the spiritual culture of students by means of musical art, develop and enrich their moral qualities, cultivate respect and love for relatives and the Motherland.¹⁶

Composer-teacher K. Stetsenko emphasized the need for harmonious development of children. And a certain role here should be played by folk songs, which vividly reflect the pictures of the life of the Ukrainian people. «Ukrainian folk song», K. Stetsenko emphasized, «in its words and melody together has a lot of feelings, thoughts and extraordinary simplicity and

¹⁵ Стеценко К. Початковий курс нотного співу. ЦНБ УРСР, відділ рукописів, 1–42022. С.3.

¹⁶ Федотов Є. Кирило Григорович Стеценко-педагог. К. : Муз. Україна, 1977. 102 с. С.94.

clarity. There is no extra word, no extra note in it. There are no fakes here, there is no deception for our feelings».¹⁷

Thus, the name of K. Stetsenko is a vivid example of service to Ukrainian musical culture. The creative heritage of the composer and teacher K. Stetsenko is an inexhaustible source of theory and practice of musical and aesthetic education of the younger generation.

A classic of Ukrainian music, composer, teacher, and public figure, Yakiv Stepanovych Stepovy (real name Yakymenko) (1883–1921) was born in Kharkiv. After graduating from the St. Petersburg court chapel, he entered the St. Petersburg Conservatory. The formation of J. Stepov as a composer was influenced by the Russian composer M. Rimsky-Korsakov, with whom he studied composition. After graduating from the conservatory and serving in the army, Ya. Stepovy returned to Kyiv.

In Kyiv, Ya. Stepovy works at the conservatory, heads the section of the arts subdivision of the Kyiv provincial department of education. Together with

M. Leontovych and K. Stetsenko, the young composer devotes a lot of energy to the musical and aesthetic education of secondary school students. He tries to enrich the repertoire of children's choirs, writes songs for children of different ages, children's musical games. The composer shows great skill in writing songs for children's choir. He lovingly and poetically reproduces the images of the children's world, its psychology. This is «Five School Choirs», the 3rd issue of a collection of songs for preschoolers called «Snowdrops». According to T. Shevchenko, Ya. Stepovy writes songs that are included in the collection «Kobzar». They enriched the rather limited children's repertoire at that time, played a significant role in the music education of the

It is worth noting that Ya. Stepovy took part in the music and concert life of Kyiv. He organized music and educational events for students of different levels of educational institutions, tried to influence the formation of musical culture of young people, to acquaint them with the best examples of folk and compositional music. Musical and literary evenings were traditional, the programs of which were influenced by J. Stepovy. He tried to include in the repertoire works by M. Lysenko, K. Stetsenko, P. Tchaikovsky, M. Rimsky-Korsakov, Ukrainian folk songs and works by Russian composers on Ukrainian themes.

Thus, it is appropriate to emphasize that J. Stepovy focused on the fact that the teaching of music and singing in secondary schools changed for the better, and the assimilation of vocal and choral literature took place through

¹⁷ Стеценко К. Українська музика і її представники, лекція друга, ЦНБ УРСР, відділ рукописів, 1–42022. С. 28–29.

singing from a letter. He took care of children's learning of musical literacy and enrichment of their musical literacy.

Ukrainian composer, conductor, choreographer and art critic Vasyl Mykolayovych Verkhovynets (real name Kostiv) (1880–1938) combined choreography, song and dance in his creative activity.

It is worth noting that V. Verkhovynets entered the history of Ukrainian music and pedagogical education as the author of the concept of music and aesthetic education of children and youth. His textbook «Vesnyanochka» (1923) became a valuable material for future teachers of music. Included in the content of the manual are songs-games on various household topics give children the opportunity to show creative individuality, feel and reproduce with the help of musical-scenic expression the story line of the song and convey the image-intonation content of the facts and phenomena.

Games with songs for preschool and primary school children «Vesnyanochka» consists of seven sections. In the first V. Verkhovynets focuses on moving games with singing, emphasizing that «thanks to games we can bring up in a child all the qualities that we respect in people and which we would like to instill in children with different stories, conversations and teachings».¹⁸

The author gives methodical explanations to children's games with songs, offers classification of games, emphasizes repetition of known songs - games in senior groups, defines songs and games on various subjects, speaks about «punishments» during game, about conducting in children's institutions, about music literacy in kindergartens, the study of mathematics in the game, the use of «Vesnyanochka» in school, other forms of musical education of schoolchildren. In addition, V. Verkhovynets substantiates the study of musical literacy during group singing, the importance of listening to music, the role of musical excursions and the role of educator during the game, offers a consistent and balanced method of teaching children song games, namely: how to form a circle and appoint actors.

In the following sections, the teacher offers games and songs according to the seasons: spring, summer, autumn and winter. This publication plays an important role in both aesthetic and moral education of the younger generation, because it has a positive impact on the formation of personality, the formation of artistic and intellectual sphere, promotes pluralism and competitiveness of participants in the creative process. The collection includes author's songs by V. Verkhovynets, folklore recordings by S. Dymtsov, K. Kvitka, A. Konoshchenko, S. Tytarenko, arrangements of

¹⁸ Верховинець В. М. Весняночка. К. : Муз. Україна, 1989. 343 с. С.6.

children's and adult songs made or recorded by P. Demutsky, P. Kozytsky, M. Leontovych, M. Lysenko, K. Stetsenko.

V. Verkhovynets recorded more than 400 Ukrainian folk songs and dances, wrote solo songs and duets based on the words of L. Ukrainka, I. Franko, O. Oles, M. Rylsky, P. Tychna, H. Ryabokon, V. Chumak and other Ukrainian poets. He is the author of music for folk dances and theatrical performances, as well as the author of choral works written for different groups. His composing and performing activities are imbued with deep respect and understanding of folk art, pride in Ukrainian culture and great love for it.

In 1919, the first pearl of choreographic art in Ukrainian choreography was published, V. Verkhovynets' monographic study «Theory of Ukrainian Folk Dance», which substantiated the principles of building Ukrainian folk choreography, created on the basis of the national folk ballet.

After graduating from the Sambir Teachers' Seminary in 1899. V. Verkhovynets worked as a singing teacher in the folk schools of Galicia. The young teacher tried to build singing lessons in such a way that the children would feel like creators of their own lives. The teacher combined singing, movement and theatrical action in the performance of songs. Children could improvise and find means of musical and choreographic expression in the reproduction of the artistic image. There was a synthesis of musical, choreographic and theatrical art.

In 1906 M. Sadovsky invited the young composer to his theater in Kyiv. As a lyrical and dramatic tenor, V. Verkhovynets performed the leading parts of the troupe of the M. Sadovsky Theater. Here his talent as a choreographer is revealed, it is no coincidence that M. Rylsky called V. Verkhovynets a «dance magician». Later, V. Verkhovynets became a conductor and collaborated with O. Koshyts, who influenced the formation of a talented composer. This year he wrote famous choral works, including: «Play, kobzar», «Oh, the fern bloomed», «Forest bells», «More hope, brothers!».

It should be noted that V. Verkhovynets participates in the development of educational programs and manuals, conducted ethnographic research, recorded Ukrainian folk dances and dance steps. His first scientific work was his book «Ukrainian Wedding» (1912), and later a monographic study «Ukrainian Dances» (1913). From 1920 to 1932 V. Verkhovynets headed the Department of Art History of the Poltava Institute of Public Education. He is considered the founder of the faculties of preschool education and choral conducting in higher education.

The completion of theoretical and practical research, ideas and plans of Professor V. Verkhovynets was the creation in Poltava of a women's

theatrical ensemble «Jinhorance», which presented a new original genre of theatrical song. The essence of this action is that the group performs songs - dialogues, game songs and dances accompanying their movements.

Thus, V. Verkhovynets' talent lies in the fact that he was actively engaged in music and educational activities, wrote songs for children and choral works, combined music, choreography and drama, synthesized folk dance with the technique of classical European choreography.

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**ETHNIC ORIENTATION OF UKRAINIAN MUSICAL CULTURE IN
THE FIRST HALF OF THE 19TH CENTURY
ЭТНИЧЕСКАЯ ОРИЕНТАЦИЯ УКРАИНСКОЙ
МУЗЫКАЛЬНОЙ КУЛЬТУРЫ ПЕРВОЙ ПОЛОВИНЫ XIX ВЕКА**

The first half of the 19th century in the general history of Ukrainian culture has a special significance. In comparison with other epochs, which have been sufficiently studied, comprehended by scholars and substantiated in stylistic terms, this time is relatively not rich in events of musical life, facts, names, etc. The basis of complicated ways of development of Ukrainian art is also well-known - one of the tense periods of national history, connected with the colonial conditions of the people's existence and the prohibition of Ukrainian culture.

But the historical mission of the considered epoch, which acquired the status of transitional (from classical to national style on the basis of M.V. Lysenko and the whole generation of his contemporaries), is more extraordinary in the field of own cultural paradigm, gradual evolution of creativity, genres, distribution systems, performance, perception works as the foundation of the most significant features of the process of national style formation. The internal transformation of the type of culture of the time, basic for the second half of the 19th century, takes place in the form of an ethnic specification of the Ukrainian musical culture of the first half of the century.

Development of Ukrainian musical culture of the 19th century takes place under the sign of romanticism. According to I.F. Liashenko's romanticism "is an organic part of the artistic, more broadly - cultural tradition of the Ukrainian nation, and its or other parties necessarily feel

themselves directly, or through the traditions of related cultural and artistic processes and phenomena, the influence of all signs of the emerging nation”.

A series of typologically common features of European romanticism is observed in Ukrainian musical romanticism. They concern the raising of the subjective principle in artistic creation; replenishment of the aesthetic world of musical works with themes and imagery of reflection of the inner world of man; feeling and implementing the idea of the rupture of personality and environment with the search for the ideal or in the past, or in dreams, etc. - that is, a radical renewal of worldview and the emergence of a new concept of musical art. Its romantic coloration in the early 19th century. appears in the form of transformation of the artistic model of classicist creativity and is externally traced in the emancipation of self-expression of the creative personality, the predominance of the elements of the emotional world of man, the fusion of emotional and ideological positions of the author and hero; concentration of lyrics with various manifestations, surreal, romanticization of the heroic figurative sphere; enrichment of the genre system with miniatures, free forms, end-to-end constructions, updating of the musical language and the system of expressive possibilities of music. Romanticism is an artistic direction, historical, national, individual style in art, the most difficult to formalize its interpretation and perception. Specific features of Ukrainian romanticism at the stage of its emergence are due to the increasing struggle against colonial oppression, the growth of national identity, the deep embodiment of the Ukrainian national idea, longing and unparalleled faith in the glory and strength of the people, its indomitable spirit, desire for freedom - those historical and philosophical intentions outlining the “national revival” of European countries. It is no coincidence that according to T.I. Komarinets, the theme of “world belonging”, characteristic of the Western European cultural path, on Slavic soil, becomes the theme of “national belonging”. And so, the figurative concentration in a romantic work becomes clear - his hero is, above all, a man suffering from national and social oppression.

Development of Ukrainian culture in the first half of the 19th century highlights the most important feature of its ethnic specification, which is implemented on the basis of development and practical implementation in music and all forms of musical life philosophy of the Ukrainian national idea. It becomes the spiritual basis of the aesthetics of Ukrainian musical romanticism, and at the same time a real source of creative search for domestic artists. It is directly related to all the major trends of national revival, which are mentioned by art critics in connection with their projection on music culture.

The first of them is known as the general in the first half of the 19th century. the process of elevation and cultivation of the vernacular. It is fully represented in the sphere of Ukrainian literature (language on the basis of folk, legalized in the classics of I.Kotliarevskyi, H. Kvitka-Osnovianenko, I.Vahylevych, M.Shashkevych, Ya.Holovatskyi, etc.), it also reflects in the musical creativity of the considered time. Linguistic searches of artists - universals I.Kotliarevskyi, H. Kvitka-Osnovianenko are introduced into the literary and musical layers of early Ukrainian opera (musical-dramatic performances), anonymous and author's song-romance.

The next feature of the national revival is associated with the intensification of the process of historical research and its reproduction in the music of the first half of the 19th century. An array of historical works (History of the Rus; History of Little Russia by M. Bantysh-Kamenskii, History of Little Russia by M. Markevych, etc.) becomes not only a sign of a romantic worldview (search in the past for answers to modern questions); but also specifically complements the historical themes of Ukrainian painting, poetry, music. A whole series of such historical images - a Cossack, a bandura player, real historical names, etc. - become folklore symbols with established semantic features and enter musical works.

The most vivid national revival in Ukrainian musical culture was manifested in the rise and intensive development of musical folklore. The formation of the national idea in it is presented in multiple ways.

The romantic aesthetics of many European countries focused on the poeticization of history, which formed a well-established sense of the folklore heritage of the nation as a treasure trove of folk, mentality, life, traditions and more. It is this approach to folk song that determines the formation of Ukrainian romanticism.

Musical folklore of the early 19th century associated with the gradual formation of an aesthetic attitude to folk song, which is polished within the common amateur-applied direction. It was at this time that collectors, publishers of folklore collections, people who were fond of folklore, recorded it and created musical arrangements realized) the fundamental depth of folk song as a carrier of the main national features. (The general orientation of many collections to the requirements of everyday music explains the presence of little information about the folklorists of the time, as well as approximately one-order principles of structuring common collections of arrangements of folk songs). One of the first attempts to separate the unique specifics of Russian and Ukrainian folklore is "Collection of Russian folk songs with their voices ..." M. Lviv - I. Prach (third edition - 1815). In the prefaces of the editions of the collection the question of selection of folk songs for arrangements, principles of

harmonization of melodies, their system originality is emphasized. Despite the fact that the authors of the collection, having carried out the initial genre classification of Russian songs, distinguish Ukrainian simply as a separate group, all this together testifies to the meaningful attitude of the authors to the issue of national identity of folk songs.

In 1843, in the Moscow University Topography was published "Voices of Ukrainian Songs ...". Their author, M.O. Maksymovych (1804-1873) is Ukrainian and Russian historian, naturalist, folklorist, writer, corresponding member of the St. Petersburg Academy of Sciences, the first rector of Kyiv University (1834-35) - initiated this and others ("Lesser Russian Songs", 1827; "Collection of Ukrainian Songs", 1849) collections development of Ukrainian musical folklore, i.e. contributed to the formation in the 19th century of the national idea.

To the stage phenomena for the formation of Ukrainian musical folklore of the first half of the 19th century include explorations and collections of songs by M.A. Tsertelev (Tsereteli) (1790-1869) - a teacher in Poltava, later assistant trustee of the Kharkiv educational district, author of "Experience of collecting ancient Little Russian songs" (1819) with the first samples of Ukrainian thoughts, articles "On folk songs of Little Russia" (1825), "On folk poems" (1827); V.M. Zaleskii (1799-1849) - Polish folklorist, author of "Songs of Polish and Russian Galician family" (1833, 2 books); O.V. Markovych - folklorist - collector of thoughts and historical songs, ethnographer, member of the Cyril and Methodius Society (1847), husband of M. Vilinska (Marko Vovchok), actor, leader of theater groups, author of "Ukrainian proverbs, sayings and so on" (1864), an array of materials from South Russian songs; A. Yedlichka (1821-1894) - folklorist, composer, pianist, choral conductor, teacher, author of piano works.

Attempts to adequately harmonize folklore, the question of its genre varieties and the gradual expansion of the range of genres used in collections confirm the existence and intensification in the first half of the 19th century. in folklore the process of delving into folk song as a treasure of folk history, character. Observation of it allows us to conclude that the Ukrainian musical folklore of the first half of the century became the foundation and laboratory of ethnic specification of all professional musical culture of the time.

General characteristics of professional musical culture of the first half of the 19th century is defined as the formation of the Ukrainian national musical style on a folk basis. In chamber-vocal lyrics, musical-theatrical art, symphonic and instrumental music there is a process of intensive folklorization, ie introduction of experience of folklore in formation of national idea to secular art of Modern times. This phenomenon is erased in the very name of the stylistic direction of Ukrainian music of the 19th

century: its folk basis is marked by the subconscious and conscious folklore fund of style signs, a specific image system of musical works and, finally, developed folk aesthetics of professional music.

The leading genre of musical culture of the first half of the 19th century was a song-romance, which was not only the best manifestation of the romantic worldview, but also exclusively influenced the formation of the entire genre system of time. The genre of romance song (even in the name itself there is a hint of the remarkable role of folk song in its nature) is formed in two directions. On the one hand, it is an organic reincarnation of folklore heritage, first of all, peasant lyrics, in the urban environment. Such a song-romance with a casual simple melody (with a slight sentimental influence), simple (imitation of the melody, guitar replays, etc.) accompaniment, a clear functional harmony possessed by large sections of the Ukrainian intelligentsia. This first stage in the development of the genre - many easily improvised works in everyday life, copied by hand or played by heart (oral distribution is also inherent in folklore) - is a model of active interaction of the intonation fund of folk songs and romance. According to the outstanding Ukrainian art critic, researcher of romance M.O. Hrinchenko (1888-1942), the significant role of the genre in the musical culture of Ukraine is manifested in the fact that it is with romance that music leaves the village to the city.

Another line of development of the genre is associated with the emergence of original compositions. An array of anonymous romances concentrates the permanent features of this historical stage.

The further development of the Ukrainian song-romance (solo singing) forms a typical romance figurative sphere. The world of images of before-Lysenko solo singing is quite wide: lyrics of love with experiences of separation, loneliness, feeling of impossibility of happiness, emotional impulses; joke, etc. It is enriched by romanticized states of sadness, longing, dissatisfaction, poeticization of nature and its analogy with the spiritual world of man, the birth of typically Ukrainian romanticized peasant and Cossack images.

Such a variety of romantic is projected into the musical art of the literary search for folklore (the sublimity of folk poetry, ballads with immersion in the inner world of man, the personification of nature), individual themes of folklore and history (Cossack line), civil (the fate of folk singer, kobzar) themes of psychological and personal current (thoughts, experiences, feelings, understanding the complexity of his inner world and actions, the dynamics of feelings, feelings of misery as a defining event of life, motives of undivided feelings, betrayal, separation, loss of a loved one, etc.).

As we can see, it is in the figurative world of solo singing that the romantic worldview is assimilated with the content of the Ukrainian national idea, most vividly expressed by folklore-historical and civic themes. Such an emotional figurative synthesis is also inherent in the poems of poets, on the texts of which solo songs were created - M.Petrenko, V.Zabila, O.Afanasiev-Chuzhbynskyi, T. Shevchenko and others. In them we find an expression of sadness and longing for the past of Ukraine, its glorification, memories of the Cossack's immortal glory ("bandura hopeless tones" from the poems "Underground Church", "Native language", "Blue", "Charka" and others).

M.M.Verbytskyi (1815-1870) is an outstanding composer of the 19th century, the founder of the Western Ukrainian professional school of composers is one of the famous authors of solo songs. His work unfolded in the middle of the 19th century. during the abolition of serfdom in Austria in 1848 and the election of the status of a constitutional monarchy, which led to a great wave of national movement of the peoples that were part of the empire. The appearance of prominent representatives of the "Przemyśl" school, headed by M.M.Verbytskyi, is perceived as a vivid expression of the national idea, awakening of national consciousness, localization of patriotic sentiments.

The biography of the artist is quite typical for his time. He was born into a priest's family and from an early age, almost an orphan, learned the hardships of life. The appearance of the guardian-bishop Ivan Snihurskyi, a distant relative, highly educated and, most importantly, a good man, is considered a happy event in the fate of the brothers Mykhailo and Volodyslav. He immediately began to worry about the boys' education and sent them to study at the gymnasium. Thanks to I. Snihurskyi's orientation on education and spiritual influence on children, all further events of M. Verbytskyi's life were already important as events regulated by the spiritual needs and natural musical abilities of little Mykhailo. Among the most important in its formation are a five-year (1828 -1823) stay in Przemyśl and participation in the famous Przemyśl choir. The most productive in mastering the subtleties of choral art for M. Verbytskyi was the period of leadership of the choir Alois Nanke, an outstanding Czech musician who raised the performing professionalism of the ensemble to the European level, which considered him the best music band). According to M. Zahaikevych - researcher of the musical life of western Ukraine in the 19th century - the historical mission of the Przemyśl school was determined by the fact that it became the center of the choral polyphonic tradition of singing, replacing the monophonic one. And according to M. Verbytskyi himself "... the school became a miniature conservatory, and the choir was equal to a good opera,

and it seemed that in Europe, in addition to three well-known categories of music: German, Italian and French, there is a fourth category – Ukrainian”.

In 1833 the young man applied for the Lviv Theological Seminary, where he studied together with such future prominent cultural figures as the playwright R. Mokh, writers M.Ustyianovych, A.Mohylnytskyi, I.Hushalevych, and together with many students of the institution became democratic. It was then that M. Verbytskyi studied to play the guitar and remained attached to this instrument for a long time, which fully satisfied the needs of home music.

From 1837 - the period when M. Verbytskyi first left the seminary, the years of difficult survival began. The death of his wife and son in the arms of his father, music lessons in private homes, singing in the Armenian Benedictine monastery, conducting the choir of the Stauropean Institute, and others events up to 1848 - 1849 - the time of the rise of the cultural movement, the strengthening of democratic tendencies, the development of theatrical art in Galicia. M. Verbytskyi's artistic activity is also intensified: he is realized as an organizer of theatrical performances (folk theater), composer, singer, actor.

The rather rapid decline of the theater is associated with the artist's acceptance of the priesthood in 1850. The death of his second wife of M. Verbytskyi causes loneliness, isolation of the artist for many years and the full focus on art until his death. “I thought about the fact that in my illness I could end my life prematurely and in that way my work in the field of music could be reduced - where I still felt a lot of strength to continue working in music - so I regretted my soul, because I would like to write a lot more for the church, the future theater and for the salon entertainments” - this is how the outstanding Western Ukrainian composer felt the pain of his soul in the pages of the Lviv newspaper “Slovo” shortly before his death, having an idea of the consequences of his tumor. The composer died in 1870.

M. Verbytskyi, working on his solo songs, focused both on the needs of home music and on the composer's ability to practice in this genre the features of the future concert romance. Actually, the composer himself created a few (up to a dozen) works, but they became a significant step in the evolution of the genre. Most of the romances (“Give Me Peace”, “Walk”, “Happy Husband”, “Pazyia to Ivan”, “Kasya”) are written with guitar accompaniment, some (“Widow's Cry”, a duo of tenor and baritone “We do not want someone else's”) - piano.

In some solo songs, Verbytskyi, in comparison with anonymous works of the 19th century, uses more intensive methods of melodic development, such as variability and contrast, to penetrate into the depths of feeling. The melody of his works is marked by features of stylistic

individuality, this is the so-called melody - one of the main principles of his style, which allows according to Z. Lysko "from the first motive ... to raise the word to the highest sound, to decorate exceptional beauty and strength with melody". author's stylistics and more mature romantic thinking we perceive such findings of the composer as the tendency to flexible transfer of different emotional shades in one romance through dynamization of still simple harmony, attempts of textural and ladotonal work in different sections of the work, change of melody type, etc. ("Thought"). An important feature for the formation of future concert romance are the embryos of the dramatic significance of the introduction and conclusion of works. In addition to the use of energetic melodies of instrumental and aria type, Verbytskyi's favorite melodic technique is found in romances - melody of septachord sounds (ascending movement) followed by step-by-step filling, which immediately turns into cadence. It revealed the imitation of classical music in the composer's own state of tension, which should be immediately balanced by calm. In M. Verbytskyi's romances the folklore-romantic element ("Dear", "Thought", "Give it to me ...") is strengthened, which testifies to the manifestation of the ethnic specification of professional music in this genre.

Similar searches in the field of reproduction in the genre of professional romance of national experience of folklore can be found in the legacy of contemporaries M. Verbytskyi - I. Lavrivskyi, M. Hulak-Artemovskiy. I. Lavrivskyi, another prominent representative of the "Przemyśl" school, is the author of the solo songs "Be Healthy" (lyrics by an unknown author), "Why the Vines Bent" (lyrics by I. Hushalevych from the play "Pidhiryany") accompanied by piano. The melodies of his works define many intonation and common features with Old Galician song and folk songs of various genres.

Thus, the development of dolisenko romance embodies the strengthening of the genre with folk song in the field of text, intonation, imagery, the formation of a circle of "folk" stylistic signs, etc., which indicates the development of the ethnic specification of professional music.

The genre of romance became the basis for the formation of musical and theatrical art of the first half of the 19th century. It is the initial stage of formation of the Ukrainian national opera and is represented by the works of prominent writers of the time, the founders of national literature and theater on a folk basis.

The biography of I.P. Kotlyarevskyi (1769-1838) is known as an example of a fanatical service to native literature and theater. The poem "Eneida" (1798, 1809, 1842), the plays "Natalka Poltavka" (1819), "The Russian Magician" (1819) not only started a new direction in drama, but also

became extremely influential in the history of Ukrainian music and , most importantly, fundamental to its ethnic specification. A large number of variants of musical solutions of “Natalka Poltavka” in the first half of the 19th century, the productivity of the compositional solution of a musical performance of this type for all Eastern and Western Ukrainian musical drama of time, music by M.V. Lysenko to “Natalka” (1889) (1911) is an incomplete list of the significance of this influence.

Picture of the development of Ukrainian theater in the first half of the 19th century highlights the remarkable interactions of folk operetta, vaudeville and romance songs. Interspecific and intergeneric synthesis is revealed not only by the external dependence of the play on the use of folk songs with accompaniment, romance, common in everyday life, works of playwrights - outstanding writers of the time - in the style of modern poetry, but also in many internal aspects of genre interaction. The stylistic and genre processes of pre-Lysenko’s romance exhaust the lower level of the musical dramaturgy of the performance, obeying the macrodramaturgy, which combines the musical layer with conversational dialogues. In it, the stylistic outline is determined not by the dominant stylistic beauty of a number of romances, but by the general types of characteristics of the characters and their behavior.

Adaptation to the stage action of folk song and song-romance required from the directors of the very first performances the way of typification of the selected material, even sometimes specially reworked on the one hand. On the other hand, the practice of staging performances caused the stratification of musical material. The search for bright characters, ways to dynamize images was determined in the diversification of intonation variants of characteristics, enrichment of their vocabulary with a declamatory fund; expanding the range of compositional solutions with forms of end-to-end development, the idea of cyclical work, saturation of performances with contrasting episodes; use of genre varieties - ballad, aria, monologue, scene. In the process of finding the conformity of the selection of common small forms to the general plot, increasing the author’s material in the play and gradually improving its professional quality, genre varieties of the whole theatrical process are formed.

At the turn of the 18th and 19th centuries. the creation of a musical performance went in the direction of mastering the “Ukrainian” theme and developing a single type of drama based on conversational dialogues and inserted musical numbers (anonymous authors, plays by O. Shakhovskiy, S. Davydov). Types of performances variously reflected the theatrical situation: vaudeville, folk opera, “magic” opera. The most striking theatrical phenomenon of the first third of the century is “Natalka Poltavka”, which,

becoming an invariant of the genre of dialogic folk opera, canonizes connections with the opera tradition, the romantic layer and folk song. Thus, relying on the genre diversity of folk music, I. Kotlyarevskyi realized the necessary contrast of musical imagery in terms of stage drama. At the same time, it is far from being the only driving force behind the musical and dramatic unfolding of the action. The dramatic functions of the songs in “Natalka-Poltavka” are close to the opera genre. As arias or monologues, they reveal the characters of the protagonists, their experiences, emphasize the key moments of the action.

The literary process of the first decades of the 19th century, which is intensified by the realistic-enlightenment tendency, fixing the realization of the transition of the old Ukrainian literature to the modern secular one, represents the saturation in the stylistic relation. Literary critics note the presence in this period of burlesque-travesty, classicist, enlightenment-realistic, sentimental-realistic, pre-romantic, romantic, realistic-critical features. The existence of these stylistic trends is realized as a syncretic unity of several of them in each of the works of time; the same syncretism is transferred to the musical level of the work, giving the latter a stylistic multiplicity.

Kotliarevskyi’s play had many innovative features at the time of its creation. One of them is an image in the classical genre of opera of the folk element of life. The content of the opera is a stereotypical plot scheme for performances: the threat of marriage to an unloved young girl. She, obeying the will of her mother, agrees to this and only the sudden return of her lover resolves the conflict with the wedding of lovers. This plot in the decision of I. Kotliarevskyi acquires a completely new sound, socially and psychologically credible, in the reversal of the conflict clearly reveals the “moral code” of each of the characters. An innovative finding for the time of the play was the increase in the dynamics of the conflict, where the conditions of action require the characters to express their feelings, to be in a dialogical relationship, expressing their attitude to what is happening. A dynamic component of the play, which actively influenced the musical series of the opera, is the socio-psychological individualization of the language of the protagonists. Thus, Natalka’s part, the specifics of her language are associated with lyrical folk songs, Peter’s language with its internal rhythm, tension is also associated with folklore, and Vozny’s language, his type of singing embody a satirical sign sphere that will become traditional in characterizing the images of “scientists”. (people of government and church circles (Deacon in “The Night Before Christmas”, Popovych in “Sorochynskyi Yamarock”, etc.).

According to the definition of L.P. Kornii in "Natalka Poltavka" we find the presence of three stylistic lines. These are the elements of classicism, which are expressed in the use of traditional love intrigue and some didacticism in the finale of the play, which arises from the classicist and sentimentalist traditions in the field of text, square structure, functional and harmonious thinking in romances. Enlightenment-realistic tendencies focused on the nationality of the opera, the widespread use of national sources. The most striking romantic features of the opera. They are manifested in the embodiment of a new type of protagonist. Natalka, portrayed as a lyrical character, is represented by the diversity of her inner-emotional world.

The traditions of folk opera in the works of I. Kotliarevskiy, but with innovations, continue in "The Matchmaking at Honcharivka" by H. Kvitka-Osnovianenko (1778 - 1843) - an outstanding public, literary and theatrical figure. The plot of the work continues the peasant theme with the disclosure through the domestic depiction of the high moral qualities of the common man, and it develops at the intersection of lyrical and comic lines.

The theatrical process of the first half of the 19th century, which is experiencing a rise in the creation of a large number of performances, internal intensification, manifested in the emerging genre varieties of household operetta and vaudeville is still formalized due to the presence of typological features. The works of K.Topolia, S.Shereperia, F.Kauer, unknown authors, in Western Ukraine - M.Ustyianovych, I.Naumovych, I.Vitoshynskiy, M.Verbytskyi in dramatic, textual terms depend on the listed invariants.

The traditions of I. Kotliarevskiy's performances are continued in the works of M. Verbytskyi. Domestic dramas, comedies of the composer were a composition based on the interaction of solo songs, ensembles and choirs.

M. Ustiiianovych's play "Verkhovyntsi" with music by M. Verbytskyi, which gives an attraction to the coverage of civic and patriotic motives, namely the theme of recruitment, becomes an innovative page in the development of the Western Ukrainian theater. In this work, as well as in others, the composer tries to make a linguistic synthesis: formal schemes of the overture, musical numbers-characteristics of the characters who follow the Western European canons are combined with Ukrainian material (kolomyiky or stylized kolomyiky themes).

The culmination of M. Verbytskyi's theatrical activity in the 60's is the song "Pidhryany", which takes place in a Pidhirty village. Against the background of the traditional love conflict (Olha's mother's love for poor Stepan and the desire to pass the girl off as the son of the village viyat

Chopori), social problems unfold (Chopori's revenge on the Trochim family - fire, falsification of Stepan's guilt, Olha's madness).

Little information about the musical and theatrical activities of I. Lavrovskyi has survived. From the music of his three co-mountains, created in 1865, separate numbers were distributed. "Roksolana" (lyrics by H. Yakymovych) - co-play in 5 acts, "Mr. Dovgonos" (lyrics by A.K.M.), 3 acts, "Deception of the Eyes" (lyrics by I. Hushalevych), 3 acts represented a traditional performance, the drama of which was based on the alternation of solo, ensemble, choral numbers accompanied by a symphony orchestra. The stage fate of the works was not happy. It is known that after the premiere of "Roksolana" in the pages of the Polish press unfolded long attacks on the play with accusations of anti-Polish sentiments. The play is removed from the theater's repertoire. The premiere of I. Lavrovsky's second play - "Mr. Dovhonos" gave hope for long-term stage success. "Slovo" wrote: "Remembering the songs performed this evening in the song "Pan Dovhonos", which is the work of our famous Ivan Lavrovskyi - we must admit that the composition of the songs and their performance on stage were very good. He especially liked the duet of Rozumilenko and Anna at the end of the first act, as evidenced by the fact that even when the curtain was lowered, the duo had to repeat it again at the stubborn insistence of the audience". The Polish press again saw anti-Polish motives in the play: according to the plot, the Ukrainian Dovhonos, leaving his Ukrainian bride, goes to propose to a Polish girl and returns to the bride with a laugh. He learns that she is already engaged to another and is courting a servant. The play was also removed from the repertoire.

The libretto of I. Lavrovsky's third performance "Deception of the Eyes" was initially considered weak but not in itself, but due to the similarity to M. Verbytskyi's "Pidhiryany" (both librettos were edited by one librettist) as a general idea, actors, scenes, denouement. The music of the play itself was highly appreciated; The Lviv press noted after the premiere: Lavrovskyi's music in The Deception of the Eyes is defined by the same beautiful sign. And when in Verbytskyi's works we notice a more melancholy feeling - a more true-poetic animation and original originality, then in Lavrovskyi's music there is undoubtedly higher art, which allows the artist to be diverse and equally strong in arias sad and cheerful. From this point of view, the musicologist will undoubtedly give precedence to Lavrovskyi's compositions, but on the other hand the feeling of the Ukrainian heart is more admired by Verbytsky's works (quoted by Z. Lysko). The play has been staged several times.

The phenomena of musical theater of the first half of the 19th century are considered to reflect the process of ethnic specification of art,

which is concentrated in the plot of works, national splits and alets | about the material, the established features of musical characteristics, drama, the general type of distribution of performances by invariants of their genres and intensive replication of the latter. All genre varieties of performances coexist equally and, in fact, are proportionally represented in the works of prominent figures of art of the 19th century. The musical stylistics of the works adheres to several stylistic “signs”: classicist, realistic, sentimentalist, romantic. In each of the works this synthesis is individual, but in general, the performances of the pre-Lysenko era in plot, text, music and drama outline the main stylistic trends of Ukrainian romantic art: folklore, folklore-historical, civic and psychological-personal. The importance of folklore influence on the classical type of performances is actualized (the process of modifying vaudeville verses into a folk song that changed vaudeville, radical updating of the themes of performances through their return to rural life, etc.). Due to the folklorization of performances, both operetta and vaudeville have much in common in terms of music and lyrics, and in the future they will be combined with historical drama, “songs in the faces”, domestic melodrama because of the colorful folk scenes.

The genetic basis for the development of Lysenko chamber and instrumental music is Ukrainian folk song and dance. According to M.B. Stepanenko, “in a historically short time, the most important means of musical expression, characteristic genres and images that determined its artistic originality and originality have crystallized in Ukrainian piano music. This process took place in the conditions of the completion of the formation of the Ukrainian nation, the activation of national self-consciousness, was closely connected with the development of Ukrainian artistic culture, the formation of new Ukrainian literature and literary language”. It is the piano music of the first half of the 19th century vividly reflects the process of ethnic specification.

A large number of anonymous individual translations for piano (folk songs, hopak, shumki, cossacks, etc.), distribution of collections with arrangements that adhered to Ukrainian themes (St. Petersburg, 1814 - 6 Ukrainian songs out of 12 submitted; “Collection of Russian songs and dances for piano” - 6 songs in 2 notebooks; “24 Russian songs for piano forte”, St. Petersburg, 1829; 2 “Cossack dances”, St. Petersburg, 1815, etc.) recorded the process of romanticization and general spread of national folklore in everyday life - applied genres of instrumental music of the 19th century.

Along with the creation of arrangements of songs and dances, original compositional work for piano is also developing. O.I. Lyzohub (1790-1839), a native of the Cossack family, is a brilliant pianist and

composer, the founder of the Ukrainian romantic tradition. His brilliant concert works are mainly in the form of variations – “Oh you, proud girl”, “Yes, I had a wife”, “Don’t go, Hrytsia, to the party”, “Oh, in the field of the well”, “Among the valleys are equal” (in development of the theme of these variations involved fragments of the song “A Cossack went across the Danube”), based on the most popular folklore samples, were constantly performed in concerts and republished. Grinding the form of early romantic variations, the composer resorts to the psychological development of the theme, detailed construction of image development, avoids the isolation of individual variations, prevents the transformation of melody, harmony, texture and more. O.I. Lysohub also tested other romantic genres of piano music - nocturne, mazurka, variations on the theme of romance “Dans tes beaux yeux” (“In your beautiful eyes”), in which he appears as a master of romantic (in the spirit of F. Chopin) imagery, a poet of human soul, lyricist, dreamer.

Creativity of his brother O.I. Lysohub – I.I. Lysohub is also marked by a talented personality. He is the author of the famous first in Ukrainian music Sonata for piano and cello (printed in the 20s of the 19th century, Dresden). Three parts of the work (Allegro, Adagio, Allegro) are connected with a variety of romantic figurative worlds: lyrical-contemplative with inner tension, the first, landscape at the same time with the tragedy of the second, pathetic - the third. The work, unsurpassed in laconic form, synthesizes the achievements of Western European romanticism and Ukrainian song in terms of melody and intonation.

The process of ethnic specification in the field of piano heritage of the first half of the 19th century. occurs in the form of assimilation of European romantic heritage on the national intonation ground. According to M. Stepanenko, the introduction of a wide arsenal of European dances (waltz, ecoses, mazurka, quadrille, polonaise, polka, etc.) in the creation of an original miniature was a phenomenon of aesthetic significance.

Symphonic works of the first half of the 19th century. represented by a symphony in G minor by an unknown author of the early 19th century. In comparison with the previous works (“Ukrainian”, “Russian”, “Polish” symphonies by E. Vanzhura) of this genre, it is more developed and perfect in the field of thematics, formation, orchestration. The music of the symphony is imbued with the spirit of Slavic singing. Progressive at that time was the departure from the citation use of the material and the attempt to create an author’s theme based on folk intonations.

In the field of formation, the symphony is a four-part cycle (complicating the structure of E. Vanzhura’s symphonies) with an attraction to various principles of development in some parts.

These include the intonational affinity of the second element of the introduction (vols. 9, 10) with the main part; the presence in the first part of two developments, the first of which (vols. 148-217) is based on tonal, ladiharmonic, textural dynamization of the main part, and the second (vols. 216-293), made in the reprise zone, arises as an independent passage material that prepares a dynamic side party; textural variation of the theme of the middle section of Part II, elements of harmonious, textural dynamization in the reprise of the main theme of Part II, the contrast of the trio minuet to its main theme; form of rondo-sonata finale, based on the contrast of episodes. At the same time, the symphony is based on the strong foundations of classical harmony and form. Nowhere does the author contradict the stylistic nature of folklore, although he does not emphasize its peculiar features. This is the first example in the Ukrainian symphony of an organic combination of the achievements of classical art with folk song and dance principles (M.B. Stepanenko, B.M. Filtz).

Finally, the symphony reflected an evolutionary step in the field of orchestration. Through the means of orchestral expression, the composer achieves the folk color of the sound, as well as the contrast of sections. We emphasize the tendency to orchestral reproduction of the spirit of folk music (trio minuet in the comparison of sections of woodwinds and strings with horns, typical of Viennese classicism), domestic chamber music (theme of the 2nd part) and more.

The development of choral art in the pre-Lysenko period evolved from the first, semi-amateur attempts to a developed concert composition. According to L.O. Parkhomenko at this unique time, “choral art opened up prospects for artistic and artillery activities to all who only had the proper data, desires and conditions for work”. The absence of the “problem of choristers”, the parallel development of folk and cult traditional choral singing created the basis for development in the second half of the 19th century concert choral art.

Life path of I.A. Lavrovskyi (1822, Lupinka village, Poland -1873, Chelm, Poland) is similar to the path of a senior representative of the Przemysł school. Born into a priest's family, from 1834-35 he studied at the gymnasium in Przemyśl, singing in the choir under the direction of V. Sersavi. The works of Berezovsky, Bortnyansky, Western European classics, performed by the choir, actively developed the aesthetic taste of the young I. Lavrovsky, minted his professional abilities in the fields of performance and theoretical and historical ideas. The next important event in the cultural growth of the artist was the appearance and activity in Przemyśl of the Czech master of music Franz Lorenz. I. Lavrovsky took lessons from harmony and composition from him. Under the influence of F. Lorenz, in the

same years he began to write his works, which, unfortunately, have not survived.

I. Lavrivskyi continued his theological education at the Lviv Theological Seminary (two years of philosophy and theology externally; according to the hypothesis of Z. Lysko, perhaps in order to continue music lessons with Lorentz). After graduating from high school in 1847, the high school and his marriage to Theophile Rastavetska took the priesthood. This period of I. Lavrovskyi's life coincides with the beginning of the "spring of nations": the sublimity of political, social, cultural life of Western Ukraine, but in contrast to M.M. Verbytskyi, he did not take part in political life or in the developed Western Ukrainian theatrical movement of the late 50's.

In 1849, I. Lavrivskyi became the administrator of the village parish in his native village of Lopushinka. Experiencing a severe blow. "A year after the marriage ... his wife died Longing and pity for a lovely woman were reflected in his compositions, and the famous beautiful song "Why a little home river" to the words of Jacob Holovatskyi, he composed under the influence of a sore heart and soul" (V. Matiuk). The period of growth of creative activity began. Since 1850 he has been working in Przemyśl as a mentor in theological seminary, as a catechist in schools, in preparatory and teacher training courses, as a teacher of the Ukrainian language, and continues to develop M. Verbytskyi's artistic work in Przemyśl. "It was this year that choral singing in our church rose to unprecedented heights. All works are performed in very good voices so perfectly that listeners of all faiths and nationalities cannot, having heard them, not depart more pious and not fall in love with our rite. In addition, everyone is fascinated by the new works of one of the conductors of the choir I. Lavrivskyi, which are equal to the best compositions of the glorious Bortnianskyi and lead to a surprise everyone's feelings about the power of ritual and music" - so responded to the activities of I. Lavrovskyi listeners. It was then that the press for the first time formed an opinion about the continuity of the work of Verbytskyi and Lavrovskyi. At this time, the composer created a large number of his church choral works, which had a pronounced Western European influences (Schubert), and relatively few Ukrainian (Kolomyia, Shumko elements are used in "Russian River", "Cossack to the bag", "Sad, useless in valley", "Nightingale"). In church choirs the composer develops his own harmonious principles, features of the musical form. Listeners and researchers of I. Lavrovskyi's work believed that his works recorded the nervous nature, sensitive, tender soul of the composer - a man who suffered a lot.

The Lviv period of his life is considered as a complete transformation of I. Lavrivskyi into an active teacher, conductor, cultural and public figure: exposing the seminar choir, its reorganization, elevation to

the appropriate artistic level, enrichment of the band's repertoire with their own compositions; organization of musical and recitation evenings (so-called science and choir songs, songs of young Ukrainian singers); compilation of school textbooks, texts of private lectures and their holding (among his students in harmony - P. Bazhanskyi); management of the commission "poetry and art" of the members of the Galician "Matitsa", which proposed the publication of a textbook of songs for primary and secondary schools and the organization of appeals to the intelligentsia to collect and record folk songs.

The work of I. Lavrovskyi in 1865 - spiritual choral compositions - according to Z. Lysko is evidence of a stylistic change in the manner of the composer, the asceticism of his musical language, which took place under the influence of Russian choral spiritual music Turchaninov and his school.

In the choirs of the representatives of the "Przemyśl school" the correspondence of the typical means of expression to the theme of the work within the framework of the intra-genre branch is outlined. In-depth lyrics, often created through landscape drawing, are based on the means of lyrical folk songs, urban romance, saturation of melodies with chants, sequences, intense harmonious development. Iro-epic works based on the contrasting opposition of material (romantic analogies of the state of nature with the fate of man in Lavrovskyi), larger in composition, polyphonic, dynamic, declamatory.

Epic choirs present a dramatization of the image, the theme of the dependence of human destiny on the conflicts of life. Genre-household choirs, skits that use thematically mosaic composition, melody of kolomyiyok, shumok, strophic structure make up a group of song-dancing and humorous choirs. Finally, a group of heroic and epic choirs on the schedule of L. Parkhomenko, developing civic and political themes, are defined by such means of expression as high spirits, marching or dancing intonation, harmonic simplicity, compositional symmetry, and in general "with late 40's and 70's of the 19th century. important processes of formation in the field of concert choral composition took place: mastering of many genre-intonation sources, search of principles of reproduction of national poetry, synthesis of household and folk-song vocabulary and system of means of expression and various forms of professional art" (L. Parkhomenko).

Thus, the directions of musical art of the first half of the 19th century are considered (musical folklore, chamber and vocal creativity, musical theater, instrumental music, choral creativity) and corresponding musical genres (song-romance, opera, vaudeville, instrumental arrangement of a folk song, sonata for piano, etc., symphony, choral miniature) are

actually full-blooded recorded the process of ethnic specification of musical art of this period. According to M. Hroch's classification, it coincides with the first - the academic phase and the boundary of the first and second - cultural - phases.

The same conclusions and observations arise during a frontal inspection of the entire system of musical culture of the first half of the 19th century.

Orientation of the activity of music shops - one of the directions of musical life - even from the moment of their intensive formation and distribution on the territory of all Ukraine in the 19th century. was to some extent nationally determined. The activity of musicians itself developed national instruments (for example, musicians of the Lviv guild played on whistles, shalamas, cymbals, violins, etc.), a certain way of life focused on fixing national cultural factors ("Universal of musicians in the Dnieper region, organized in the guild, with the order to obey the shopkeeper Hrytska Ilyashenko-Makushenko" of B. Khmelnytsky) and others. In the first half of the 19th century. continued to operate Kyiv Music Workshop, the largest in number of people in Ukraine, which lasted until 1875. Documents reflecting its activities in the 19th century testify to the free possession of the musicians of the shop of various instruments - piano, cello, double bass, wind. The activity of the shop is the final stage of this part of musical life, which is gradually declining against the background of the general professionalization of musical art and intensive development of performing societies, organizations, music education. According to K. Shamaieva, the school under the Kyiv magistrate took care of the performance level of the orchestra, inviting experienced conductors to work. The field of activity of the team has greatly expanded.

His participation in theatrical performances and concerts of soloists - touring became regular. The orchestra's music library contained overtures and individual numbers of many operas by Rossini, Mozart, Verstovsky, Titov, Kurpynskyi, Gluck, Megul, music for I.P. Kotliarevskyi's plays "Natalka-Poltavka" and "Moskal-magician", concerts for various instruments, ensembles, marches, dances of different composition.

Urban musical life was created not only by peasant folklore that migrated to the city, but also by urban folk songs - humorous and lyrical, performed solo, duets accompanied by piano, violin, zither, harp and others. tools. In the first half of the 19th century the ability to play musical instruments by representatives of different social backgrounds was considered a natural fact, not an exception. This was especially true of the intelligentsia; it is known that H. Kvitka-Osnovianenko was a fan of the flute, M. Verbytskyi - guitars, A. Rozumovskyi owned the violin; piano

skills were honed by amateurs - initially aristocrats - in the branches of domestic art (arrangements of simple dances and plays) and professional virtuoso tradition.

There are many memories of the immediacy of feelings, a special emotional ease of performers who played arrangements of Ukrainian folk songs, (Taras Shevchenko in the "Diary" wrote about the game of his wife M. Maksymovych: "She played a few of our songs to us as cleanly, without a man, as no great artist can play").

Household and concert music making of the first half of the 19th century was associated with the dance practice of city balls, where in addition to Polish, counterdances, alemands, minuets, mazurkas, waltzes, etc. Western European dances were performed by Ukrainian (Little Russian blizzard, Cossack, stuffed cabbage, crane, etc.) or Western European dances accompanied by a Ukrainian melody.

The picture of making music of the first half of the 19th century was considered in connection with the process of ethnic specification of musical art is complemented by the performance of Ukrainian melodies - arrangements of folk songs - in the air (celebrations, festivities, processions of fraternities, student marches), for musical arrangements of meetings of emperors, city holidays with brass, horn orchestras and choirs. T. Shevchenko's memoirs describe the Chumaks' celebration of crossing the river, which took place every time they reached the city: such holidays were served by three musicians.

The tendencies of everyday music making, starting from singing folk songs in the village and the city, playing various musical instruments, gradual expansion of the repertoire until the first attempts to publish arrangements, testify to the acquisition of this process features of tradition, a certain socialization.

Various manifestations of concert life in the first half of the 19th century. confirm observations of the ethnic specification of musical art in connection with the spread of the world of folk art, which is recorded in it. The spread of folk music, the content of which was mainly folk music, prepared the means of transplanting the latter into other forms of concert life as a style-forming factor of musical works of various genres.

Traced at all levels of musical culture is significant for its characteristics in the first half of the 19th century the role of folk music is observed in the field of music education. According to K. Shamaieva, "the existing system of music education was preserved during all the repeated changes in the statutes of secondary schools until the 1960s. This system reflected, on the one hand, the main principles of the state general education system with its characteristic differentiation on social grounds, on the other

hand, the state of music culture, which organically combined interpenetrating streams of spiritual, secular and folk music cultures. Tracing the functioning of the system of music education of the time in theological schools, secular music education, the researcher finds these interactions everywhere. In church-parish schools, seminaries, seminaries, whose programs necessarily included the teaching of music and singing, students were both interested in playing various musical instruments and folk songs.

The activity of folk musicians - serfs, Cossacks, townspeople in relation to the general system of music education, already considered in the form of serf chapels, is supplemented at this time by kobza art, which weakened slightly in performance, but continued as training in Chernihiv, Kharkiv, Poltava provinces (the performing art of Ostap Veresay (1803 - 1890), who lived in Sokyryntsi in Poltava region, described by M.V. Lysenko in the book "Characteristics of musical features of Ukrainian thoughts and songs performed by kobzar Veresay").

From the activities of secular educational institutions, described by K. Shamaieva, the facts are noted that have a focus on the formation of a professional music school. This is the focus of the University of St. Volodymyr as a center of revival of Ukrainian culture. Issues of history of culture, language, art were in the center of attention of teachers of the institution, which determined the scientific potential of the time. The previously considered own activity of M.O. Maksymovych - the first rector of Kyiv University concentrated many directions, orienting teachers, students to painstaking ethnographic, folkloristic work on collecting folk songs.

He asked people to send him "lists of Ukrainian songs in the form in which they are sung by the people, without changes, omissions and additions, ... and who can - then with a melody".

Activity of M.O. Maksymovych as a folklorist, historian, writer; M.I. Kostomarov with his thesis "The value of Russian folk poetry" had a great influence on students. The folkloristic orientation of scholars contributed to the organization of student groups, which also determined their interests in matters of history, worldview of the people. Thus, under the influence of professor of literature A. Metlynskyi (1814 - 1870), student S. Nos recorded about 1000 Ukrainian songs, riddles, fairy tales. Young O.V. Markovych still studying at the university, Markovych became interested in collecting and studying folklore.

In the activities of the gymnasium, considered by K. Shamaieva, it is noted that the folk song was a traditional component of the musical interests of high school students as a preparation for amateur performance. Director of Kyiv Gymnasium № 2 M.A. Rigelman as a highly educated man,

pianist, ethnographer, directed the interests of teachers and students to the treasury of folk culture. “Gymnasium students shared their passion for folk art by their teacher of Russian literature of M.K. Chalyi. The gymnasium choir, in addition to the church choir, sang secular music (works by Hlinka, Dargomyzhskyi), folk songs”. Much information has been preserved about the veneration of folk songs in Novgorod-Siversk, Chernihiv, Katerynoslav, Nemyrivska, Zhytomyr gymnasiums. Acquaintance with the folk song, its cultivation were characteristic of other educational institutions of Ukraine - lyceums, Poltava Institute of Noble Girls (in 1848 music teachers worked there brothers Yedlychka, whose pedagogy, especially Alois Yedlychka, was based on its own comprehensive ethnographic, ethnographic). Institute of Noble Girls (the work of J. Vitvytskyi (1813 - 1866), based on Ukrainian material, had a pedagogical orientation and was used by the composer in practice).

The picture of musical culture of the first half of the 19th century is considered. by outstanding personalities of the period, the history of formation and formation of musical genres, national style, which prepared the principles of professional composition school of the second half of the 19th century, concert life, musical life, music education as social phenomena, It becomes its dynamizing factor, extending to all levels, and the content of the process of ethnic specification of musical art. Thus passes the first phase of nation-building on an ethnic basis - academic.

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HUMANIZATION OF PEDAGOGICAL INTERACTION IN THE EDUCATIONAL PROCESS OF A HIGHER ART SCHOOL ГУМАНИЗАЦИЯ ПЕДАГОГИЧЕСКОГО ВЗАИМОДЕЙСТВИЯ В УЧЕБНОМ ПРОЦЕССЕ ВЫСШЕЙ ХУДОЖЕСТВЕННОЙ ШКОЛЫ

The development of civilization and the factors influencing the globalization of society have become a source of not only positive processes,

but also problems associated with learning and spirituality. The oversaturation of information, the increase in the content of academic disciplines have exacerbated the problem of balancing the dynamics of modern life with the spiritual development of a future specialist. Therefore, one of the main trends in the world educational system is the strengthening of the humanistic orientation of the spiritual and general cultural component of the triangle "science - education - business" and personal orientation, that is, orientation to the inner world of everyone. Modern Ukrainian society needs precisely intellectual capital, creatively versatile and developed specialists. V. Inozemtsev notes that "in the current situation, the fact that there has been a sharp decline in the value status ... of the creative potential of the individual is disturbing".¹⁹

The older generation has long wanted a better life for their descendants, trying to pass on their experience, traditions, cultural skills and knowledge to them. The use of various methods in the process of teaching and educational activities affected the differences in the priorities of spiritual or material values in different years. The theoretical foundations of the problem of the formation of the spiritual values of an individual, its value orientations are laid in the psychological studies of K. Albuhanova-Slavskaya, L. Bozhovich, G. Kostyuk, A. Leontiev, S. Rubinstein, A. Petrovsky, A. Mudrik, V. Semichenko, V. Rybalka, etc. Scientists note that the development of a student's personality, his value orientations occurs under the influence of society, family, friends, etc., however, in the education system, the implementation of these tasks is an important component of the educational process.

In the course of introducing advanced technologies into the educational process of higher education, the leading importance should be given not to the educational material itself, but to the chain of feelings, thoughts, values that the future specialist acquires in reality.

"Education is a special social institution that provides socialization, and at the same time, the acquisition of individual qualities by a person".²⁰

Consequently, the more attractive sides a student notes in his future profession, the faster and more successfully he solves professional problems, and the more stable his positive attitude towards future activities is.

Education, according to I. Ilyinsky, is not just the acquisition of various kinds of knowledge, scientific titles and students. On this path, it is not difficult to transform a person into an "inverted library".²¹

¹⁹ Иноземцев В. Л. Современное постиндустриальное общество: природа, противоречия, перспективы. М. 2000. 304 с. С.96.

²⁰ Социальная психология. Словарь. М.: ПЕР СЭ. 2005. 336 с. С.143.

Today in higher education there should be other goals, namely: the development of intelligence, the disclosure of the heuristic capabilities of the student, the identification of the potential of the human personality. Thus, A. Kiryakova believes that in specific conditions "the basic relations of the individual in the social and objective world are changing on the basis of strengthening in them such components as forecasting, freedom of choice, self-determination and heuristics", the implementation of which is possible only when solving the issue of the orientation of each person in the world of values.²²

The formation of the value orientations of students of creative specialties is closely connected both with the patterns of educational activity and with the peculiarity of the psychology of creativity and art. The peculiarities of the creative process are an interesting and relevant issue, not only from the point of view of psychology. The knowledge of these mechanisms is important both for the artists themselves and for educational scientists in general, because the general social progress largely depends on the formation of creatively gifted youth. Let's take a closer look at these mechanisms.

It is known that many outstanding teachers in different years (P. Blonsky, K. Ushinsky and other scientists) made a special emphasis on the role of a person in education. It is important to note that the main characteristics of the learning process at any conscious age are preserved, but the very meaning of this activity is constantly changing. So, for a student, the importance of educational activity is growing, first of all, due to the strengthening of the importance of the motivational component.

In psychological and pedagogical science, the methodological basis for studying the problem of motivation is the fundamental provisions of humanistic pedagogy and psychology, pedagogical anthropology (A. Maslow, K. Ushinsky, V. Sukhomlinsky, Sh. Amonashvili, I. Zimnyaya, A. Petrovsky, Z. Nigmatov, etc.), system-dynamic theory of activity (R. Shakurov), as well as individually oriented (V. Ilyin, E. Bondarevskaya, etc.), synergetic (N. Talanchuk), andragogical (P. Jarvis, S. Zmeev, Ya Khambikov and others) approaches. The common thing in research is that they all rely on the principle of the unity of the human psyche and activity, set a systematic approach to the study of the need-motivational sphere of a person.

²¹ Ильинский И. М. Молодежь и молодежная политика. М.: Голос. 2000. 696 с.

²² Кирьякова А. В. Теория ориентации личности в мире ценностей: монография. Оренбург, 1996. 188 с. С.3.

Among them, the most authoritative are the scientific works of A. Maslow, who revealed the motivation of activity through the study of the characteristics of each particular individual. In modern science, the foundation of humanistic pedagogy is associated with the name of the American scientist, the leader of the humanistic direction in psychology. The scientist believed that motivation should be based on human needs, which in their essence are the gradual satisfaction of a person through creativity and self-actualization. The consistent satisfaction of such needs occurs in the process of a person's psychological growth, in which education plays the leading role.

A. Maslow has developed a strategy for the holistic analysis of the highest essential manifestations of man - love, creativity, the highest values. According to the researcher, motivation is the ratio of the goals that a person faces, which he seeks to achieve, and the inner activity of the individual, that is, his desires, needs and capabilities. In his opinion, the basis of personality is the motivational sphere, that is, what drives a person, what makes him a person. More significant is the need for self-actualization: a person seeks to maximize his full potential of abilities in order to "be what he can become".²³

So, in response to the general question about the driving forces of creativity, A. Maslow expressed his opinion about the inherent tendencies of a creative person towards self-actualization, about the inner need to become what he should be. In other words, a creative person cannot but realize the hidden possibilities, abilities, strengths inherent in it for any activity that can manifest itself under certain conditions, that is, it becomes what its nature intended. In turn, natural inclinations for a certain type of activity are manifested in the need for this particular activity.²⁴

Note that motivation, interests and needs belong to the first phase of the moral choice process. Need is the basic, defining driving force of moral choice and behavior, activity in general. At the heart of the motivation, as a group of emotional-volitional impulses, is the contradiction embodied in emotional experiences between the existing objective conditions and subjective desires.

In teaching, motivation is represented in the form of a student's perception of the goals and objectives of learning as personally significant and necessary. Therefore, according to A. Huseynov, "in the most general

²³ Маслоу А. Психология бытия; пер. с англ. М.: Рефлбук; К.: Ваклер, 1997. 304 с.

²⁴ Петрушин В. И. Музыкальная психология: учеб. пособие для вузов. 2-е изд. М.: Академический Проект; Триеста, 2008. 400 с. С.36-37.

form, moral motives can be divided as oriented toward personal or public interest, that is, “egoistic” or “altruistic”.²⁵

The motive performs an incentive, cognitive and meaning-forming function. In this context, the classification of motives as the basis of professional orientation based on the origin of the motive proposed by P. Shavir is of scientific interest. This classification can be represented as follows:

- motives expressing the need for what constitutes the main content of the profession;
- motives associated with the display of certain features of the profession in the public mind (for example, motives of prestige, social significance, etc.);
- motives expressing the previously established needs of the individual, actualized when interacting with the profession (for example, self-affirmation motives, material needs, character traits, habits, etc.);
- motives expressing the peculiarities of the personality's self-awareness in the context of interaction with the profession (for example, conviction in one's own suitability, in the possession of creative potential, etc.);
- motives showing a person's interest in external, objectively insignificant attributes of the profession.²⁶

So, the motive reveals the value value of any action. As a result of the analysis of motives in the functional aspect by a group of scientists headed by N. Golovko, the following functions were identified:

- 1) evaluative, characterizing the motives of the formation of meaning, justification and condemnation of actions;
- 2) incentive, which has an imperative character and is based on the development of will;
- 3) defensive and exculpatory, of a critical nature;
- 4) imperative-incentive, associated with the development of models of moral behavior;
- 5) predictive, which allows you to resolve controversial issues by assessing the environment, self-assessment and reassessment of moral norms and requirements.²⁷

²⁵ Гусейнов А. А. Истоки нравственности. М.: Знание, 1970. 32 с. С.81.

²⁶ Шадриков В. Д. Проблемы профессиональных способностей // Психологический журнал. 1982. Т. 3. № 5. С. 13–26.

²⁷ Кравець В. П. Зарубіжна школа і педагогіка ХХ століття. Тернопіль. 1996. 290 с.

Note that "the cognitive function of the motive is subject to the evaluative-imperative, which orients the individual towards recognizing the advantages of a particular value".²⁸

The central phase of moral choice involves a decision about an act (intention) and the act itself. The intention, which is formed as a result of the student making a complex and volitional decision to choose one of the options for action after weighing all the pros and cons, is realized in the action. Naturally, any action causes a negative or positive reaction, assessment in the environment, group, society. At the same time, the final feature of moral choice is personal assessment. In the course of the assessment, the correspondence of the result of the choice to the needs of the individual and the effort expended to achieve it is determined.

This idea permeates the scientific works of the outstanding representatives of humanistic pedagogy A. Combs and K. Rogers. The formation of a free and creative personality is the main goal underlying the "I-concept" of K. Rogers. According to the theory of the scientist, a person should always act in accordance with his feelings, needs and real thoughts. And the main task of the teacher is only to tactfully guide and correct them.²⁹

So, in psychological research it has been established that a high level of motivation for activity is a prerequisite for its success. A student with the proper learning motivation tends to work harder and harder, and generally achieves notable academic success.

Consequently, the motivational aspect underlying educational activity has been and remains the focus of psychological and pedagogical science.

In teaching, motivation is expressed in the student's acceptance of the goals and objectives of learning as personally significant and necessary. Thus, the motivation of the educational activity of students of art universities should be understood as the ratio of the needs and goals that the student seeks to achieve, and the inner creative activity of the individual. Its main structural elements are cognitive motivation and motivation to achieve success, the stimulation of which directly contributes to an increase in the effectiveness of educational activities.

Both cognitive motives and motives for achieving success can be combined into two groups: internal and external. Internal educational motivation includes internal motives for choosing an art university, broad cognitive motives, a qualitative assessment of the real results of one's own actions. External learning motivation reflects the assessment of

²⁸ Титаренко О. И. Структура нравственного сознания. М. 1974. 256 с. С.122.

²⁹ Роджерс К. Взгляд на психотерапию. Становление человека. М. 1994. 356 с.

achievements on the part of society and orientation towards it. Also, an external weighty factor that affects educational motivation and the creative process is the problem of human needs. A need is usually understood as a lack of something necessary for the full functioning and development of a biological organism, personality, social group, society.³⁰

In this regard, motivational and semantic formations are distinguished in the structure of motivation for learning - cognition, achievement, dominance, affiliation, which are a complex multifunctional system that combines motivational and semantic components.

Cognition manifests itself in a person's desire for professional knowledge and explanation of new things, in curiosity and expansion of his life experience. If we consider art as a steady need for an artist in the creative process, then it is necessary to take into account the factors that govern this process. The main one is the external environment and social conditions in which a person lives.³¹

The values inherent in a given society, stereotypes of behavior, attitudes, criteria for the success of activities, as well as the state of society, its cultural traditions and attitude to world culture, influence the direction of the artist's creative ideas. Social values either stimulate or inhibit the creative ambitions of the individual, which depends on the level of her acceptance of these social attitudes. So, satisfaction with knowledge is manifested in the successful creative implementation of the acquired knowledge in real life. Aspirations are characterized by an attitude towards performance and success, a person's self-confidence, awareness of the value of their work, persistence in achieving goals, self-criticism and independence.

Dominance, as a rule, is revealed in conflicts and disputes, the ability to quickly convince others, getting pleasure from participating in making important decisions, the ability to express one's disagreement, the desire for responsibility, and the ease of speaking in front of an audience. Dominance is manifested in an active influence on the views of people, convincing others, striving for social primacy, and the manifestation of one's own competence. An exact example of this is the professional work of fashion designers and designers. On the one hand, the product of their creativity directly depends on the economic state of the country, political system, national and moral values, etc., because fashion and requirements

³⁰ Загвязинский В. И. Противоречия процесса обучения. Свердловск: Сред.-Урал. кн. изд. 1971.184 с. С.36-37.

³¹ Тольяттинская академия управления. Педагогические технологии: Тьюторство. Официальный сайт академии. Режим доступа: http://www.taom.ru/main/ped_tutors.php

vary from time to time. At a particular moment, society sets its own criteria for beauty and the most relevant accents (for example, it can be accents on certain parts of the body - neck, chest, waist, hips).³²

The artist obeys the requirements put forward, offering exactly those products that correspond to them. And the desire to reflect the public mood, in turn, for artists has always been one of the most important motives of creativity. On the other hand, the product has always been relevant and interesting, which, meeting the specific requirements of a particular era, is distinguished by a kind of attractiveness and uniqueness, the authorship of one person-artist. Another value comes into play here - the value of communication.

Thus, affiliation (psycho, "the need for communication and emotional contacts") includes the joy of helping other people, interest in friends and compassion for their troubles, empathy for the success of others, the advantage of responsibilities over rights in relationships with people. There are various definitions of this phenomenon, but most often, affiliation is understood as a person's desire for people, associated with the desire to be close to them, communicate, be accepted by these people, establish and maintain good personal relationships with them.

Affiliation is associated with the ability to receive help from others, satisfaction with their social status, and the absence of a sense of loneliness. For a creative person, satisfaction is reflected in the ability to communicate in order for the product of their creativity to be accepted by people, at least with any assessment. "Art, on the contrary, chooses the right to build its own world as a basis, its condition is an aesthetic attitude to reality, and the contact between the subject and socio-cultural integrity acquires transformational activity in the plane of thinking with artistic images".³³

However, the traditional idea of the structure of a motive as the distribution of its components into dominant and situational, in our opinion, does not seem complete. According to the researcher A. Markova, "to form motivation means not to put ready-made motives and goals in the heads of students ... the context of past experience, individuality, inner aspirations of the student himself".³⁴

³² Козлова Т. В. Художественное проектирование костюма. М.: Легкая и пищевая промышленность. 1982. 144 с. С.87.

³³ Жорнова О. І. Культуротворчість: історія терміна та еволюція поняття // Міждисциплінарні дослідження в науці та освіті: Психологічні науки: збірник праць Першої Міжнародної науково-методичної конференції (1 вересня 2012 р.). Междисциплинарные исследования в науке и образовании. Под ред. к. псих. н., профессора РАЕ Л. Ф. Чупрова. 2012. № 1. С. 54–62.

³⁴ Маркова А. К. Формирование мотивации учения: кн. для учителя. М.:

In this aspect, the concept of V. Shadrikov attracts attention, the essence of which is the distribution of the general goal of activity into a goal-image and a goal-task. In the learning process, "the goal-image characterizes the normative-meaningful properties of the future mental result, and the goal-task is the subject's desire to achieve it".³⁵

Consequently, the problem of motivation in the formation of a student's creative personality is one of the key ones. From the point of view of personality formation in an art university, against the background of a humanistic educational paradigm, the leading task of the educational process should be not so much the study of quantitative indicators, but the identification of those factors that affect this process.

Having clarified the meanings of such terms as "motives", "motivation", within the framework of our research, the essence of the concept "motivation for creative activity" becomes important. The content of this concept can be defined as a system of stable motives reflecting the transformation of the interaction of social and individual factors into a stable creative orientation of the individual.

The concept of "motivation for creative activity" reveals the state of consciousness of the individual, which determines the advantage of creative activity in the system of life choices and behavioral strategies, stimulates and supports the creative process at all its stages. Creative activity is a means of establishing a developing personality in the system of social relations. The motives of creative activity, being connected in consciousness with abilities, become determinants of the development of giftedness. Motivation for creative activity provides constant conscious and subconscious, voluntary and involuntary complex mental work, which is not always associated with a specific activity, but has a pronounced search and creative orientation.³⁶

So, having established and analyzed the main factors of motivation for creative activity, its types, personal characteristics and manifestations of behavior, it is possible to significantly improve the effectiveness of the educational process of students of creative specialties.

Consequently, modern vocational education should become a process not so much of the transfer of professional knowledge and skills as of the subjectivation of students' values, which form their worldview, self-

Просвещение. 1990. 192 с. С.11.

³⁵ Шадриков В. Д. Проблемы системогенеза профессиональной деятельности. М.: Педагогика. 1982. 188 с. С.38.

³⁶ Казанцева О. О. Ціннісні орієнтації та мотивація творчої активності студентів творчих спеціальностей. Режим доступу: <http://vuzlib.com/content/view/668/94/>-12.08.2013

awareness, motivation, value orientations and all life in general. Since motivation and a positive attitude towards the subject, the chosen profession is an important condition for enhancing educational and cognitive activity, in modern higher education there is an urgent need to form a system of value orientations as the basis for determining the goals of learning by the student and teacher. It is this idea that permeates the research of E. Korotaeva, who believes that the values of orientation are formed as a result of the interaction of people, and "interaction in its various manifestations forms the personal space of a person," that is, his value orientations.³⁷

At the same time, the educational environment has a special influence on the formation of value orientations, where it is precisely the contact between the participants in educational situations, in which the experience and knowledge accumulated by mankind, which are the goal of education, are transmitted.

The definition of the concept of "learning environment" proposed by V. Guzeev seems to be important. He believes that the learning environment acts as "a mediator, a conductor of control actions and, in part, a bearer of feedback channels. From the point of view of psychology, the learning environment is a means of creating a positive motivation for learning".³⁸

According to the scientist A. Zapesotsky, this "part of the space that objectively or subjectively affects the personality can be considered as an environment, including cultural and educational, if we are talking about a pedagogically controlled influence on personal development".³⁹

The principle of humanism establishes the general nature of the relations between the participants in the educational process, in which the student acts as the main value with his inner world, interests, needs, abilities, capabilities and characteristics.

As E. Gonchar rightly notes, "the second half of the twentieth century is defined as a special period in the development of the idea of pedagogical interaction, in which the formation and development of the humanistic direction led to a radical change in its very content. Humanization of pedagogical interaction allows increasing the level of effectiveness of the educational process, revealing the potential of everyone

³⁷ Коротаева Е. В. Психологические основы педагогического взаимодействия. М. Профит Стайл. 2007. 224 с.

³⁸ Гузев В. В. Преподавание. От теории к мастерству. М.: НИИ школьных технологий. 2009. 288 с. С.51.

³⁹ Запесоцкий А. С. Образование: философия, культурология, политика. М. Наука. 2003. 456 с. С.236.

for self-improvement, as well as providing a favorable microclimate characterized by openness, trust and support".⁴⁰

A detailed consideration of the essence of value-based pedagogical interaction of participants in the educational process of a higher art school presupposes, first of all, the characteristics of such concepts as "pedagogical interaction" and "value pedagogical interaction". Let's characterize them in more detail.

Note that the concept of "interaction", as an objective and universal concept, is one of the basic philosophical ontological categories. In the philosophical encyclopedic dictionary, the concept of "interaction" is interpreted as "a philosophical category reflecting a special type of relationship between objects, in which each of the objects acts (influences) other objects, leading to their change, and simultaneously experiences actions (influences) from each of these objects, which, in turn, causes a change in its state. Its fundamental significance is due to the fact that all human activity in the real world, practice, our very existence and the feeling of its reality are based on various interactions that a person performs and uses as a means of cognition, an instrument of action, a way of organizing life".⁴¹

Interaction is a phenomenon of communication, impact, transition, development of various objects under the influence of mutual action on each other, on other objects. Any phenomenon, object, state can be identified only in relationship with others, because everything in the world is interconnected and interdependent.⁴²

Referring to the etymology of the lexeme "interaction" allows you to identify a set of semes that make up the general meaning of this concept. So, the encyclopedia explains that this word by type of education and meaning ("mutual; common") is common Slavic. According to the pronunciation of the vowel Є (Ukrainian "vzamny" and Polish "wzajemny"), it comes from the Church Slavonic verb "zaim / zaimati" (that is, "brother"), formed in an affix-free way from the ancient verb "imati" with the meaning of active action ... Therefore, we can conclude that in the complex word

⁴⁰ Гончар О. В. Розвиток ідеї педагогічної взаємодії учасників навчального процесу вищої школи у вітчизняній педагогічній думці (друга половина XX століття): дис. доктора пед. наук: спец. 13.00.01. Х. 2011. 480 с. С.11.

⁴¹ Філософський енциклопедичний словник / за ред. В. І. Шинкарука. К.: Абрис. 2002. 748 с. С.77-78.

⁴² Гинзбург И. В. П. П. Чистяков и его педагогическая система. Л., М. Искусство. 1940. 204 с. С.26.

"interaction" the first part "mutual" has the meaning of "mutual active action with the seme" to take" and "to give".⁴³

The lexical meaning of the word "interaction" is interpreted as "direct or indirect influence of objects / subjects of the process on each other, generating their mutual conditioning and connection, which acts as an integrating factor of the pedagogical process, contributes to the appearance of personal neoplasms in each of the subjects of this process".⁴⁴

In the English language, the lexical unit "interaction", according to E. Gonchar, corresponds to various translation options that differ in connotative semes ("interaction; mutual interaction; communication; cooperation; interrelations"). Thus, the researcher argues that the most accurate translation of the term "(pedagogical) interaction" from a pedagogical point of view can be considered the option "(pedagogical) mutual relations", since it unites all connotative semes, namely: "influence, joint action, exchange of information" and relates to other translations as a whole to a particular. Semantic analysis of this term allows us to assert about the two-sided nature of this phenomenon: on the one hand, it emphasizes the actors of both sides, and on the other, the ratio of their goals, the organization of their achievement, more precisely, how reciprocity is achieved between the participants.⁴⁵

The results of the linguistic analysis of the above terms and the intersection of their semantic fields explain the existence of some differences in the use of the term "interaction" in psychological and social scientific works and dictionaries.

Scientists-psychologists (G. Andreeva, L. Vygotsky, V. Myasishchev, S. Rubinstein and others) believe that interaction is a process of direct or indirect influence of objects (subjects) on each other, generating their mutual conditioning and connection. Interaction acts as an integrating factor contributing to the formation of structures. A feature of the interaction is its causality. Each of the interacting parties acts as the cause of the other and as a consequence of the simultaneous reverse influence of the opposite side, which determines the development of objects and their structures. If a contradiction is found in the process of interaction, then it acts as a source of self-movement and self-development of structures. In the process of

⁴³ Равкин З. И. Метод проектов. Российская педагогическая энциклопедия: в 3 т. М., 1993. Т. 1. С.36.

⁴⁴ Тлумачний словник сучасної української мови. К. Арії, 2007. 512 с. С.57.

⁴⁵ Гончар О. В. Розвиток ідей педагогічної взаємодії учасників навчального процесу вищої школи у вітчизняній педагогічній думці (друга половина XX століття): дис. доктора пед. наук: спец. 13.00.01. Х. 2011. 480 с. С.32.

interaction between members of the newly created group, signs appear that characterize this group as an interconnected stable structure.

The structuredness of the group is manifested in status relations, actions recognized by all members of the group, norms of behavior and interaction, group goals and values. The causality inherent in interaction creates the presence of a simultaneous reverse influence of the opposite side and, at the same time, the development of both sides.

As you know, any interaction consists of actions. Any social action is a system that includes the following elements: a) the influencing individual; b) objects of action or the individual to whom the action is directed; c) means or instruments of action; d) methods of influence or method of using funds; e) the reactions of the individual to whom the action is directed, or the results of the action.⁴⁶

There are specific types of interaction: group (the process of direct or indirect influence of objects (subjects) on each other, giving rise to their mutual conditioning and connection; occurs between parts of groups and between whole groups); and interpersonal (personal contact between the teacher and student (s), private or public, short-term or long-term, verbal or non-verbal, which, as a result of the regular alternate influence of the teacher and student, leads to a mutual change in the behavior of interaction agents, their activities, attitudes and attitudes).

So, interpersonal interaction occurs in the process of communication, when there is a mutual exchange of thoughts and feelings with the formation of a common fund of feelings, thoughts, skills, interests, value orientations. The main signs of the existence of interaction are mutual understanding, mutual influence, mutual actions, relationships, communication. Interpersonal interaction can be considered:

- in a broad sense, as an accidental or deliberate, private or public, long-term or short-term, verbal or non-verbal personal contact between two or more people, resulting in mutual changes in their activities, relationships, behavior and attitudes;

- in the narrow sense as a system of interdependent individual actions linked by cyclical causal dependence, in which the behavior of each of the participants acts as both a stimulus and a reaction to the behavior of others.⁴⁷

⁴⁶ Психология развивающейся личности / под ред. А. В. Петровского. М. Педагогика, 1987. 240 с.

⁴⁷ Сериков В. В. Личностный подход в образовании: концепция и технологии. Волгоград: Перемена, 1994. 152 с. С.65.

It is essential that if in the psychological aspect this phenomenon is explained as "interaction", then in the social dictionary it is designated by the term "interaction". J. Mead, considering the term "interaction" in social psychology, explains this concept as direct interpersonal communication ("exchange of symbols"), the most important feature of which is the ability of a person to "take the role of another", to imagine (feel) how his partner perceives him in communication (or group).⁴⁸

Based on this, E. Gonchar believes that "the terms" interaction ", cooperation ", communication "are separate manifestations of the holistic idea of pedagogical interaction (for example, the use of terminology in the name of the educational strategy" Learning in cooperation " ("Cooperative / collaborative Learning") or "interactive teaching methods" etc.). Within the linguistic and stylistic approach, the specificity of pedagogical interaction is based on the dialogue position of the subjects of the educational process and is expressed in various interpretations and strategies for implementing such a harmonious dialogue between all participants in the discourse.⁴⁹

The pedagogical process necessarily includes a system of relations "teacher - student", and pedagogical work is a certain form of their interaction. The basis of the pedagogical process is the relationship between the teacher and the student, in which a student or a group of students act not only as an object of pedagogical influence, executors of the teacher's will, but above all as active participants in this process. The leading goal of interaction is the formation of a personality, getting it a certain education, development and formation of specific qualities necessary for professional activity.

The effectiveness of interaction depends on the activity, content, awareness of the relationship that arises between the teacher and students. Thus, according to B. Bim-Bad, "the basis of pedagogical interaction is cooperation, which is the beginning of the social life of mankind. <...> Pedagogical interaction can be viewed as an individual process (between a teacher and a pupil), socio-psychological (interaction in a team) and as an integral process (uniting various educational influences in a particular society). Interaction becomes pedagogical when adults (teachers, parents) act as mentors. Pedagogical interaction presupposes equality of relations".⁵⁰

⁴⁸ Хоруженко К. М. Культурология: энциклопедический словарь. Ростов-на-Дону: Феникс. 1997. 640 с. С.236.

⁴⁹ Гончар О. В. Розвиток ідеї педагогічної взаємодії учасників навчального процесу вищої школи у вітчизняній педагогічній думці (друга половина ХХ століття): дис. доктора пед. наук: спец. 13.00.01. Х. 2011. 480 с. С.35.

⁵⁰ Педагогический энциклопедический словарь / под. ред. Б. М. Бим-Бад. 3-е

The most accurate, in our opinion, is the definition in which pedagogical interaction is presented as “personal contact between a teacher and students, accidental or deliberate, private or public, long-term or short-term, verbal or non-verbal, resulting in mutual changes in their behavior, activities, relationships, installations. Pedagogical interaction can manifest itself in the form of cooperation, when both parties achieve mutual agreement and solidarity in understanding the goals of joint activities and ways to achieve them, and in the form of rivalry, when the successes of some participants in joint activities stimulate or hinder the more productive and purposeful activities of other participants. A humanistically oriented pedagogical process can only be a process of pedagogical interaction of subjects, where both participants act as equal partners to the best of their knowledge and capabilities”.⁵¹

I. Kotova notes the fact that “in the course of pedagogical interaction, university teachers and group students are reflected by the students themselves as subject”.⁵²

Therefore, I. Kotova and E. Shiyanov interpret pedagogical interaction as “direct or indirect influence of the subjects of the same process on each other, generating their mutual connection”.⁵³

Researchers focus not so much on the organization of the educational process as on its results.

Scientists E. Klimov, K. Platonov, V. Shadrikov, considering the concept of “interaction”, characterize it as “an activity filled with specific professional content, which covers not only the actual production sphere (knowledge, skills, abilities), but also the personal sphere (intellectual, strong-willed, emotional), which constitutes the core of the personality”.⁵⁴

So, the following can be considered the fundamental theoretical and methodological strategies for studying the phenomenon of interaction as a psychological, social phenomenon: biosocial approach to personality,

изд., стереотип. М.: Большая Российская энциклопедия. 2009. 528 с. С.192-193.

⁵¹ Педагогика: большая современная энциклопедия / сост. Е. С. Рапацевич. Мн.: Современное слово. 2005. 720 с. С.48.

⁵² Хуторский А. В. Ключевые компетентности и образовательные стандарты. Доклад на отделении философии образования и теории педагогики РАО (23 апреля 2002 г.). Режим доступа: <http://www.eidos.ru/journal/2002/0423.htm>

⁵³ Педагогика: теории, системы, технологии: учебник для студ. высш. и сред. учеб. заведений / С. А. Смирнов, И. Б. Котова, Е. Н. Шиянов и др.; под. ред. С. А. Смирнова. 8-е изд., стер. М.: Академия. 2008. 512 с. С.65.

⁵⁴ Климов Е. А. Пути в профессионализм (Психологический взгляд): учебное пособие. М.: Флинта. 2003. 320 с.

psychological theory of personality development, theory of personality-oriented education, associative-reflex concept of learning, etc.

In this context, the results of experimental studies of student behavior strategies through the prism of their existing value orientations, obtained by foreign scientists McClintock and Librand, are of interest. They came to the conclusion that behavioral strategies are directly related to the value orientations of the individual. At the same time, of the three selected behavioral strategies (1) cooperation of individuals (interest in maximizing the total rewards that both partners receive together), 2) rivalry of individuals (focusing on maximizing their personal gain in comparison with a partner), 3) individualists (focusing only on themselves, are indifferent to the success or loss of a partner) in groups of a low level of development, an individualistic strategy dominates in the process of interaction, and groups of a high level are characterized by the characteristic features of cooperation.⁵⁵

So, among the basic vectors for the development of interaction in the learning environment, one can define:

- formation of student's motivational readiness for interpersonal interaction;
- development of personal reflection, tolerance;
- feedback support;
- creating an atmosphere of benevolence with the absence of elements of aggression, resistance, anxiety;
- resolving conflicts in a way that develops cooperation and cooperation;
- development of dialogical interaction as the basis for a positive social experience of a student;
- adoption of rules and regulations for joint activities, etc.

As the analysis of scientific research and publications shows, pedagogical interaction within the framework of the traditional educational paradigm was considered and fit into a rather simple scheme: the subject (teacher) reports, demands, asks, and the object (student, student) remembers, fulfills, responds. That is why the most common leadership style for the overwhelming majority of teachers in the Soviet period was authoritarian. The consequence of the dominance of this pedagogical model was the opening of the chain "knowledge - practice - real activity", which made it impossible for Soviet specialists to creatively apply the knowledge gained and make decisions on their own.

⁵⁵ Беликов В. А. Образование. Деятельность. Личность: монография. М.: Рос. академия естествознания, 2010. Режим доступа: <http://www.rae.ru/monographs/76-2770>.

Let us emphasize that scientists of the II floor. XX century. considered pedagogical interaction as a multidimensional phenomenon that requires interdisciplinary analysis and presupposes purposeful interchange and mutual enrichment of the meanings of educational activity, experience, emotions and attitudes.

A valuable contribution to the development of this problem is the works of many domestic and foreign researchers who studied pedagogical interaction:

- as an upbringing process in its modern understanding (I. Bekh, I. Podlasy, etc.);
- as a set of pedagogical situations (A. Boyko, I. Zyazyun, L. Kramushchenko, I. Krivonos, N. Tarasevich, etc.);
- as pedagogical communication (A. Bodalev, V. Kan-Kalik, I. Zimnyaya, S. Kondratyeva, etc.);
- as a way of organizing the educational process (E. Gonchar, O. Kirichuk, V. Kuleshova, etc.);
- as an essential characteristic of the pedagogical process (V. Slastenin and others);
- as an activity aimed at the development of a student, the formation of his personal position, support for the manifestations of his independence (pedagogy of support O. Gazman, N. Mikhailova, S. Yusfin, etc.);
- as the organization of educational cooperation in collective, cooperative, group forms of work (A. Dontsov, V. Dyachenko, A. Zakharchenko, H. Liimets, A. Petrovsky, V. Rubtsov, D. Feldstein, G. Zuckerman, S. Yakobson and etc.);
- as a manifestation of pedagogical creativity (A. Belkin, E. Korotaeva, A. Kravchenko, I. Demakova, M. Nikandrova, etc.);
- as interaction, that is, learning in small groups ("cooperative learning"): G. Slavin ("Teaching in a team"), D. Johnson and R. Johnson ("Learning together"), Sh. Sharan ("Group research "), as well as Aronson, Spencer, Kagan and others.⁵⁶

As V. Slastenin and I. Isaev note, any pedagogical interaction occurs through certain variations in the relationship between the participants in the interaction.⁵⁷

⁵⁶ Головаха Е. И. Жизненные перспективы и ценностные ориентации личности // Психология личности в трудах отечественных психологов. СПб.: Питер, 2001. С. 256-269.

⁵⁷ Педагогика: учебник для пед. институтов / под ред. И. А. Каирова. М.: Учпедгиз. 1956. 436 с.

Researchers identify the following models of pedagogical interaction:

1) authoritarian, subject-object (S-O). The teacher is the main character of the educational process, its subject; student - an object that follows the instructions of the teacher and masters the knowledge, abilities and skills recommended by the program;

2) personality-oriented, subject-subject (S-S). The teacher and student work together as equal communication partners. The teacher's task is to create conditions for the identification and interaction, respect, autonomy of each of the subjects of communication, in the formation of a single psychological space for the successful achievement of the final learning result;

3) individually oriented, object-subject (O-S). The student acts in it as a subject of the educational process, who is able to independently determine the goal of studying the subject and achieve it, complete tasks using the entire arsenal of modern teaching aids;

4) self-oriented, subjective (S). The student is both a subject and an object of learning, that is, he turns to self-education. Therefore, with this model of pedagogical interaction, certain difficulties arise. Many lack the self-discipline and perseverance to work systematically in their subject matter;

5) mediated (S-O-S) - without direct contact - in the form of written speech or distance learning, which makes learning throughout life possible.

In the course of pedagogical interaction, the value orientations of all participants in the educational process, both the student and the teacher, can change. As I. Bekh rightly notes, "only pedagogy focused on understanding the inner world of a pupil, his soul, is productive".⁵⁸

Therefore, if attitudes and values are not taken into account by the subject of interaction, then under such circumstances constructive pedagogical interaction becomes impossible. Thus, the reluctance to change in accordance with the situation leads to a loss of contact between students and the teacher. On the other hand, the teacher's attention to the value orientations of other participants in the educational process can become a positive motive for continuing his teaching, or, on the contrary, turn out to be a barrier to their development.

An important factor seems to be the rejection of the one-sided influence of the teacher in favor of equal interaction. It has been established

⁵⁸ Головаха Е. И. Жизненные перспективы и ценностные ориентации личности // Психология личности в трудах отечественных психологов. СПб.: Питер. 2001. С. 19.

that for a fairly long period in the educational process the authoritarian paradigm prevailed, within which the teacher's one-sided influence was dominant, contributing to the rapid growth of knowledge among the broad masses of young people. At the same time, it is indisputable that without the presence of feedback from students it is impossible to obtain a high-quality result, to apply the knowledge gained in practice. The opinion of the outstanding German teacher A. Disterverg that "a bad teacher presents the truth, a good teacher teaches to find it," only confirms the need for such a reorientation.⁵⁹

We emphasize that the unilaterally directed influence of the teacher, associated with persistent demands, makes it impossible for the student to see the variability of the values of professional activity in their relation to cultural norms, to provide a subjective assessment of personal value ideas, to correct them and to subject new value orientations. After all, "the reassessment of values is a natural process of personality development, this is the main point of personal development".⁶⁰

However, as N. Podberezsky justly notes, the concepts of "influence" and "interaction" are always "in a relationship of interdependence:

- pedagogical interaction and influence can be equivalent, strengthening and reinforcing each other in the event that the teacher (who is already due to circumstances in the system of pedagogical interactions) has suggestive properties;

- pedagogical interaction may precede the influence: when the value orientations of the teacher at some point begin to influence the process of forming values and the perception of the world of students or schoolchildren (in the practice of pedagogy, such a process has the unscientific names "matured", "matured", etc.). ..".⁶¹

In the course of history, pedagogical practice constantly selects the most viable and fruitful approaches from the emerging approaches, actively uses them to improve the quality of teaching (problem learning, simulation, business games, etc.). So, new approaches have two possibilities:

- the student is provided with such an educational environment in which he takes an active personal position and, in cooperation with the

⁵⁹ Дистерверг А. Избранные педагогические произведения. М.: Учпедгиз. 1956. 376 с. С.119.

⁶⁰ Немов Р. С. Психология образования. М.: ВЛАДОС. 2003. 608 с. С.410.

⁶¹ Подберезький М. Характеристика особливостей педагогічної взаємодії // Вісник Дніпропетровського університету імені Альфреда Нобеля. Серія «Педагогіка і психологія». 2011. № 2 (2). С. 31–35.

teacher and students, can maximally reveal himself as a subject of educational and cognitive activity;

- conditions are created for the imposition of the student's educational activity on the "canvas" of his future professional activity and thereby - for a natural transition from educational and cognitive to independent professional activity.

In general, the subject position of the student in interaction with the teacher provides for:

- independence - the ability for independent actions, decisions, the manifestation of their own initiative and in the choice of goals, and in the choice of ways to achieve them; willingness and ability to do any action on their own;

- activity - the student's desire to go beyond his own limits, to expand the scope of his activities and communication, to act outside the boundaries of the requirements of the situation and role prescriptions;

- willingness to make a choice as an awareness of responsibility for the results and consequences of their activities, behavior.

The selection process stimulates self-knowledge, responsibility for the achieved result, personal involvement in life circumstances through defining your goals and ways to achieve them.⁶²

So, education will satisfy personal needs if, according to L. Vygotsky, it is focused on the “zone of proximal development,” that is, on mental functions that have already matured in the student and are ready for further development. This orientation requires the advancement of educational goals that would provide the basic qualities necessary for the development of the personality of a specialist in any age period. After all, a value attitude is formed in the process of activity and is realized through activity, thus, based on an individual system of value orientations, a student can choose his personal goal, form an appropriate strategy of behavior.

So, the humanistically oriented pedagogical doctrine presupposes, first of all, the humanization of the pedagogical interaction of the participants in the educational process in higher education, where both parties act as equal, parity, to the extent of their knowledge and capabilities, partners who have the opportunity to act in accordance with personal value orientations.

V. Slastenin and G. Chizhakova refer to the values of pedagogical activity groups of values associated with: affirmation in society, social environment (the social significance of the teacher's work, the prestige of professional activity, recognition of relatives and friends, etc.); meeting the

⁶² Лернер И. Я. О методах обучения. М. Сов. педагогика. 1965. № 3. С.115–127.

need for communication (working with children, the ability to communicate with interesting people, the exchange of spiritual values); self-improvement (the possibility of developing creative abilities, familiarizing with spiritual culture, constantly supplementing one's knowledge); self-expression (the creative and varied nature of the teacher's work, the correspondence of pedagogical activity to the interests and abilities of the individual, etc.); utilitarian and pragmatic requests (the possibility of self-affirmation, interpersonal communication, professional growth, etc.). In general, the shift in emphasis to active forms of organization of training, providing for the optimal development of the principle of dialogicity of communication in the course of pedagogical interaction between the teacher and the student as colleagues, as co-subjects, united by the common goals and objectives of the activity, makes it possible to bring the training of the future specialist closer to the demands of the time, help to unleash the potential of the individual, create conditions for the development of his creative activity.

The main mistakes that higher school teachers make and which negatively affect the development of creative thinking and creative activity of students are the following: inability to organize productive communication with students, inability and unwillingness to study the student's personality, the use of stereotyped personality assessments and monotonous ways of interaction, too many disciplinary and negatively emotionally colored actions, inability to navigate in non-standard communication conditions, lack of desire for creative communication, etc.⁶³

Many scientists (A. Bodalev, V. Kan-Kalik, L. Kondrashova, A. Mudrik, N. Tarasevich and others) study interaction as one of the aspects of communication. According to the researcher E. Gonchar, "the development of the idea of pedagogical interaction took place mainly through the appeal of teachers-scientists to the theory of communication, that is, to the mechanisms of information exchange and the establishment of interpersonal relations adequate to the communicative situation in the course of joint activities".⁶⁴

E. Gonchar emphasizes that in the works of some authors the concept of "communication" is revealed through interaction and is considered as the interaction of two or more persons, including the exchange

⁶³ Карпинська Л. О. Організація навчального процесу у вищій педагогічній школі України з використанням продуктивних ідей канадської педагогіки: навч. посібник. Одеса: Друк. 2005. 124 с. С.3.

⁶⁴ Гончар О. В. Розвиток ідей педагогічної взаємодії учасників навчального процесу вищої школи у вітчизняній педагогічній думці (друга половина XX століття): дис. доктора пед. наук: спец. 13.00.01. Х. 2011. 480 с. С.27-28.

of information (M. Lisina, M. Kagan, V. Panferov); as a specific system of interpersonal relationships (B. Lomov, V. Kan-Kalik, V. Sokovnin); as the interaction of individuals, in the process of which certain relationships are established (A. Bodalev).

Some researchers consider communication a form of interaction, proceeding from the instrumental function of communication (speech activity) as a means of organizing the educational process (I. Zimnyaya, A. Matvienko). Another group of scientists (E. Gusinsky, N. Konyukhov, Yu. Turchaninova) analyzed pedagogical interaction as an analogue of communication, which is explained by the possibility of forming a personality, a system of its values, subject to communication with other members of society.⁶⁵

Let us note that interpersonal interaction occurs in the process of communication, subject to the mutual exchange of thoughts and feelings with the formation of a common fund of feelings, reflections, skills, interests, value orientations.

An essential characteristic of interaction is adequate mutual understanding, which is understood as the accuracy and objectivity of displaying the partner's personality. Relationships convey the will of partners to a certain type of experience and action in accordance with their system of values. Therefore, mutual actions or deeds can be realized in the form of unidirectional mutual assistance (assistance), non-action (indifference, without revealing activity) and opposition (action that prevents another).

For art educational institutions where future sculptors, designers and artists study, it is the visualization of information that plays an important role, the use of museum exhibits to develop the communicative and intellectual abilities of students, because among the main basic principles of such an educational strategy, mechanisms of developed visual memory stand out against the background of the value interpretation of this material. So, interpretation presupposes the variability of working with the material, creativity of perception and interpretation of the object that is exhibited. In order to provide his own version of the story about the subject under study, the student must combine, on the one hand, academic knowledge, and on the other, apply the ability to analyze and give an individual emotional and aesthetic assessment.

Verbal representation of an individual vision occurs through the organization of multilateral communication.

The strategy of multilateral communication activities of students and teachers provides for a significant number of contacts between parity

⁶⁵ In the same place. C.13-14.

communicants, which makes it possible not so much the participation itself or the presentation of their subjective opinion by a participant in the educational process (that is, "taking into account" his thoughts), but the introduction of his knowledge, experience and gradual construction of their restored idea of the subject, taking into account the opinions, feelings and associative field of others (but also the "inclusion" of his personal functions).⁶⁶

The teacher's function is to support and coordinate. This strategy can be implemented in the following forms: preparation and conduct by the student of excursions, conferences, discussions, reading reports using museum items as illustrations, production of advertising and information packages, etc. Art is an endless source of new pedagogical ideas to achieve the ultimate goal of education, "The most important characteristic of which is the development of personality".⁶⁷

Understanding the student as a person who is just beginning to walk independently in adult life, which involves not only acquiring the foundations of a future profession, but also humanity, the ability to navigate in the value space, emphasizes the importance of realizing the value interaction of participants in the educational process. This requires the teacher to consciously humanistically oriented communication with students, ranging from the development of the emotional and value qualities of the student to the reduction of educational overloads, from improving the ability to perceive all the realities of the world to calling the inner need for self-actualization, self-improvement and creative individual development of everyone.

Thus, educational values, according to N. Tkacheva's definition, should be considered as a set of humanistic values of society, which are the main guidelines for the development of the educational system as a whole; as a system of leading social values, which by means of the pedagogical process can be transferred to the level of personal values of each student. Pedagogical values, according to the author, are a system of educational means, social norms, pedagogical tools that effectively translate certain educational values to the individual level of an individual, that is, the formation of her personal value priorities. In other words, pedagogical values can be interpreted as fundamental principles, structural components, the content of pedagogical interaction, organized on the basis of values.⁶⁸

⁶⁶ Лессинг Г. Э. Избранные произведения. М. 1953. 368 с.

⁶⁷ Рудницька О. П. Педагогіка: загальна та мистецька: навч. посібник Тернопіль: Начальна книга. Богдан. 2005. 360 с. С.21.

⁶⁸ Ткачова Н. О. Аксиологічний підхід до організації педагогічного процесу в

The pedagogical potential of value-oriented pedagogical interaction makes it possible to improve the entire education system, improve professionalism, and form a new concept of teacher-student interaction as a whole. Note that the historical discourse obliges to pay special attention to the idea of value, which presupposes constant constructive criticism of moral values, when "the very value of these values" must be questioned. It is modern pedagogy that should be "the doctrine of universally significant values", since F. Nietzsche's call to "reassess all values" has already become the slogan of our time.⁶⁹

The result of such a rethinking of state educational directions is the implementation of an axiological approach to pedagogical interaction in the process of forming the professional competence of a future specialist, which provides for the design of the educational process, taking into account the value-based pedagogical interaction. At the same time, value pedagogical interaction within the framework of the axiological educational paradigm presupposes dialogical interaction, a keen interest in the personality of each participant in the educational process, interest in their inner world, a positive attitude towards the chosen professional activity, etc.

Thus, the given theoretical provisions and examples of their practical implementation make it possible to summarize the content of the concept of "value pedagogical interaction". In our opinion, it includes the following components: exchange of values as a personal exchange in free communication and activity; purposeful introduction of students to the values of society; mutual perception and respect for the values of both the teacher and students in order to avoid their disagreements, which is realized through the intuitive and theoretical development of the individual interests and aspirations of the participants in the educational process, through the diagnosis and forecasting of the development of value orientations for the future, i.e. from the past through the present to the future.

Such an understanding of the concept of value pedagogical interaction requires the teacher to take into account the various circumstances of life, age characteristics and educational level of the student, relying on empathy, to consciously establish and maintain dialogical interaction with students: to strive to use differential methods and technologies in the educational process, to familiarize students with different types of research work; to develop cognitive activity, initiative,

загальноосвітньому навчальному закладі: монографія. Луганськ: ЛНПУ імені Г. Г. Шевченка; Х.: Каравела, 2006. 300 с. С.51.

⁶⁹ Ницше Ф. Воля к власти: опыт переоценки всех ценностей. М.: REFL-book. 1994. 68 с. С.91.

independence and responsibility of students in all possible ways and methodological means; to design technologies for the implementation of perceptual, communicative and interactive functions of personality-oriented interaction, to ensure cooperation between the subjects of the educational process; recognize the student as an individual and unique person; carry out the facilitation organization of the communication space, monitor the level of formation of the value-semantic sphere of the student.

The potential of valuable pedagogical interaction opens up broad prospects for improving the entire system of artistic professional education.

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SPECIFICITY OF AESTHETIC VALUE JUDGMENT

СПЕЦИФИКА ЭСТЕТИЧЕСКОГО ОЦЕНОЧНОГО СУЖДЕНИЯ

The processes of the spiritual revival of Ukraine noticeably intensified public interest in the problem of education and upbringing of students, and led to the further humanization and humanization of the higher music school. In this regard, the improvement of the aesthetic culture of future musicians, their focus on aesthetic values are put forward as the most urgent goals. In aesthetic value judgments, the volume and depth of aesthetic and artistic knowledge of students, the fullness and emotional richness of imagery, direction, strength, stability of aesthetic feelings are most fully expressed.

The area of value judgments studied by axiology and modal logic, sociology, ethics, aesthetics, art history, pedagogy, psychology and other sciences is extremely wide. This is due to the fact that the assessment process permeates all forms of human activity. Depending on the subject of assessment, expressed by the type of value, value judgments are subdivided into political, moral, religious, aesthetic, etc. judgments as an element of personality spirituality again becomes relevant.

The problem of aesthetic assessment and aesthetic value judgments to one degree or another were considered in the works of philosophers of antiquity, the Middle Ages, the Renaissance, philosophers of the twentieth century G. Anisimov, Y. Borev, V. Vasilenko, G. Vasyanovich, I. Zyazyun, M. Kagan, A. Losev, B. Lukyanov, L. Stolovich.

The psychological aspects of the formation of aesthetic assessments are defined in the works of B. Ananyev, L. Vygotsky, V. Myasishchev, P. Yakobson. The problem of aesthetic assessment and aesthetic judgment was considered in the pedagogical studies of G. Vasyanovich, L. Koval, O. Rudnitska, D. Jola, A. Shcherbo, G. Shevchenko, O. Sholokova. However, a number of authors do not connect the concepts of "aesthetic judgments" and "evaluation" (V. Butenko), some identify them (N. Kryukova), or oppose them (N. Krylova). Most researchers in philosophy (S. Anisimov, A. Tkemaladze) and in pedagogy (L. Koval, I. Kritskaya) define aesthetic judgment as logical, theoretical, i.e. a more reasoned form of assessment, its intellectual level. We also take this point of view. From this position, it is possible to define aesthetic judgment as a theoretical form of expressing aesthetic assessment.

A sufficient number of definitions of aesthetic judgment have accumulated in the literature, in which the following features stand out: "to be a human ability based on feeling" (I. Kant), to be "a non-theoretical statement containing an assessment" (I. Kritskaya), to be "an emotionally affective act of thought" (L. Vygotsky)," to establish value subjectively" (S. Anisimov, A. Tkemaladze).

A number of researchers define aesthetic judgment as the result of an aesthetic attitude (D. Jola, A. Shcherbo, etc.). As you can see, the content of the concept of "aesthetic judgment" in literature is revealed through the terms "utterance", "affective act of thought", "evaluation", "value establishment", "aesthetic attitude".

Revealing the features of aesthetic judgment, first of all, it should be noted that, as a kind of judgment, it is a form of thinking, an "act of thought", but, according to L. Vygotsky's apt expression, an emotionally affective act of thinking.⁷⁰

Like any judgment, an aesthetic judgment has a verbal form and is formed into a sentence (L. Koval). An important feature, the subject of aesthetic judgment is the reflection of the aesthetic attitude to the phenomena of reality, the identification of aesthetic value in them. The aesthetic attitude is based on a special spiritual need for perfection, which, demanding its satisfaction, generates the subject's orientation to the search for aesthetic values (D. Jola). In science, the problem of aesthetic attitude is considered as a dialectical relationship between the aesthetic object and the aesthetic subject (O. Rudnitska, L. Stolovich). Like all value judgments, an aesthetic judgment reflects not only the originality of the aesthetic object, but also the peculiarities of the subject's relationship to the object, his own

⁷⁰ Выготский Л.С. Психология искусства. М. Искусство. 1986. 576 с. С.66.

position, not only the value properties of the object, but also the personality of the individual.

As noted by a number of researchers (G. Vasyanovich, M. Kagan, O. Rudnitska, P. Yakobson), aesthetic judgment is characterized by emotionality. At the same time, the very nature of aesthetic experience differs from ordinary, purely sensual pleasure or displeasure. The content of the aesthetic judgment reflects the explicit or latent emotional "spiritual" experience of the individual. As noted by A. Losev, V. Myasishchev, A. Shcherbo, D. Jola, aesthetic experience is a kind of value emotion, a small catharsis, through which the personality is attached to beauty.⁷¹

Researchers mark the character of aesthetic feeling as "cleansing" (A. Losev), "spiritual" (M. Kagan), "sublime" (L. Vygotsky), "disinterested" (I. Kant).

I. Kant at one time revealed the specificity of aesthetic emotions as feelings free from interest, the need to possess. In the present period, the point of view has been established in science that aesthetic "spiritual" disinterested emotions are the subject of aesthetic need (M. Kagan, A. Tkemaladze). "Aesthetic feeling, aesthetic pleasure form the basis of aesthetic need and exists for the sake of it" – notes G. Shevchenko.⁷²

Most studies indicate that aesthetic judgments, as a kind of value judgments, contain an assessment (G. Apresyan, L. Koval, I. Kritskaya, A. Tkemaladze). "Evaluation is an awareness of a value attitude, that is, values," notes V. Myasishchev.⁷³

The sphere of beauty turns out to be all-encompassing, so any object can become the subject of evaluation, aesthetic judgment. The aesthetic values include works of material and spiritual culture that have certain aesthetic properties, i.e. object aesthetic values. Social aesthetic ideals, norms, laws, aesthetic categories become objectively existing values, which are considered as representations of aesthetic values, fixed in the process of historical practice, i.e. normative aesthetic values.⁷⁴

⁷¹ Щербо А. Б. Джола Д.Л. Оцінна діяльність естетичної свідомості / Етика і естетика. 1976. Вип. 19. С.7.

⁷² Шевченко Г.П. Эстетическое воспитание в школе. К. Радянська школа. К. Наукова думка. 1989. 160 с. С.28.

⁷³ Мясищев В.Н. Основные проблемы и современное состояние психологии отношений человека / Психологическая наука в СССР. Т. 11. М. АПН РСФСР. 1959. 654 с.

⁷⁴ Василенко В.О. Цінність і оцінка. К. Наукова думка. 1964.160 с. С.143–145.

Aesthetic judgments, reflecting objective aesthetic value criteria, acquire a kind of normative character, because they depend on the aesthetic norms existing in society, which are value orientations for the subject.⁷⁵

A person, assimilating to one degree or another aesthetic norms, fixes and transforms them, colors them with individual preferences, turning them into a system of personal aesthetic judgments.

The specificity of aesthetic judgment is revealed in most studies by revealing its subjective nature (G. Vasyanovich, I. Zyazyun, B. Lukyanov, M. Kagan, O. Rudnitska). Pedagogical and psychological science attaches great importance to the subjective factor, because it reveals to us the individual peculiarity of the aesthetic attitude of the individual, expressed in judgment, his needs, interests, goals, motives. The subjective factor manifests itself as a result of personal experience of aesthetic and artistic perception, reflection, experience and assessment of the aesthetic object. In aesthetic judgment, subjectivity is expressed in a purely individual attitude of the aesthetic feelings conveyed in the judgment, meaningful aesthetic and value concepts and ideas.

This property of judgment indicates that the person has already cognized the aesthetic properties of the object, made a comparison with other qualities of the subject of assessment and made his choice, revealing personally significant, aesthetically valuable in the content of the object. Similar actions that require activity indicate creative the nature of the aesthetic judgment he received directly from an aesthetic attitude. About creative and active character aesthetic assessment is evidenced by the research of A. Losev, L. Koval, L. Stolovich, O. Rudnitska.

Summarizing the above, it is possible to define aesthetic judgment as a theoretical, reasoned form of aesthetic assessment, which expresses the emotional personal attitude of the subject to the objective properties of aesthetic value and has an active, creative character.

Consideration of the specifics of aesthetic judgment requires identifying the relationship between the processes of cognition and evaluation in it. In science, there are two points of view on this issue. The first denies the cognitive nature of aesthetic judgment; the position of the unknowability of beauty serves as the motivation. I. Kant wrote in this regard that an aesthetic judgment does not show any property of an object, but only its purposeful form.⁷⁶

Following I. Kant, the cognitive nature of aesthetic judgment was denied by the neo-Kantians G. Helmholtz, B. Croce and modern researchers

⁷⁵ Рудницька О.П. Вчись цінувати прекрасне. К. Музична Україна. 1983. 144 с.

⁷⁶ Кант И. Критика способности суждения. С–П. 1998. 390 с.

A. Tkemaladze, A. Shcherbo. Another point of view is based on the recognition in the aesthetic judgment of the dialectical unity of cognition and evaluation (T. Apresyan, A. Burov, G. Vasyanovich, N. Kiyashchenko, O. Rudnitska). It seems that the denial of the cognitive character of the aesthetic judgment is the denial of various forms of cognition and reflection in general. A judgment of beauty that is not based on knowledge is deprived of many virtues, for "running away from knowledge, one can only resort to ignorance" – wrote Yu. Borev.⁷⁷

We also support the opinion about the cognitive nature of aesthetic judgment, in which knowledge appears in an indirect form, as a result of emotionally colored generalization, i.e. generalization of the "value properties of an object in terms of their relationship to human needs".⁷⁸

This conclusion allows us to solve the problem of the truth of an aesthetic judgment. This problem is also widely discussed in the scientific literature. We adhere to the point of view that aesthetic judgments based on knowledge and adequately reflecting aesthetic values can be true. A well-known way of confirming the truth, the cognitive nature of an aesthetic judgment is evidence and argumentation.

A successful solution to the problem of the truth of evaluations rests on a deep study of the specifics of practice as a criterion for the truth of evaluations and the specifics of various types of evidence used to substantiate the truth of value judgments".⁷⁹

A number of pedagogical studies have shown that the criterion for proving the truth of an aesthetic judgment is "true norms", scientifically grounded knowledge about the axiological properties of the subject of judgment, which constitute the evaluation criterion (L. Koval, I. Kritskaya, O. Rudnitska). Proof of the truth of aesthetic judgments requires an active exchange of thoughts, i.e. judgments – notes A. Burov. In the process of comparing one's own and others' assessments, their justification, the truth of the aesthetic judgment is verified.

The research carried out and the axiological (semantic) analysis of the aesthetic value judgment allows us to consider its structure from the point of view of the formal-logical approach. As a type of judgment, aesthetic judgment has a subject-predicate structure, i.e. in its structure, one can distinguish between a subject, a predicate and a bundle. In research on philosophy and aesthetics, it is noted that the content of the subject of

⁷⁷ Эстетика. Учебник. Под ред. Ю. Борева. М. Политиздат. 1988. 490 с.

⁷⁸ Шевченко Г.П. Эстетическое воспитание в школе. К. Радянська школа. К. Наукова думка. 1989. 160 с. С.81.

⁷⁹ Василенко В.О. Цінність і оцінка. К. Наукова думка. 1964. 160 с. С.159.

aesthetic judgment, like any other judgment, is the concept of the subject of judgment, which can be any object that is valuable to a person and causes a high sense of aesthetic pleasure. The subject of aesthetic judgment can be ideal images – representations, ideas, artistic image and its components, i.e. ideal objects that have aesthetic value and meet the aesthetic needs of the individual.⁸⁰

The predicate of aesthetic judgment, according to A. Tkemaladze has an aesthetic–evaluative content that expresses the personal reaction of the aesthetic subject. The basis of the predicate can be aesthetic feelings experienced by a person, which gives the judgment a vivid imagery and expressiveness. The criterion, the evaluative equivalent of the predicate, is the value orientations, aesthetic norms, tastes and personal ideals of the subject; in a special way transformed, revised generalized aesthetic and art history concepts, ideas and knowledge.

Researchers point out the important role of the predicate in the content of aesthetic judgment. "The predicate of aesthetic judgment is not just more general in content compared to the subject, but the most general concept (in particular, an evaluative category), the content of which – as a certain kind of knowledge – is determined not by the reflection of any purely objective position, but by the reflection of the subject – object position ...".⁸¹

The content of the predicate includes personal assessments expressed through figurative thinking and imagination, which have a special emotional–figurative coloring.

In a sentence, as a material shell of judgment, this is represented by means of such speech means as epithets, metaphors, hyperboles, comparisons. According to M. Kagan, this ability of speech is mobilized for the simultaneous solution of cognitive–pictorial and evaluative–expressive tasks.⁸²

Developing the thought of M. Kagan, it can be argued that in the predicate of aesthetic judgment, the unity of cognition and evaluation is manifested in the richest figurative, expressive synonymy, which appears as a result of an exact sensory–value choice based on comparison. The content of the predicate of aesthetic judgment is "permeated" by mental actions and

⁸⁰ Каган М.С. Лекции по эстетике. ЛГУ. 1971. 328 с.; Выготский Л.С. Психология искусства. М. Искусство. 1986. 576 с.; Ткемаладзе А.А. Вопросы эстетического познания. Тбилиси. 1982.179 с.

⁸¹ Ткемаладзе А.А. Вопросы эстетического познания. Тбилиси. 1982.179 с. С.159.

⁸² Каган М.С. Лекции по эстетике. ЛГУ. 1971. 328 с. С.98.

operations of analysis, synthesis, comparison, concretization, proof, generalization.

"The logical analysis and synthesis of the received emotional impressions allows to highlight the most significant details of the object and to reveal its aesthetic value from the standpoint of the views and ideas developed in a person" – notes O. Rudnitska.⁸³

Summarizing, it can be added that, as an emotional–value component of an aesthetic judgment, a predicate has all the characteristics of an aesthetic attitude. Its figurative and emotional content conveys various shades of aesthetic feelings expressed in judgment. Its subjectivity and evaluativeness reveal the degree of personal knowledge of the aesthetic object, the level of figurative thinking, the depth of the evaluative attitude of the individual. Aesthetic judgments about art contain aesthetic information in the most conceptual, compressed form, for "art activates ... the aesthetic qualities of reality, creating images of ideal beauty and ideal ugliness, ideal tragic and ideal comedic images" (M. Kagan).

At the same time, the data of the conducted research indicate that such a description of the structure of a judgment fixes for scientific purposes only one of the forms of aesthetic value judgment. In real practice of aesthetic evaluative activity, it is impossible to draw a clear line between cognitive–theoretical and value judgments. As noted in studies on evaluative and deontic logic, in a number of pedagogical studies (A. Ivin, D. Gorsky, L. Koval), the area of the concept of judgment is heterogeneous and has no clear boundaries. Consequently, the structure described by us can change in accordance with subjective (individual needs and interests of the individual, his knowledge and skills) and objective factors (socio–historical nature of aesthetic criteria and norms).

In general, in our opinion, the problem of aesthetic judgment, its relationship with other types of judgments has not yet been sufficiently studied. In the scientific literature, the problem is mainly declared, which is explained by the fact that the very problem of aesthetic judgment is at the intersection of logic, aesthetics, art history, axiology, sociology, pedagogy and psychology. Obviously, the solution to this issue requires development and detailing, because it is impossible to form the ability to aesthetic judgment without identifying the typology of judgments.

The results of a comparative formal–logical analysis in order to identify the types of aesthetic judgments allow us to conclude that, like

⁸³ Рудницька О.П. Вчись цінувати прекрасне. К. Музична Україна. 1983.144 с. С.95.

logical, aesthetic judgments can be subdivided, depending on the degree of generalizations contained in them, into individual, particular and general ones. Undoubtedly, the aesthetic judgment is affirming or denying. A judgment based on the aesthetic taste of a person is a judgment of reality. Judgments of necessity and possibility reveal the content of the aesthetic ideal of the individual.

As for the division of judgments into judgments of existence, properties and relations, the positions of researchers in this issue are ambiguous. Thus, A. Tkemaladze points out that an aesthetic judgment can never act as a definition, explaining this by the personal, subjective nature of the judgment. At the same time, science knows the concepts of the aesthetic norm and the aesthetic category, which are a system of aesthetic value judgments that have a generalized characteristic of the characteristics of "the perfection that people need" (D. Jola). Undoubtedly, aesthetic judgments can be attributed to the category of attitude judgments, in particular, to their subtype – comparison judgments, since aesthetic knowledge in any form is always associative and involves comparison and selection of the most aesthetically valuable image.

Summarizing, it should be noted once again that in real practice it is difficult to distinguish between descriptive and value judgments, because many judgments are descriptive and evaluative in nature.

Consideration of the problem of aesthetic judgment in many works is accompanied by the analysis of artistic judgment.

In general, the problem of aesthetic and artistic is widely discussed in literature. O. Rudnitska does not see a fundamental difference between aesthetic and artistic judgments, they are revealed as synonyms. Another group of researchers (T. Anisimov L. Koval, G. Nedyalkova, K. Tuskiya) defines artistic judgments as "a particular case and the highest form of aesthetic judgments".

As a result of the analysis of literature and a comparative analysis of aesthetic and artistic judgments, the following conclusions can be drawn. Artistic judgments have as their subject a specific area of activity according to the "laws of beauty" – the area of art. The subject of aesthetic judgments is a multifaceted and wide area of the aesthetic, which is concentrated in all areas of human life. At the same time, the sphere of artistic judgments is broader and more complex, because it includes not only aesthetic and artistic information, but also reflects a complex interweaving of aesthetic and extra-aesthetic values – utilitarian, moral, religious, political and even economic.⁸⁴

⁸⁴ Васянович Г.П. Педагогічна естетика: навчальний посібник. Л. Норма. 2021. 464 с.; Ткемаладзе А.А. Вопросы эстетического познания. Тбилиси. 1982.179 с.

The content of the subject of aesthetic judgments about art and artistic judgments may coincide, because they include categories and concepts that are directly related to works of art. Aesthetic judgment predicate is an assessment of aesthetic attributes, properties, and relationships in a work of art; the predicate of artistic judgment contains the subject's assessment of the meaning of a work of art, its specific value, and its figurative language. The formation of the cognitive component of artistic judgment should be based on the artistic education of the individual. For our research, it is important to state that aesthetic judgments about art contain aesthetic information in the most concentrated, compressed form, for "art is able to activate and exaggerate the aesthetic qualities of reality, creating images of ideal beauty and ideal ugliness, ideal-tragic and ideal-comedic images."⁸⁵

Researchers call the aesthetic qualities of images of art "higher" in comparison with the aesthetic qualities of the phenomena of real life, for the measure of beauty and grandeur, tragedy and comic inherent in people, turns out to be an surpassed power of art. This is due to the fact that in the work of art itself, the aesthetic is not simply fixed, but generalized, a single fact turns into a particular and generalized one. Therefore, we can conclude that at a high level of formation, aesthetic judgments about art concentrate in themselves a deeper and more organized experience of the subject's aesthetic evaluative and cognitive activity.

O. Rudnitska and O. Shcholokova singled out separate functions of aesthetic judgments in their studies. V. Butenko considered the functions of value judgments, and G. Vasyanovich – the aesthetic attitude. After analyzing the available research, we highlight the following functions of aesthetic judgment.

The function of the value orientation of aesthetic judgment is manifested through the ability of objectively existing values (works of art, value norms, aesthetic ideals, etc.) to value orient a person in the surrounding reality. The judgment shows the level of the aesthetic culture of the individual and at the same time orients it towards further comprehension and assessment of aesthetic values.⁸⁶

The cognitive function of aesthetic judgment expresses the ability of judgment to serve as an instrument of value cognition of the surrounding reality, its aesthetic originality. The purpose of aesthetic judgment as a form of judgment is to express and reveal the value properties of an aesthetic

⁸⁵ Каган М.С. Лекции по эстетике. ЛГУ.1971. 354 с. С.328.

⁸⁶ Бутенко В.Г. Формирование эстетической оценки у учащихся старшего школьного возраста. Автореф...канд. пед. наук. К. 1980.18 с.

object, taking into account the specifics of emotional and logical cognition. Aesthetic judgment is the bearer of aesthetic knowledge about an object. Aesthetic judgments, fixing normative value ideas, predict the further aesthetic activity of people. The cognitive function of aesthetic judgment is manifested through the realization of the individual's need for self-knowledge and knowledge of the depth of the human soul.⁸⁷

It is also possible to single out two interrelated functions that reveal the content of the subjective factor of aesthetic value judgment: developmental and educational.

The developmental function is associated with the need for a person to constantly improve their abilities to adequately embody aesthetic value in aesthetic judgment. The formulation of judgments contributes to the formation of the thinking and imagination of the individual, since "by formulating a thought, we also form it" – wrote L. Vygotsky.

The development of the ability for aesthetic judgments requires constant improvement of the actions and operations of thinking, memory, imagination, the development of coherent, contextual speech, its expressiveness, accuracy and normativity. In addition, the formation of aesthetic judgment should be carried out with the constant improvement of specific aesthetic and artistic abilities, which provide an adequate and meaningful perception, analysis and aesthetic assessment of a work of art.

The educational (humanistic) function of aesthetic judgment is manifested through a special, educational influence on the personality of the evaluative activity itself. Fine art, forming the structure of a person's feelings and thoughts, has a complex effect on his mind and heart. Philosophers A. Losev, G. Vasyanovich, I. Zyazun note that the most important acts of the educational influence of art on the personality is its ability to purify the feelings, the human soul, to influence the inner harmony of the personality with its harmony.⁸⁸

O. Rudnitska expresses the idea that aesthetic value judgments are a vivid indicator of the level of aesthetic maturity of a person, and the formation of an evaluative attitude stimulates the development of the inner world of a person, affects the formation of ideological views and beliefs.⁸⁹

⁸⁷ Щербо А. Б. Джола Д.Л. Оцінка діяльності естетичної свідомості / Етика і естетика. 1976. Вип. 19. С.75–78.; Шевченко Г.П. Эстетическое воспитание в школе. К. Радянська школа. К. Наукова думка. 1989. 160 с.

⁸⁸ Лосев А.Ф. Шестаков В.П. История эстетических категорий. М. Искусство. 1965.93 с.; Каган М.С. Лекции по эстетике. ЛГУ.1971. 328 с.; Васянович Г.П. Педагогічна естетика: навчальний посібник. Л. Норма. 2021. 464 с.

⁸⁹ Рудницька О.П. Вчись цінувати прекрасне. К. Музична Україна. 1983.144 с.

Among the functions of aesthetic judgment, one can single out the *communicative function*. Judgment, as a means of communication, is a way of spiritual communication in aesthetic communication between a person and a work of art, a means of interpersonal communication. As a means of communication, aesthetic judgment is a way of consciously influencing thoughts and feelings, on the aesthetic consciousness of other people.⁹⁰

Closely adjacent to the previous one is the *regulatory function of aesthetic judgment*, which regulates aesthetic cognition and further aesthetic activity of the individual. As a result of emotional-figurative cognition, aesthetic judgment contains deeply personal meaning. This personal meaning, according to A. Leontiev, becomes the most powerful regulator of human activity and controls life processes, i.e. further activities of the individual.

Thus, as a result of the analysis of psychological, pedagogical, philosophical and aesthetic research, it can be concluded that:

1) Aesthetic value judgment is a theoretical form of aesthetic assessment.

2) Aesthetic value judgments are the result of the cognitive and evaluative activity of the individual and contain the dialectical unity of aesthetic knowledge and assessment, the unity of objective and subjective factors.

3) In the content of the aesthetic value judgment, aesthetic concepts and sensory associative images—representations, expressing the subjective aesthetic attitude of the individual to the value of the object, are considered.

4) The process of establishing the truth of aesthetic value judgments occurs by correlating the value of an object with evaluative criteria, knowledge, norms and ideals. A well-known way to establish the truth is the proof and substantiated argumentation of a personal (subjective) assessment.

5) Among the important functions of aesthetic judgment, one should single out the value-orientational, cognitive—prognostic, educational, developmental, communicative and regulatory functions.

⁹⁰ Анисимов С.Ф. Духовные ценности: производство и потребление: Мысль. 1988. 253 с.; Василенко В.О. Цінність і оцінка. К. Наукова думка. 1964.160 с.; Лосев А.Ф. Шестаков В.П. История эстетических категорий. М. Искусство. 1965. 93 с.; Столович Л.Н. Эстетическая и художественная ценность: сущность, специфика, соотношение. М. Знание. 1983. 271 с.

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**MODERN FORMS OF PERFORMANCE PRESENTATION
ACADEMIC CHORAL MUSIC A CAPPELLA
СОВРЕМЕННЫЕ ФОРМЫ ИСПОЛИТЕЛЬНОЙ ПРЕЗЕНТАЦИИ
АКАДЕМИЧЕСКОЙ МУЗЫКИ А CAPPELLA**

The performing aspect of modern academic choral music a cappella is of considerable interest to musicologists and choral conductors. Techniques of composition of choral music of the XX century, such as dodecaphony, serialism, sonorics (sonoristics), micropolyphony, aleatorics, formulaic composition and others have created new performance difficulties. Despite the solid body of research on the problems of choral studies, choral texture and choral writing, the issues of methods of working on modern choral music a cappella are practically not disclosed.

Final review of scientific sources on technological problems of work with the choir of leading scientists and conductors-practitioners, such as I. Batyuk, E. Bilyavsky, E. Bondar, L. Dumblyauskaite, V. Krasnoshchokov, T. Kudryavtseva, Y. Kuznetsov, P. Levando, A. Markhlevsky, Y. Puchko, A. Ushkarev, testifies that the interests of the authors focus on certain aspects of technological problems of working with the choir. These works are of significant scientific and methodological value, but only partially reveal the topic chosen for research.

In the framework of this study, we will consider the "cornerstone" (K. Pigrov) in choral singing a cappella and identified the specifics of work in the study of modern choral works a cappella.

The problems of the system in a cappella choral singing are connected with the complication of the harmonious sphere of music, in particular, the use of chords of non-tertiary structure and polychords. Among the approaches to building a system in the choir a cappella in the process of working on works with modern musical language include the following:

- a) from the standpoint of the interval structure of the chord;
- b) from the standpoint of timbre-phonism.⁹¹

⁹¹ Карасева М. В. Теоретические проблемы современного сольфеджио : диссертация ... кандидата искусствоведения : [спец.] 17.00.02 / Магнитогорская

When studying the harmonic consonances of modern a cappella music, we can offer the following method: first build consonant intervals (octave, fifth, quart, thirds, sixths, big second), and then as they sharpen dissonant (newt, high septum, halftone).

If the chords are based on or consist only of dissonant intervals, then they should be built from the lower voice, as if "layering" on it "sharp" intervals.

Work on the system in choral works on a timbre-phonetic basis is used at a later stage of learning the material, when the choir singers can hear not only their melodic line, but also the chord as a whole, its color, and therefore it will not be difficult for them to confidently intonate its note, and if necessary to carry out its enharmonic replacement.

The choral system is inextricably linked with such elements of choral technique as ensemble, diction, development of flexible nuances; intonation depends on tessitura conditions, metrorhythmic organization of music. Therefore, it is necessary to feel and find a connection between all these criteria, which will provide a highly artistic disclosure of the image embedded in the performed choral work a cappella.

Modern academic choral art a cappella demonstrates a wide variety in the application of non-traditional techniques of timbre sound and its rich potential for expressive possibilities.

Choral singing a cappella as archaic and one of the most developed types of performing art in the long history of its operation has acquired a specific system of means of expression, which are unique to it. We are talking about natural and physiological features, which indicate the authoritative choirmasters and scientists: V. Krasnoshchokov, P. Levando, L. Parkhomenko, V. Zhivov, and others. At the present stage of development, given the various innovative achievements of compositional practice, this feature is the key to the preservation and further development of the choral genre.

In our study, we revealed the definition of "choral nature", in which one of the important aspects is. The analysis of modern choral creativity has shown that today the timbre of choral singing a cappella is actively developed by composers.

Confirmation of our assumption is found in the statement of G. Grigorieva: "Tembrophonicity for centuries helped to preserve the essential basis of choral music, localizing sharp innovations in the system of

expressive means, in abrupt changes in stylistic systems and "adapting" them to the sound of the choir".⁹²

M. Mikhailov also singles out the "timbrephonic element" in a special way, and among the techniques of expressive means he names a specific musical color and manner of vocal and choral performance..⁹³

Як відомо, темброфонічність містить у собі дві якості - тембр і фонізм.

The timbre has several options: "bell", "label", "badge". This is the overtone color of the sound; one of the specific characteristics of musical sound (along with its pitch, volume and duration).

In choral singing the timbre means a certain color of choral parts, the whole choir, singing style, stable sound quality.

Phonism (from the Greek sound) is the color, the nature of the sound of the harmonic interval, chord (including non-chord sounds) in themselves, regardless of their tonal and functional meaning.

Despite the fact that the characteristics of the concepts are similar, they have differences. They are due to the fact that the timbre is the quality of any sound, and the phoneme arises when the sounds are combined (for example, in the interval or chord arrangement of tones, in the pitch-register ratio).

Regarding the a cappella choral sound, G. Grigorieva says that "phonetics is the result of timbre, a quality determined by the specific sound of the choral mass, the location of voices (timbres) relative to each other."

As we have pointed out, since the twentieth century. timbre qualities are actively used by composers and performers as an important means of musical expression. In comparison with the previous historical stages of development of musical art, the timbre is emphasized by means of harmony and texture, when composers introduce various clusters and harmonious formations into the tissues of the work. The growing role of the timbre side of intonation led to changes in harmony, "phonically colored qualities of consonance began to dominate its functional essence".⁹⁴

The timbre becomes a component of the musical whole, through which the contrasts are enhanced or weakened, it is one of the elements of musical drama. And the various qualities of timbre, such as the ability to

⁹² Григорьева Г. В. Русская хоровая музыка 1970-80-х годов. М. : Музыка, 1991. 80 с. С.13.

⁹³ Михайлов М. К. Стиль в музыке : исследование. Л. : Музыка, Ленингр. отделение, 1981. 263 с. С.90.

⁹⁴ Дьячкова Л. С. Гармония в музыке XX века : учеб. пособие. М. : РАМ им. Гнесиных, 2004. 298 с. С.15.

calm, tire, irritate, etc., lead to the idea that it is a quality category. This feature gives composers some space to identify creative initiative. We are talking about such phenomena as sonorics and aleatorics.

According to L. Dyachkova, "Findings in the microworld are associated not only with the further expansion of sound space, with the destruction of the boundaries of" natural "and" unnatural "registers of instruments, the introduction of new ways to play them, ... <...> ... involving non-musical sounds-noises (specific music), but also, mainly, with the disclosure and dissemination of the principle of the sonorous field of structurally open, intonationally undifferentiated musical-acoustic space. So the search for a new sound phenomenon forms a system of new sound ideas".⁹⁵

With the increasing importance of phonetics in modern academic choral music, the a cappella chord acquires new specific characteristics: "degree of tension, interval density, volume".⁹⁶

The main trends in the development of modern musical art are the individualization and complexity of the composer's language, intonation-lexical and stylistic diversity of systems of expressive means.

Such a phenomenon in the art of the twentieth century, as the expansion of space, led to the "liberation" from the traditional domination of the interval. A modern work "becomes, first of all, an artistic sum (ie, a correspondingly designed structure) of the following elements: 1) sound color; 2) dynamics; 3) the form of sound in time and space (its duration and latitude, density and consistency, types of spots, ribbons, lines and arabesques with different patterns, their place in the pitch register); 4) mobility and statics (different types of movement, movement in three-dimensional space; 5) a combination of simultaneous sound layers and 6) the variability of the sound image over time".⁹⁷

The above trends in the development of modern music have influenced the choral work a cappella influenced one of its important qualities, notation, which is the embodiment of creative pursuits and manifestations of compositional practice. The specificity of the requirements for performers of choral music a cappella explains the need for special theoretical and practical mastery of the skills of interpretation of choral works a cappella.

⁹⁵ In the same place. C.6-7.

⁹⁶ In the same place. C.29.

⁹⁷ Дубинец Е. А. Знаки звуков. О современной музыкальной нотации. Киев : Гамаюн, 1999. 313 с. C.293-294.

At the end of the twentieth century. in choral scores there is an unprecedented number of innovations in the musical notation. To date, there are two types of "coding" in music:

"a) deterministic notation: the exact fixation of the composer's idea and, as a consequence, the requirement of uncompromising accuracy in performance. In the determined notation are determined: the exact pitch ratio, meter, rhythm, timbre, dynamics; exact composition of performers; unambiguous recommendations to performers;

b) non-deterministic notation: the presence and in most cases of the prevalence of the factor of randomness in the implementation of the text, written with varying degrees of detail and accuracy.

Of course, these types of "encodings" can be combined with varying degrees of their features. We meet similar phenomena in a cappella choral works: "Choral paintings" by V. Bibik, diptychs by Y. Ishchenko on poems by O. Ventslova, P. Tychyna, M. Rylsky, T. Summanen, V. Bryusov, Y. Kuznetsov, O. Pushkin, O. Kuliev, O. Blok, T. Shevchenko, M. Voloshin, Y. Babenko, O. Korolyv, V. Bazilevsky, Cosmogony "Black Square", "Fifth Dimension", three sound essays, a choral parable Shchedryk "by V. Muzhchyl, "The Imprinted Angel" by R. Shchedrin, "Dedication to Marina Tsvetaeva" by S. Gubaidulina, "Teachings of Elder Zosima" by V. Kuznetsov and others.

Одним із яскравих зразків подібного роду явищ є хорова творчість а cappella *В. Бібіка*.

V. Bibik was one of the innovative composers who in the 60 - 70's of the twentieth century. turned to modern and avant-garde musical language, which renewed the figurative world of national art. A characteristic feature of V. Bibik's choral works a cappella is a special attitude to the sound field. The composer pays a lot of attention to color, sonority and timbre, as a result of which the musical sound becomes both an element of the composition and an acoustic phenomenon (one sound, timbre-texture and noise formations). Our opinion is confirmed by the words of I. Gulesco, who points to the "tendency to complicate choral writing, the focus on the instrumental interpretation of choral tissue (ostinato-sonorous complexes, the nature of intonation of which is purely instrumental)".⁹⁸

Regarding such a phenomenon, it is appropriate to quote M. Katunyan: "Sound is not identified with only one pitch. In addition to height, it also has an acoustic characteristic. It includes a whole range of qualities, such as texture, density, articulation, dynamics, length, all that together

⁹⁸ Гулеско И. И. Хоровая литература : [учеб. пособие]. Харьк. гос. ин-т культуры. Харьков : ХГИК, 1991. 88 с. С.60.

make up its unique color and that can not be transmitted by fixing its height. Sound has become an area of search and experimentation. He became the subject of composition».⁹⁹

One of the illustrative works of V. Bibik in terms of innovative interpretation of the sound field are the cycles "Choral paintings" for choir a cappella by the poetry of O. Vyshna and S. Vasylchenko (1975, op.21) and "Six choirs on the poems of G. Gdal "it will be quiet everywhere" op. 42 (1981).

"Choral paintings" for the choir a cappella based on the poetry of O. Vyshna and S. Vasylchenko (1975, op.21). In the poetry of this cycle there is a penetrating lyricism, where the hero appears as a glorious son of his land, who is enchanted by the beauty of nature. It seems to come to life before the eyes of the authors of the poetic text generously use a personified metaphor. This immediately creates the appropriate mood, mostly life-affirming and optimistic. The poetic basis chosen by the composer on the principle of complementarity, each poem allows you to more deeply reveal the idea of the work, to emphasize the dominant mood. The principle of unceasing diversity, unforeseen variability in a single basic dramatic principle and the leading line of the image-aesthetic concept of V. Bibik's "Choral Pictures".

A rich palette of harmonious colors, their alternation is aimed at revealing a program of colorful paintings of traditional Ukrainian life, full of bright contrasts. Hence the globalization of the sonorous-coloristic sense of image and the rejection of tonal-harmonic functional stereotypes of thinking. Note the techniques of musical expression used by the composer:

- choral melodeclamation, vocalization (on a loud sound, closed mouth); choral glissando;
- sound techniques (noise at the fair, howling wind); dissonance choral pedals-layers (№ 1, vol. 19), speech recitation. The influence of the symphonic genre was manifested in the use of pictorial means (sound effects, timbre, variety of manners of sound construction, screaming, whispering, glissando, articulation, form of syllables and pronunciation of words), in contrasting comparisons, including strokes and nuances;
- use of a wide dynamic scale.
- The composer interestingly interprets the poetic text № 2 "Fair", which traces the features of folk traditions. The most characteristic method of working with a word is the expression of the text (with many interrogative repetitions and sentences), which is conveyed by the manner of execution:

⁹⁹ Катунян М. И. Поставангард глазами композиторов // Музык. академия. 1998. № 3/4, кн. 1. С. 119-125.

rhythmic speech, the embodiment of the intonation of the cry, non-negotiation of words or syllables of the text.

The composition and drama of "Choral Pictures" is slender and logical. It is based on three parts, which are built on the principle of contrast and symmetry: Part I "Blessed": slowly with a tendency to gradual acceleration and deceleration at the end (*Sostenuto Piu mosso Sonore Meno mosso*); II part "Fair": *Allegro*; Part III "Night has risen": *Sostenuto*. The composer complements the traditional tempo contrast between the parts with a number of other contrasting parameters. As for the features of voting, it is characterized by the synthesis of instrumental and vocal techniques (wide jumps of melody, complex metrorhythmic organization).

The composition of the choral writing used by Bibik is sonorous and pointillistic. In the sonorous texture he uses a special type of timbre-harmonic material, in which the musical means of expression are aimed at the maximum disclosure of the timbre-picturesque sound as a whole. For example, a cluster that sounds in different registers and different dynamics can express polar emotions, evoke contrasting associations. The pointillistic composition represents the stratification of a single line into sounds, micromotives, individual sound points in different voices and registers, the division of the text into syllables and sounds (№ 1, vol. 20; № 2, vol. 11, 65, 100, 135).

The choral cycle presents an interesting range of musical forms, both traditional and updated due to the theme, harmony and, especially, texture. In the work, each number represents one or another type of timbre form: № 1 "Blessed" sonorous composition, № 2 pointillistic composition is presented in 2-3 numbers ("Fair", "Night has come").

In addition to the above features, the choral cycle (in particular in № 2) shows an individual interpretation of theatricality. Stage-performance version № 2 "Fair" involves the use of non-musical means, including: the use of visual effects (pantomime, the presence of individual elements of the costume); spaciousness (special arrangement of choral parts, movement of the choir on the stage). In №№ 1 and 3 it is very appropriate to use lighting equipment.

The rich palette of harmonious colors is aimed at revealing a program of colorful paintings of traditional Ukrainian life, full of bright contrasts. Hence the globalization of the sonorous-coloristic field and the rejection of tonal-harmonious functional stereotypes of thinking.

V. Bibik uses sonorous and pointillistic choral teaching. In the sonorous texture, he uses a special type of timbre-harmonic material, in which the musical means of expression are aimed at the maximum disclosure of the timbre-colored sound as a whole. For example, a cluster

that sounds in different registers and different dynamics can express polar emotions, evoke contrasting associations.

Pointillistic composition is the dispersion (stratification) of a single line into sounds, micromotives, individual sound points in different voices and registers, the division of the text into syllables and sounds. As it happens, for example, in № 1 "Blessed", where the composer uses the technique of repeating the word "Bless" between choral parts, varies the degree of tension and interval density (second dissonances, harmonic third consonances). Such a technique can be called "sound magma".

The poetic text in № 2 ("Fair") is originally interpreted, where the features of folklore traditions can be traced. The most characteristic method of working with the word is to give the text expressiveness (with many interrogative repetitions and sentences), which affects the choice of manner of performance: rhythmic speech in the folk spirit, the embodiment of the intonation of the cry, non-utterance of words or syllables.

Note the set of timbre-phonetic techniques used by the composer in this work: choral melodic recitation, vocalization (for loud sounds, closed mouth), choral glissando; sound imitation techniques (speech at the fair, howling wind), dissonant choral pedals-layers (№ 1, vol. 19).

The influence of other musical genres, in particular, symphonic, manifested itself in the use of instrumental techniques (sound-coloring effects, timbre, variety of manners of sound formation, glissando, articulation), in contrasting comparisons of strokes and nuances; using a wide dynamic scale.

In the future, this work develops according to the following principles: stratification of choral voices from unison to consonance (different in degree of tension and density); the choral vertical may not change over several parts or bars, but be internally modified; wide use of polyphonic techniques and micropolyphony, which are in tune with the traditions of Renaissance polyphony with its complex branched polyphony.

The above features of the means of compositional expression are manifested in the choral notation of this work. A specific feature is the dense intertwining of deterministic and non-deterministic notation. The composer enters his comments into the score, in which he "deciphers" one or another performance technique.

Summing up the analysis of the choral cycle of V. Bibik, we consider it important to note the following observations:

- the presence of opposite image-emotional poles, the contrast of genre-semantic signs, thanks to which the work is perceived surprisingly as dynamic and exciting;

- circular drama of the whole work, steady promotion and reaching the general culmination, which falls on the finale № 2 "Fair", and return to the circles in № 3 "Night has risen";
- the presence of bright intonation-thematic and rhythmic arches between the first and second numbers;
- a similar principle of presentation of thematic material in each of the three issues, the gradual addition to the linearly laid out at the beginning of the theme all the new timbre paints and textured layers, ie the principle of gradual compaction of sound fabric;
- the presence of certain leitintervals (compressed melodic or vertical inversions), which are conducted through in all parts as reference (in particular, a combination of small and large seconds in the ascending and descending movements, ascending pentachords and scales).

Regarding the creative method of V. Bibik, we note the following positions:

- tendency to symphony and philosophical worldview;
- reliance on polyphonic writing techniques in combination with sonority;
- meditateness and monologue of expression.

An interesting example of the manifestation of new qualities of choral music a cappella is the play for mixed choir a cappella and soloist (soprano) "Farewell, twentieth century" V. Muzhchil.

"Goodbye, twentieth century" is written in the original key, where the choir is interpreted as a jazz band, in which different groups of instruments compete in performing skills. This play opens up new choir performances. The structure of the score is a layer consisting of three levels.

The musical material of the first (imitation of the sound of instruments by the choir) is presented within the framework of deterministic notation, and the second layer, in which the choir imitates the percussion, non-deterministic notation, as indicated by the dominance of "limited aleatorics" (V. Lyutoslavsky). The third layer is the singing of a soloist, who in an improvisational manner imitates the sound of a solo instrument (most likely a saxophone). Thus, V. Muzhchil uses the technique of combining simultaneous sound layers.

Manifestation of the renewal of choral notation are the symbols that the composer enters into the score. They have no analogues in modern academic choral music a cappella.

"Farewell, twentieth century" represents such a characteristic phenomenon of modern times as "music-action" (W. Hitchcock), "performance". This is indicated by a number of features:

- a combination of choral vocalization and various language effects (pa-pa ", " ba-bu ", " pa-da ", " vap ", " bap ", " pdum ", " tum ", " katum ", " ta! ", " Css! ", " A-o-u ", " chiki ", etc.);
- the possibility of using acting techniques (facial expressions, stamping your feet, clicking your fingers, clapping your hands);
- introduction of multimedia elements into the choral work (light, slide, video; body movements as a part of the performance action; use of space of both the stage and the hall).

In the presented choral score V. Muzhchil, based on the principles of traditional notation, developed his own system of musical notation, which multifacetedly reflects the compositional project. The specificity of the composer's handwriting is, on the one hand, thoughtfulness in terms of melodic pattern, dynamic and dashed clarity, on the other hand, freedom and improvisation of presentation.

The cantata for choir a cappella by M. Sidelnikov "Secret Conversations" brought a lot of new things to choral music a cappella of the XX century. due to the use of instrumental techniques in choral performance and vivid sonority.

Performing the cantata for choir a cappella by M. Sidelnikov "Secret Conversations" presents certain performance difficulties associated with harmonic thinking. Its features are an organic synthesis of n folklore with forms of pitch patterns of modern music. According to G. Grigorieva, these forms can be combined with the concept of "mixed media", which implies different types of interaction of tonal and extra-tonal ways of thinking. "Mixed technique" exists in two main types of quasi-tonality and quasi-series. In the first case, we are talking about various forms of saturation of tonality by free chromatic, as well as serial methods of pitch organization, in which only the "visibility" of the centralized functional system remains; otherwise, seriality is presented as a kind of chromatic system in which the rigor of this type of writing technique is conditional, "undermined" by the tonicity of the individual bases...». ¹⁰⁰

In the cantata, the elements of atonal writing occur in fragments, because M. Sidelnikov in most cases thinks tonally. However, the composer, to give a bright contrasting imagery, uses the two above-mentioned techniques of modern writing.

Examples of quasi-tonal technique are found in almost all parts of the cantata, but sporadically. The tonal bases, expressed in the form of:

¹⁰⁰ Григорьева Г. В. Русская хоровая музыка 1970-80-х годов. М. : Музыка, 1991. 80 с. С.9.

- fifth pedals in the bass part (№ 1 "Epigraph", bars 2-5; № 4 "Oh, you are my mountains" sections D, L; № 5 "Squadron" went to the drum in section G, D in the choral part; № 7 "The last cry of the accordion", bars 2-5);
- fifths in the viola and tenor parts, which can be considered as a variant of the bass pedal. They are used in numbers written for women's choir (№ 2 "Walked, walked Vanyushka" sections AC; № 3 "Robbery song" sections KN);
- taking melodic ostinato. The constantly repeated motif seems to "cement" the vertical and becomes the basis on which other sound layers are layered (№ 2 "I walked, walked Vanyushka" in the introduction and sections AE, M; № 3 "Robbery song" is completely permeated with repetitive motifs in sections A -E, K-N; № 4 "Oh, you are my mountains" sections A, C, O);
- rhythmic ostinato interval or chord formations (№ 2 "Walked, walked Vanyushka" sections E, K, L; № 1 "Epigraph" section B; № 2 "Walked, walked Vanyushka" sections FI; № 3 "Robbery song" sections JK ; № 5 "There was a squadron" sections F, KR; № 7 "The last cry of the accordion" sections BJ).

Bright examples of quasi-series are № 4 "Oh, you are my mountains" and № 5 "There was a squadron".

In № 4 "Oh, you are my mountains" seriality is manifested as a free sequence of 12 tones, ascending moves on a small septum, an enlarged quarter, also in the list and splitting of one tone. Thematically, the number is built on the principle of repetition of intonation cells. It is also necessary to emphasize a kind of polyphony of layers, where each voice listens to its own intonation line. When working on the system in this issue, it will help to keep in mind the artists of the choir of tonic supports in the framework of small constructions. № 4 "Oh, you are my mountains" is extremely difficult also because the composer interprets the choir as an instrumental ensemble or chamber orchestra. The hidden orchestration was clearly traced in the use of thematic material for the choir. Basically, the intonation principles of modern polyphony have their roots in Bach and Dobakh polyphony, and therefore, along with the peculiarities of intonation in the New Music of the XX century, the development of a good choral system in polyphonic music is based on existing traditions.

Work on the system № 5 "There was a squadron" is complicated by the fact that the composer abandons the melody (as the main musical idea), reconsidering the very principle of hierarchical division into melody and accompaniment. All layers of the choral texture are equal and aimed at reproducing the picture of the catastrophe of the sinking squadron. The premonition of imminent death is reflected in the rhythm and in the use of

uncomfortable jumps in the vocal part, especially on the non. Repetitions of words, exclamations, the principle of recitation with changing rhythm and dynamics all this makes it difficult to achieve the ensemble and the system in the choir.

Consider some features of the work on the system in № 7 "The last cry of the accordion." The introductory section is written in the quasi-tonal technique of writing, where in the bass part the reference tonal center g moll sounds, on which the chords of the third and non-third structure in the descending chromatic motion are layered. In this case, when working on the system in the choir, one of the ways to build polychords will be "superstructure". First you need to "build" simple chords in the male group (tonic triad g moll), then to the sound of the triad of the male choir "layer" the harmonious formations of the female group of the choir.

Much attention should be paid to the development of the skills of auditory dismemberment and integration of the constituent layers, where the functional "core" is in the male group of the choir, and the "superstructure" in the female group of the choir. However, it should be borne in mind that the intonation of third chords (septachords, nonachords), as well as chords with altered and bifurcated steps, side tones is based on the rules of developing a correct vertical (chord) system, described in the mentioned works on choral studies. The accuracy of intonation can be checked by the middle voices of a mixed choir of tenors, II sopranos and violas, which are the most difficult to intone. Their combination will ensure the purity of the system in this episode. Then, depending on the location of the main thematic material in the score, there will be a rearrangement of functions: the lower voices "center", and the soprano part "superstructure".

Thus, on the examples of the analysis of features of work on the system in choral works a cappella of V. Bibik, V. Muzhchil, M. Sidelnikov, we have outlined the main directions of development of modern choral music a cappella. It should be emphasized that the work on the purity of the choral system in the works of the XX century, on the one hand, continues the traditional line, widely considered in works on choreography, and on the other has a number of features.

That is, the development and performance of modern academic choral music a cappella requires a physiological reorganization of the body of the performers themselves, and primarily auditory. Given the natural and physiological characteristics of a cappella choral singing, the skills of consolidating the muscular sensations of the performers and the ability to coordinate the correct auditory "sense" and technically correct reproduction should be sought. Intonation in modern academic choral music a cappella gives inevitable variability both in fragments in which frets are

intoned and in those in which interval intonation is put forward in the first place, which is based on concentrating on the elements of a certain interval complex. Therefore, when working on the system in the choir, performers need to be based on a broad development of dissonance and have their natural criterion of a sense of central tone (or consonance) as a kind of reference point. It should also be noted some difficulties for the intonation of modern academic choral music a cappella, reflecting the specifics of its harmony: elements of speech intonation; various sound-imitating effects; all types of microchromatics that have not been violated in this work and require separate consideration.

In modern chorology there are a number of issues that are in the center of scientific interest of many researchers. Among them - the issue of renewal and expansion of the performance of academic choral art a cappella in the late twentieth century. XXI century, which meets modern artistic demands.

Despite the fact that there are a number of fundamental works that are devoted to the history, theory and aesthetics of modern academic choral music a cappella, the problems of its implementation are not sufficiently studied.

In the analytical view of research, two main approaches can be observed. The first is presented by research on choral art, which focuses on aspects of technological problems of working with the choir (I. Batyuk, E. Bilyavsky, P. Levando); history of choral music (G. Grigorieva, I. Gulesko, Y. Paisov, L. Parkhomenko); issues of performance analysis (V. Zhivov, P. Kovalik); choral style as an object of performance interpretation (I. Gulesko).

These works are of great scientific and methodological value, but they are devoted to the analysis and performance of choral music, which is written in major-minor system, while the compositional techniques are evolving, complicated and require timely understanding. The exception is the monograph "Modern choral music: theory and performance" I. Batyuk, which raises issues of technology of choral music XX - beg. XXI century. Russian and Western European composers, written in various techniques (eg, dodecaphony, seriality, seriality). However, the issues of creation and implementation of musical and stage versions of modern choral works a cappella are not covered at all.¹⁰¹

The second approach is represented by a number of scientific works in which the issues of choral theater as a new direction of modern musical

¹⁰¹ Батюк И. В. Современная хоровая музыка: теория и исполнение. М. : Моск. гос. консерватория им. П. И. Чайковского, 1999. 192 с.

culture are considered: J. Kyrylenko, N. Koshkareva, Y. Mostova and others. In the mentioned works the communicative possibilities of choral theatricalization are revealed and studied, the problems of stage representativeness of a concert-choral work in the system of different approaches are solved, etc. But researchers have left out one of the important issues of involvement and application of techniques of various arts (theater, cinema, painting) in modern academic choral art a cappella.

Due to the fact that the issues of innovative forms of performance presentation in modern academic choral art a cappella have not been previously covered in the works of our predecessors, the stated topic has been the subject of research in this section. In this context, the performing and creative potential of modern academic choral art a cappella requires the construction of a sound system of new forms of performance of choral music a cappella, which corresponds to the level of modern art technologies.

One of the brightest examples of the expansion and latest interpretation of the choral genre is the work of a modern Ukrainian composer, a representative of the Kharkiv School of Composers, Viktor Muzhchyl. His a cappella choral works represent innovative and experimental achievements in the field of "modern musical phonetics" and pointillist technique.¹⁰²

In the musicological space, the choral work of V. Muzhchyl is in a constant zone of research, there are some works by O. Zaverukh, G. Poltavtsev, N. Semenenko.

In the named publications separate questions of author's style are considered, the general characteristic of choral creativity of the composer is presented, etc. But few of the authors pay attention to the performance aspect of choral works a cappella V. Muzhchyl in connection with their specific qualities, which are associated with the renewal and expansion of the traditional interpretation of choral music a cappella, which in turn causes the need to find and use innovative forms of performance presentation.

Thus, the uniqueness of the requirements for performers of choral music a cappella V. Muzhchyl, explains the need for their special theoretical and practical study of the skills of interpretation of choral works a cappella.

The presented complex of scientific and methodological literature does not sufficiently cover such a phenomenal phenomenon as new synthetic

¹⁰² Мужчиль В. С. Мобильность трёхкомпонентной структуры инструментального источника звука в музыке XX века // Формування творчої особистості в інформаційному просторі сучасної культури : зб. наук.-метод. пр. / [за заг. ред. В. М. Алтухова]. Харків, 2011. С. 248-251.

forms of the choral genre in the late XX - early XXI centuries, which require a corresponding search for non-traditional forms of performance.

As part of this study, we present an analysis of innovative forms of performance presentation of choral works a cappella: choral play "Farewell, twentieth century", Performance "Three sound essays" (Part I "Alphabet") by V. Muzhchil on the example of stage and music version of the Academic choir of the Vyacheslav Palkin Kharkiv Philharmonic.

Since the second half of the twentieth century. in academic a cappella choral art, various performing forms of activity that were associated with artistic synthesis are born and formed. Further development of academic choral music a cappella is marked by a tendency to genre transformations due to the transformation, saturation and expansion of genre boundaries. Characteristic was the fusion of instrumental, vocal and theatrical beginnings, as well as the introduction of a cappella choral music features of related arts. The strengthening of the role of these factors contributed to the qualitative renewal of the choral genre a cappella.

At the present stage of development of musical culture, the innovative achievements of choral performance are diverse and multi-vector. According to K. Stanislavska, "This phenomenon is connected, on the one hand, with the wide spread of new art technologies (film, television, video, computer and Internet technologies), on the other hand with the revival of the tradition of ritual theater, folk celebrations. , square actions».¹⁰³

Новаторські устремління і відхід від узвичаєних способів висловлювання стали стимулом до пошуку і апробації радикально нових форм презентації академічної хорової музики а cappella. Наочними прикладами експериментальних новацій в сучасній композиторській творчості і їх успішного впровадження у виконавську практику є хорові опуси а cappella Ю. Алжнєв, І. Алексійчук, В. Бібік, С. Губайдулін, В. Мужчиль, Ю. Фалік, М. Сидельников, Р. Щедрін, С. Станкович та багатьох інших.

Innovative aspirations and departure from the usual ways of expression have become an incentive to seek and test radically new forms of presentation of academic choral music a cappella. Visual examples of experimental innovations in modern composition and their successful implementation in performing practice are choral opuses a cappella Yu.

¹⁰³ Станіславська К. І. Явище хорової театралізації у сучасній музичній культурі [Електронний ресурс]. URL: http://www.rusnauka.com/8_DN_2011/MusicaAndLife/5_82154.doc.htm.

Alzhnev, I. Aleksiychuk, V. Bibik, S. Gubaidulin, V. Muzhchil, Yu. Falik, M. Sidelnikov, R. Shchedrin, E. Stankovich and many others.

In the choral works a cappella of these composers are represented elements of different types of art of choral, opera, theater, cinema, painting. It is appropriate to cite the statement of V. Muzhchyl, which fully reflects the uniqueness of the creative views of contemporary artists: "In the works of modern composers there is a clear tendency to combine new techniques of playing the instrument with the stage actions of the artist, which are expressed in his active," personal "behavior (performance)".¹⁰⁴

Thus, the choral performance practice of today is characterized by the following innovative plane, which is a combination of modes of various art genres:

- theatrical, which is manifested in the use of acting techniques (facial expressions, stamping of the feet, clicking of the fingers, clapping of the hands, movements of the whole choir or group, free arrangement of the choir, improvisation);
- performance that combines the possibilities of fine and theatrical art (unreality, tactility, symbolic attributes, outrage, the presence of the author-character, etc.);
- cinematography, when the music-performing version of the work introduces elements of multimedia (light, slide, video, body movements, as part of the performance; the use of space as a stage and a hall, the use of reception "musical frame");
- instrumental, resulting in the unconventional use of a wide range of color and sound paints and articulation and stroke techniques.

The above-mentioned latest qualities of modern academic choral music a cappella necessitated the search for composers of appropriate means of notation. According to O. Dubynets, the need for innovations of choral writing appears in those cases when music radically differs from the generally accepted idea and does not fit into the framework of the existing notation.¹⁰⁵

Modern academic choral music a cappella can be characterized by such a feature as stylistic tolerance, which involves a combination of many meanings, among which the most important are the restoration of memory,

¹⁰⁴ Мужчи́ль В. С. Мобильность трёхкомпонентной структуры инструментального источника звука в музыке XX века // Формування творчої особистості в інформаційному просторі сучасної культури : зб. наук.-метод. пр. / [за заг. ред. В. М. Алтухова]. Харків, 2011. С. 248-251.

¹⁰⁵ Дубинец Е. А. Знаки звуков. О современной музыкальной нотации. Киев : Гамаюн, 1999. 313 с. С.11.

the resurrection of the long-forgotten. Of course, these types of "encodings" can be combined in varying degrees of their features.

We meet similar phenomena in many choral scores of modern Ukrainian composers: I. Bibik ("Choral paintings"), V. Zubitsky ("My mountains"), V. Muzhchil ("Farewell to the twentieth century", "Cosmogony: Black Square", "Performance: Three Sound Essays", "The Dying River", "Shchedryk" and others), folk opera by E. Stankovych ("Fern Blossom") and many others.

The work of modern composers is marked by the search for new forms of relationship and communication with the world, which led to the desire to individualize their own style.

One of the extraordinary pages of modern academic choral music a cappella is the work of V. Muzhchyl. His choral opuses a cappella demonstrate an innovative interpretation of the performing traditions of academic choral art a cappella, which correlates with aesthetic and philosophical pursuits in contemporary composition at the turn of the late XX - early XXI millennia.

Here are specific examples where experimental innovations in the field of a cappella choral music a cappella by V. Muzhchil are fully manifested.

The virtuoso play for mixed choir a cappella and soloist (soprano) "Farewell, Twentieth Century" is written in the original key, where the choir is interpreted as a jazz band, in which different groups of instruments compete in performance. This piece opens up new possibilities for a cappella choral singing. Under the influence of the emancipation of musical and performing creativity in the circle of new qualities of modern choral music a cappella there are profound changes in the nature of the academic manner, means and in the singing canons themselves. In the work "Farewell, the twentieth century" this is manifested in three aspects that have fundamentally changed the approach to the traditional understanding of academic choral singing a cappella:

- updating with new expressive techniques of singing articulation (individualization of timbre, use of articulatory-dynamic means);
- instrumentalization of choral style (reliance on "non-song" genres, use of polytonal combinations, instrumental structure of melodic pattern, polyrhythmic sophistication, use of timbre capabilities of choral voices, which are considered as imitation of orchestral sound);
- choral dramatization (personification of the timbres of individual choral parts and groups, increasing the requirements for the skill of stage reincarnation of choir singers, "stylization" of the performance style).

In the score of this work, the composer introduces symbols that have no analogues in Ukrainian choral music. They mainly relate to the decoding of a variety of articulation palettes, which consists of three elements: a certain stroke; different ways of pronouncing a literary text; musical syntax. In addition, "Farewell to the twentieth century" represents such a characteristic phenomenon of modern art as "music-action" (W. Hitchcock), "performance".

This is indicated by a number of features:

- a combination of choral vocalization and various language effects ("pa-pa", "ba-bu", "pa-da", "vap", "bap", "pdum", "tum", "katum", "ta! ", "Tsss! ", "A-o-u ", "chiki" and others);
- the possibility of using acting techniques (facial expressions, stamping your feet, clicking your fingers, clapping your hands);
- introduction of multimedia elements (light, slide, video, etc.) into the choral work;
- body movements as part of the performance;
- use of space for both the stage and the hall.

In the presented choral score V. Muzhchil, based on the principles of traditional notation, developed his own system of musical notation, which multifacetedly reflects the composer's project. The specificity of individual handwriting is, on the one hand, thoughtfulness in terms of melodic pattern, dynamic and dashed clarity, on the other hand, freedom and improvisation of presentation.

When analyzing the author's score and stage and musical version of the Academic Choir of the Kharkiv Philharmonic. V. Palkin (artistic director A. Syrotenko) choral play "Farewell, twentieth century" by V. Muzhchyl, we have identified the following innovative forms of performance presentation:

1. The complex of musical means includes innovative (phonemic technique, in the performance of which the leading role belongs to the rhythmic and articulatory parameters, as well as wave-like dynamics) and traditional techniques (pitch singing a cappella) of choral performance.

2. The stage and music version of the Academic Choir of the Vyacheslav Palkin Kharkiv Philharmonic includes the following elements of performance:

- game moment and irony, when the action as a whole is subject to certain game rules; the presence of a scenario according to which the action develops, clear and detailed thoughtfulness of each gesture and movement;
- creation of "noticeable novelty", which means relevance, involvement in the innovation process;
- plot (or serial) the presence of a series of sequential actions, during which the self-determination of the character and the author;

- outrageous evidence of a radical aesthetic position of the artist (performance is presented to the viewer as art created in front of his eyes);
- use of borrowed, "character" language.

Of particular note is the use of theatrical techniques, which are based on a visible range and use non-musical means of expression. These include: action in the faces of the audience (entertainment), connection with the temporal unfolding of events (effectiveness), the game element of the stage action (conventionality).¹⁰⁶

Of great importance are filled with plastic movements and gestures, genre episodes, presented in different plans (large, chamber and general). In addition, the above qualities are expressed in the specific actions of the choir artists:

- unconventional location of musicians and use of scenography (lighting, scenery, costumes);
- plasticity, gestures, movements, movements, facial expressions;
- conventionality, when the choir artist performs in a new status, which destroys the "usual" perception of music, becoming "too noticeable".

Listening to the choral work a cappella "Farewell, twentieth century" by V. Muzhchil creates the impression of improvisation. Due to this, the necessary correspondence of visual and sound series is achieved. A very important role in the successful performance of this work belongs to the "decoding" of the composer's artistic intent.

This choral work represents elements of different types of art of choral singing, cinema, theater, painting. It should be noted that the score is available to performers and the above-mentioned musical-scenic version does not exclude alternative approaches, but on the contrary, is an incentive to the emergence of numerous interpretations.

Thus, V. Muzhchyl's "Farewell, Twentieth Century" is a clear example of innovations in modern academic choral art a cappella and their successful implementation in performing practice.

Let's turn to the second example of the innovative form of performance presentation of modern academic choral music a cappella choral work for mixed choir a cappella V. Muzhchyl "Three sound essays" (Part I "Letters". The specificity of the performance version of this work on experiments in the field of anatomy of a sound and a symbol of various alphabets, on receptions of an endophasia, modern musical graphics.

¹⁰⁶ Станіславська К. І. Явище хорової театралізації у сучасній музичній культурі URL: http://www.rusnauka.com/8_DN_2011/MusicaAndLife/5_82154.doc.htm. (дата звернення: 21.04.2021).

According to G. Poltavtseva, the composer works in a unique phonemic technique, which has no analogues among composers of Ukraine and CIS countries. V. Muzhchil introduces phonemes-archetypes into scores, where the letter performs the function of a symbol, essence, information code.¹⁰⁷

Thanks to innovative techniques (including endophase), introduced into the field of academic choral music a cappella, in the performance and perception (listening) of his works is the inclusion of the resonance mechanism of the organism, which to some extent contributes to the activation of human intellectual potential. V. Muzhchyl's phonemic choral music can be described in the words of V. Zuckermandl: "Music is also nature; it is the embodiment of purely dynamic, non-physical ... intangible principles, which are integral elements of nature ... Music is an ideal dynamic model of the world."

In the author's commentary on the choral work a cappella "Three sound essays" by V. Muzhchyl laid the semantic grain, which was further developed and embodied in the performance and production version of the Academic Choir of the Kharkiv Philharmonic. V. Palkin (artistic director A. Sirotenko): "Letters, sounds like people: live an independent life and communicate with each other, quarrel and reconcile, love and hate, are born and die, form words into families, break up and again are formed, integrating into society, actively participating in the syntax of being."

A special place in the concept of the work is occupied by the first part of the "Letter". As mentioned earlier, in the author's understanding, letters are a meeting of different cultures at the level of alphabets (in this case Slavic and English) and, accordingly, a frank clash of two opposite worlds, spiritual and aggressively destructive. It is a drama in which there is a rejection of these opposing cultures.

The stage embodiment of this part is directly related to the genre and style features of the work. Genre designation Performance and clarification of "Three sound essays" formed the basis of its visualization, which fully takes into account and embodies the specific features of the "performative act". Among them are the following: "the presence of temporary development, tactility, game moment, script, etc".¹⁰⁸

¹⁰⁷ Полтавцева Г. Б. Звуковые трансгрессии постмодерна: В. Мужчи́ль «Пятое измерение» // Формування творчої особистості в інформаційному просторі сучасної культури : матеріали Всеукр. наук.-метод. конф. викладачів ХССМШ / Харків. серед. спец. муз. шк.-інтернат [та ін.]. Харків, 2005. С. 107-108.

¹⁰⁸ Гриненко Ю. Перформанс как явление современного отечественного искусства [Електронний ресурс]. URL: [http:// www.e-](http://www.e-)

The analysis of the performance version showed that in the implementation of the composer's idea, along with the modes of the performance act, the techniques of theatrical art and cinematography were used. Innovative features marked phonemic ways of musical expression in synthesis with the stage. Within the framework of academic traditions (philharmonic hall, academic choir) the achievements of the New Age were organically encrusted (phonemic technique, collage, stage emancipation and personification of the choir in an ironic perspective, introduction of characters, etc.).

Based on the specifics of the drama of the work, it is based on showing the "collision" of two cultures, which are presented at the level of alphabets. Accordingly, the work consists of two sections. The first chapter represents Slavic culture with its highly ethical values. Pictures of innocent and good entertainment of children, ball games and skipping rope are visualized against the background of choral recitation (speech). Gradually, the letters of English are intertwined in the Slavic alphabet, the stage frame changes, safe children's games are replaced by loose pictures.

A guy and a girl come on stage from the choir, behaving defiantly: the girl lights a cigarette, they hug, then the guy starts to fall for the other girls, this is the beginning of the second chapter. The English alphabet dominates in choral recitation as a symbol of ersatz culture. Children are already playing "adult" games, which are associated with the negative destructive aspects of ersatz culture (violence, aggression, etc.), boys with a gun in their hands "shoot" at others, girls shake babies in their arms. Suddenly, a collage of a children's New Year's song "A Christmas tree was born in the forest" sounds, but with a distorted meaning: the words "bandit", "dynamite", "Christmas tree is burning" appear in the text. During its sound in the hands of children is a model of a bomb with which they descend into the hall in a "solemn procession". And now, when the ersatz culture, it would seem, has distorted and destroyed children's souls with the primitive that destroys them, salvation comes, spiritual purification sounds like a significant chant "Holy God", and a powerful eternal force that alone can resist this destructive movement-process.

The final apotheosis presents a virtual dialogue of Constantine the Philosopher with the modern world: against the background of the sound of a significant chant, the text encoded by the monk in the Slavic alphabet is proclaimed: "I am aware of literacy. Say: Good exists! Live perfectly, Earth! But how? People think. We have an otherworldly refuge. Say the word true. Learning is selective ... " Due to the described actions of the performative

act, not only performers (conductor, choir), but also the audience are involved in the process of interpretation.

The analysis showed that both in the score itself, as well as in the performance-staging version of the first part of the "Letter", the following features can be identified:

- The complex of musical means of expression includes innovative (phonemic technique, in the performance of which plays a prominent role rhythmic and articulatory organization, as well as wave dynamics) and traditional (pitch singing a cappella, in the Orthodox manner when performing the famous chant "Holy God" and "Holy God"). singing while performing a parody of the song "In the forest a Christmas tree was born") receptions;

- Features of the performance are included in the executive and production building:

- unreality (as an indicator of temporary development), which is presented in the introduction. Then there is a collision with reality, which leads to conflict, and gives the character the opportunity to live the situation;

- tactility is manifested in the second section in the direct demonstration of the harmful effects of exaculture;

- the game moment and irony of the action itself, provoking the situation, is based on obedience to certain game rules;

- the presence of a scenario in which the action develops. Clear thorough thinking of each gesture and movement;

- a goal that is multi-layered. The top layer is directly what the character means (in this case, the character is quite unequivocal about his sexual freedom and ethical attitudes). The inner layer implies more rigid goals, which are due to the development of the artistic process and the aspirations of the artist is a protest against the masses of culture and other radical tasks;

- creation of "noticeable novelty", relevance (ie, response to changes in reality), inclusion in the innovation process (constant change, fluidity), creation of a new "aesthetics" (for example, departure from the usual concept of beauty), work with new technologies;

- serial performance often consists of a series of successive actions, during which there is a self-determination of the character and the author;

- outrage as evidence of the radical aesthetic position of the artist. Performance is presented to the viewer as art that is created before his eyes;

- the presence of a personal author, or discourse, which is the bearer or personification of a particular language;

- borrowed, "character" language (foreign language of the masses of culture, cliché of form and metaphor), which the composer uses to preserve the true essence of art.¹⁰⁹

Of particular note is the use of musical "frame", which in turn brings the academic choral art a cappella closer to cinema. It is the "personnel" alternation that emphasizes the self-sufficiency of V. Muzhchyl's choral composition. No less significant are the genre episodes filled with plastic movements and gestures, presented in different planes (large, chamber and general). The "decoding" of the composer's artistic plan is important in staging this choral work. As we pointed out earlier, the composer's idea is based on showing the conflict of two cultures and asserting victory over the destructive influence of ersatz culture. The main plot of the work is a dialogue-conflict, embodied at the level of choral recitation, speech with a clear rhythmic organization with the relative independence of each choral group. Listening to a choral work creates the impression of an improvisation game (note that it is fully represented as a jazz band in the choir "Goodbye, twentieth century!"). The result of this work was the correspondence of the visual series to the sound series.

Thus, on the example of the analysis of choral music a cappella by V. Muzhchyl, we demonstrated the leading trends of modern academic choral performance, which are aimed at "strengthening intonational-linguistic expression that expresses performing aesthetic images-modalities in music <...>. These images, marked in the musical text by the author's remarks (as well as added by the interpreter), serve as a matrix of emotional and psychological states that are not only experienced by the performer, but can be enhanced by the external component of artistry (psychosemantics): facial expressions, facial expressions, culture of musical and game movements, rhythmic and postures of the body, as well as the artistic method of dramatization: costume, gestures, choreography, directing-staging instrumental number, synthesis with light, electronic, video, and other arts in terms of "action", "Behavior", "communication".¹¹⁰

Thus, V. Muzhchyl's "Three Sound Essays" is a vivid example of bold experimental innovations in academic choral art a cappella. This work represents the techniques of various arts, choral art, cinema, theater, painting. Minimal means: methods of choral performance (both traditional

¹⁰⁹ In the same place.

¹¹⁰ Єрґієв І. Д. Арґістичний універсум музиканта-інструменталіста кінця ХХ – початку ХХІ століття : лис. на злобуття наук. ступеня докт. мистецтвознав. : [спец.] 17.00.03 «Музичне мистецтво». Одеська нац. муз. акад. ім. А. В. Нежданової. Одеса, 2016. 454 с. С.205.

and innovative), plastic gestures of choir artists, introduction of personnel, etc. The composer's idea was fully revealed. It should be noted that the score of "Sound Essays" is open to performers and the staged version we are considering does not close the circle, but on the contrary is a stimulus, a stimulus to numerous interpretations.

The emancipation of musical genres had a special effect on modern academic choral art a cappella and qualitatively changed it. In the process of performing the analysis of choral works a cappella by V. Bibik, V. Muzhchyl, M. Sidelnikov, intonation difficulties were revealed and the main directions of mastering the musical language of modern academic choral music a cappella were outlined. Among them: elements of speech intonation; various sound-imitating effects; all types of microchromatics, etc.

Work on the purity of the choral system in the a cappella works of composers of XX-XXI centuries., On the one hand, continues the traditional line (widely considered in works on choreography), and on the other has a number of specific features, which are revealed in the following positions:

- in the development and performance of modern academic choral music a cappella requires a physiological adjustment of the body of the performers themselves, and especially auditory;
- taking into account the natural and physiological features of a cappella choral singing, the skills of consolidating the muscular sensations of the performers and the ability to coordinate the correct auditory "sense" and technically correct reproduction should be sought;
- intonation of intervals in modern academic choral music a cappella gives inevitable variability both in fragments in which frets are intoned and in those in which interval intonation is put forward in the first place, which is based on concentrating on the elements of a certain interval complex;
- when working on the system, performers must be based on the broad development of dissonance and have their own natural criterion a sense of central tone (or consonance) as a kind of reference point.

The latest qualities of a cappella academic choral music of the second half of the XX and the beginning of the XXI century significantly influence concert-performing practice (transformation of modern performing style, innovative forms of performing presentation).

New system qualities of modern academic choral art a cappella are characterized by the following parameters:

- timbre characteristics of sound color, spatial sound, the ratio of the use of mobility and statics, the combination of sound layers, the instability of the sound image;

- the degree of innovation techniques of singing articulation (dash technique, different ways of pronouncing the text, musical syntax); choral texture (monody, homophony, polyphony, sonorica, pointillism); instrumentalization of choral parts (virtuoso passages, wide jumps of melody, clusters, metrorhythmic difficulties); theatrical techniques.

Thus, the choral composition a cappella of the second half of the twentieth century. characterized by the search for and approval of new approaches to the interpretation of sound, in particular, its timbre.

The above features of modern academic choral music a cappella contributed to the renewal and expansion of the performing capabilities of academic choral art a cappella, which manifested itself primarily in the tendency to transform the academic style and singing canons. Among the innovative features of the systemic qualities of academic choral art a cappella are:

- synthesis of a set of traditional techniques (for example, pitch a cappella singing, in the Orthodox manner, domestic manner of performance) with innovative musical means of expression (phonemic technique, in which the main role is played by rhythmic and articulatory organization, as well as wavy dynamics);

- inclusion in the performance of the choral work of the features of performance (unreality, tactility, game moment and irony, provoking the situation, the presence of a script, creating a "noticeable novelty", relevance) (ie, responding to changes in reality), inclusion in the innovation process (constant change, fluidity, which allows you to create something new in art), work with new technologies, serial performance often consists of a series of sequential actions, during which there is self-determination of the character and author, outrage as evidence of a radical aesthetic position of the artist; discourse, borrowed, "character" language (foreign language of the masses of culture, cliché of form and metaphor), etc.;

- the use of the reception of the musical "frame", which in turn brings the academic choral art a cappella closer to cinema;

- introduction to the choral work of theatrical techniques, which are filled with plastic movements and gestures; genre episodes presented in different plans (large, chamber and general).

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**DEVELOPMENT OF HIGHER CHOREOGRAPHIC EDUCATION
IN GERMANY IN THE CONTEXT OF BOLOGNA
РАЗВИТИЕ ВЫСШЕГО ХОРЕОГРАФИЧЕСКОГО
ОБРАЗОВАНИЯ В ГЕРМАНИИ В КОНТЕКСТЕ БОЛОНЬИ**

The new concept of higher education development in Europe on the basis of its internationalization involves improving the quality of education. Among European countries, Germany ranks first in patent applications. In addition, it is one of the most innovative countries in the world, where education, research and development are of paramount importance. Globalization places new demands on German science and higher education. Today, German higher education is in the process of profound change and transformation.

Analysis and systematization of scientific sources shows that after the unification of the two German states - the Federal Republic of Germany and the German Democratic Republic - the transformation processes in higher education in Germany were the basis for the state's accession to the Bologna Process.¹¹¹

We found that the main factors that led the German Federal Republic to join the Bologna Process were: standardization measures in higher education, the abandonment of strict funding and control schemes, the

¹¹¹ Чухно, Л. А. (2008). Організація навчання обдарованих студентів у вищих технічних навчальних закладах Німеччини (автореф. дис. ... канд. пед. наук: 13.00.04). Київ

division of responsibilities between state governments and university leaders, the emphasis on improving the quality of university education and competitiveness of trained professionals, the gradual introduction of bachelor's and master's degrees, etc.¹¹²

The main institutional actors in European policy are the Council of Europe and the European Union, and the procedural component includes two interrelated components, one called the Bologna Process and the other the Lisbon Strategy. According to AA Sbrueva, the first of these components is better known in Ukraine, as in 2005 Ukraine became a member, joining the construction of the European Higher Education Area. Based on the source analysis, it is established that the goal of the Bologna Process is quite close in essence to such a definition of target priorities, but also has significant differences. First of all, it is to ensure the competitiveness and quality of higher education in the European region. In the Bologna process, education acts as a cultural value that unites the peoples of Greater Europe, its development must meet the needs of the knowledge society.¹¹³

Based on the analysis of the Bologna Process documents, it was established that in 1997, under the auspices of the Council of Europe and UNESCO, the Lisbon Convention was developed and adopted, which recognized the educational and qualification levels that existed in the European higher education system. Germany was found to be one of the forty-three countries that signed the convention. The Lisbon Treaty provided for the creation of conditions in which more people, taking full advantage of the benefits and achievements of national education and science systems, would be able to be mobile in the European labor market.

Thus, in May 1998, Germany and other countries (France, Italy, Great Britain) signed the Sorbonne Declaration, which aimed to create an open European space for higher education. The signed documents provided for a two-tier structure of higher education (bachelor, master), use of the credit system (ECTS), international recognition of the bachelor as a basic level of higher education, which in accordance with the Lisbon Treaty provides an opportunity to continue master's programs.¹¹⁴

In June 1999, as part of 29 European countries, Germany signed the Bologna Declaration on the creation of a single European Higher Education

¹¹² Bologna Process Stocktaking Report. London 2007. (2007). London: DFES.

¹¹³ Сбруєва, А. А. (2008). Глобальні та регіональні тенденції розвитку вищої освіти в умовах побудови суспільства знань. Суми.

¹¹⁴ Голубєва, М. О. (2010). Етапи розвитку вищої освіти Федеративної Республіки Німеччини у 1990 – 2010 роках. Педагогічні науки: збірник наукових праць, 55, 18–23.

Area by 2010. Thus, Germany, along with educational institutions, federal states and the federal government, was among the first countries (1999, Germany's accession to the Bologna Process), which began to implement the integration decisions.¹¹⁵

Back in 1998, a number of amendments to the Framework Law on Higher Education were adopted, which laid the foundations for reforming and regulating the higher education system in the Federal Republic of Germany.

In accordance with the wording of the Framework Law "On Higher Education", which entered into force on January 11, 1999, we found that the document defined the general basis for the organization of training courses for bachelor's and master's degrees, terms of study for students of all specialties, norms transition from one level of study to another, theoretical and practical orientation of the general content direction of training courses; accreditation measures to assess the quality of education and ensure educational standards; transition to a modular organization of training.¹¹⁶

It should be noted that the impetus for the Bologna Process was the need to increase the mobility of human capital in the European labor market. In 1984, the European Commission initiated the creation of mechanisms and tools to promote mobility. These include the Information Centers on Academic Recognition and Mobility, the Assessment Transfer System (ECTS) developed under the European Erasmus program, the Diploma Supplement developed by a joint working group of experts from the European Commission, the Council of Europe and UNESCO, and the EURYDICE information network, which originated in 1980 and which disseminates information about national education systems.¹¹⁷

However, the priority of Germany's reformist education policy was to move to a two-tier system of higher education, to introduce new bachelor's and master's degrees for the Federal Republic of Germany, and to determine the duration of study for bachelor's degree (3-4 years) and master's degree (1-2 years).¹¹⁸

¹¹⁵ Лещенко, М. П. (2008). Європейський вимір і його значення для розвитку національних освітніх систем. Обдарована дитина, 3, 8–14.

¹¹⁶ Огнев'юк, В. О. (2003). Освіта в системі цінностей сталого людського розвитку (світоглядно-методологічний аспект) (автореф. дис. ... докт. філос. наук: 09.00.03). Київ.

¹¹⁷ Бражник, Е. І. Перспективи розвитку вищого образования в европейских странах и России в контексте Болонского процесса. Режим доступу : <http://www.ideashistory.org.ru/pdfs/16brazhnik.pdf>.

¹¹⁸ Вища освіта Німеччини. Режим доступу : <http://shkola.ostriv.in.ua/publication/code-2406AA0FCE37/list-CFF8332B26>.

The analysis of normative documents shows that in German higher education institutions it was decided that by 2010 the country will coexist in parallel two models of education: a new two-level system "Bachelor - Master" (Bachelor - Master), as well as traditional educational programs with a specialist diploma. (Diplom) or Master (Magister Artium) and passing the state exam (Staatsexamen). It should be noted that the institutions of higher choreographic education in Germany have also made the transition to a two-stage system of bachelor - master.¹¹⁹

According to the Bologna Declaration, the new bachelor's and master's degree system required the introduction of accreditation. Thus, after the transition to the degree system of bachelors and masters, the Standing Conference of Ministers of Education and Land Culture together with the Conference of University Rectors formed the Accreditation Council. It was found that the accreditation of educational programs and institutions of higher education in Germany was carried out by an independent agency, whose primary task was the procedure of accreditation of new areas of study and the decision on accreditation.¹²⁰

It should be noted that the Bologna Process is a structural and paradigmatic reform of higher education in Europe, initiated by the signing of the Bologna Declaration in 1999 in Bologna (Italy) and aimed at creating an attractive and competitive European Higher Education Area (EHEA).¹²¹

The creation of the EHEA is defined by the following international legal instruments, in particular: "Joint Declaration on the Harmonization of the Architecture of the European Higher Education System" (Sorbonne Declaration, Paris, 1998); "European Higher Education Area" (Bologna Declaration, Joint Statement of the European Ministers of Education, Bologna, 1999); "Shaping the future" (Conference of European Higher Education Institutions and Educational Organizations, Salamanca, 2001); "Towards a European Higher Education Area" (Communiqué of the Meeting of European Ministers Responsible for Higher Education, Prague, 2001); "Creating a European Higher Education Area" (Communiqué of the Conference of Ministers Responsible for Higher Education, Berlin, 2003); "Pan-European Simple Education - Achieving the Goal" (Communiqué of

¹¹⁹ Hochschulrahmengesetz: i. d. f. (15.12.1990) (1991). Hochschule – Information – System GmbH. Hannover.

¹²⁰ Akkreditierte Studiengänge: Zentrale Datenbank – Statistik. Retrieved from: www.akkreditierung.de.

¹²¹ European Higher Education Area. Joint Declaration of the European Ministers of Education (Bologna declaration). Covenanted in Bologna on the 19th of June, 1999. Retrieved from: <http://www.win.nl/wsk/onderwijs/internationalisering/bologna>.

the Conference of European Ministers of Education, Bergen, 2005); "Towards a European Higher Education Area: Responding to the Challenges of Globalization" (Communiqué of the Conference of European Ministers responsible for Higher Education, London, 2007); "Bologna Process 2020 - European Higher Education Area in the New Decade" (Communiqué of the Conference of European Ministers responsible for Higher Education, Leuven, Louvain-la-Neuve, 2009); Budapest-Vienna Declaration on the European Higher Education Area (Budapest, Vienna, 2010).¹²²

Based on the analysis and systematization of the Budapest-Vienna Declaration on the European Higher Education Area, we found that a meeting of ministers in charge of higher education of the Bologna Process countries took place on March 11-12, 2010 in Budapest and Vienna. The result was the adoption of the Budapest-Vienna Declaration and the formal proclamation of the European Higher Education Area, as envisaged by the 1999 Bologna Declaration. Thus, the newly created European Higher Education Area has become an unprecedented example of regional, cross-border cooperation in higher education, aroused considerable interest in the world, making European higher education even more important, competitive and prestigious.¹²³

The aim of the EHEA is the development of higher education, which is as follows: based on academic freedom, institutional autonomy and the participation of students and teachers in the management of higher education; promotes quality, economic attractiveness and social cohesion; encourages students and teachers to move freely (be mobile); the social dimension of higher education is developing; promotes employment of graduates and lifelong learning; sees students and staff as active members of the academic community.¹²⁴

We consider it expedient to emphasize that before the introduction of the basic requirements of the Bologna Process in Germany, there was already a certain division into various forms of completion of the higher education system. Therefore, the main task of the higher education system in the country was to restructure the national education system to the generally accepted European one. Thus, in 2000, the German Scientific Council

¹²² Budapest-Vienna Declaration on the European Higher Education Area (March 12, 2010) Retrieved from: [http://www.ehea.info/Uploads/news/BudapestVienna Declaration.pdf](http://www.ehea.info/Uploads/news/BudapestVienna%20Declaration.pdf).

¹²³ Bundesministerium für Bildung und Forschung, BMBF. Retrieved from: <https://www.bmbf.de/>.

¹²⁴ Європейський простір вищої освіти (ЄПВО). Режим доступу: <http://eurosvita.osp-ua>.

published recommendations for the introduction of a new structure for obtaining and awarding degrees (bachelor / master) in higher education institutions. As early as January 2002, recommendations were developed for the introduction of a two-tier system of education in German higher education institutions.

At the same time, the Standing Conference of Ministers of Education and Culture decided on the academic classification of new degrees and issued "10 theses on the introduction of bachelor's and master's degrees in Germany". consistent and inconsistent system of education, the average period of education, quality and accreditation of new courses.¹²⁵

Relevant initiatives have been supported by the federal and state governments, whose work has been to develop and implement programs and projects aimed at structurally supporting higher education reforms. To support the introduction of a two-tier education system in Germany, several special programs have been prepared: the program "Orientation of curricula to international standards", "Integrated two-tier curricula" and "Master Plus", which allows foreign students with a first degree to adapt to the German higher education system. According to such changes, in Germany there is a significant increase in the share of bachelor's and master's programs, including in higher choreographic education.¹²⁶

Important for our study is the system of transition from bachelor's / master's degrees to professional activities. It has been found that all students with a bachelor's degree have the right to pursue a master's degree in order to obtain a master's degree, and students who have obtained a master's degree in higher education have the opportunity to continue their doctoral studies. In turn, the Cologne Declaration states that qualifications for the profession are an integral part of the first, basic degree. In 2003, the ministers of science and education of the federal states reached an agreement in principle on the introduction by 2010 of a two-tier system of higher education for all, without exception, higher education institutions.

The right priorities and a well-thought-out structure of education allow Germany to confidently maintain its leadership in the EU economic system and develop further. Thus, the features of the German education system at the modernization stage are: state support in the financial aspect, the autonomy of higher education institutions, the rate of research, well-thought-out choreographic education, scholarships for talented students.

Analysis and systematization of legal, organizational and structural-substantive principles of higher choreographic education suggests that with

¹²⁵ Wissenschaftsrat. Retrieved from: <https://www.wissenschaftsrat.de/home.html>.

¹²⁶ Kulturlinisterkonferenz, KMK. Retrieved from: <https://www.kmk.org/>.

the accession of the Federal Republic of Germany to the Bologna process in the country was developed and implemented "Dance Plan of Germany", which provided innovative policy and reorganization structure and content of higher choreographic education in the federal states of the country. It was found that in 2005 the Federal Cultural Foundation of Germany (Kulturstiftung des Bundes) decided to invest 12.5 million euros in the dance industry, in order to promote dance, healthy lifestyles and improve the conditions for higher choreographic education in Germany and establish it (dance) as an equivalent art form along with opera and theater activities in the perception of state and cultural policy.¹²⁷

As already mentioned, the issues of cultural and educational policy of Germany are under the competence of the federal states. However, in order to represent the country's interests in the international cultural arena, there is a need for a special institution that would deal with relevant issues in all countries and support projects of national and international importance. Thus, the post of Federal Minister for Culture under the Chancellery was created. In 2002, the Federal Fund for Culture of Germany was established under the leadership of Hydrangea Volkers and representatives of culture, politics and economics. The main purpose of the Federal Fund for Culture of Germany is to support everything new in the field of fine arts, music, choreography, cinema, architecture and more.

Based on the analysis and generalization of the main document of the "Dance Plan of Germany", it was determined that in 2005 the Advisory Board of the Federal Fund for Culture of Germany identified a group of curators responsible for developing the concept and content of the program and implementing this project. Thus, the members of the group were: a leading dancer, choreographer - Reinhild Hoffmann (Reinhild Hoffmann), Vice President of the Berlin Academy of Arts Nele Hertling (Nele Hertling), Professor of Sports Pedagogy and Sports Didactics, Faculty of Sports, Ruhr University in Bochum-Ant Klinge) and Johannes Odenthal, Head of the Dance, Music and Theater Department of the House of World Culture in Berlin. Madeline Ritter, a leading lawyer, artist, and art director of the federal project "Dance Reforms in Cologne" and a producer of contemporary dance with international recognition, was elected the project leader.¹²⁸

Theoretical analysis of the main provisions of the "Dance Plan of Germany" (2005-2010) allowed to formulate its purpose, define the main tasks and outline its structure (Fig. 1.1). According to the figures, it becomes

¹²⁷ Kulturstiftung des Bundes. Retrieved from: <http://www.kulturstiftung-des-bundes.de>.

¹²⁸ Tanzplan Deutschland. Retrieved from: <http://www.tanzplan-deutschland.de/>.

clear that the "German Dance Plan" as the main project consisted of two additional projects: "Dance Plan in the Regions" (Tanzplan vor Ort), which provided for the improvement of dance art in different cities of Germany and "Dance Plan of Educational Projects". »(Tanzplan Ausbildungsprojekte), which was characterized by the development of a model for improving and updating curricula and educational programs in the field of dance, choreography and pedagogy.

Based on a detailed analysis of the above document, we conclude that in addition to funding from the Federal Fund, all federal states of the country had to take part in the project. However, its active participants were the federal states, which provided choreographic training in the late twentieth century, in particular: Saxony, Berlin, North Rhine-Westphalia and Baden-Württemberg.¹²⁹

However, in order to provide the population with choreographic education, two more federal states joined the "Dance Plan", namely: Bavaria and Hesse.¹³⁰

In 2010, the Federal Foundation for Culture of Germany summed up the implementation of the "Dance Plan of Germany" (2005-2010). Among his significant achievements are the following:

- increase funding for Germany's arts and education, including choreography (a total of € 21 million was spent from 2005 to 2010 on the development of the country's dance art and choreography education);
- receiving an additional 8.5 million euros for the development of higher choreographic education in Germany from the general budget, the federal states of Germany, which became active participants in the "Dance Plan" (Saxony, Berlin, North Rhine-Westphalia, Hesse, Bavaria, Baden-Württemberg);
- organization and holding of Dance Congresses in Germany (Berlin, 2006, 2009) (Tanz Kongress));

¹²⁹ Pressemitteilung der Kulturstiftung des Bundes zur Auswahl der Tanzpläne vor Ort, 26. Januar 2006.

¹³⁰ Tanzplan Deutschland. Retrieved from: <http://www.tanzplan-deutschland.de/>.

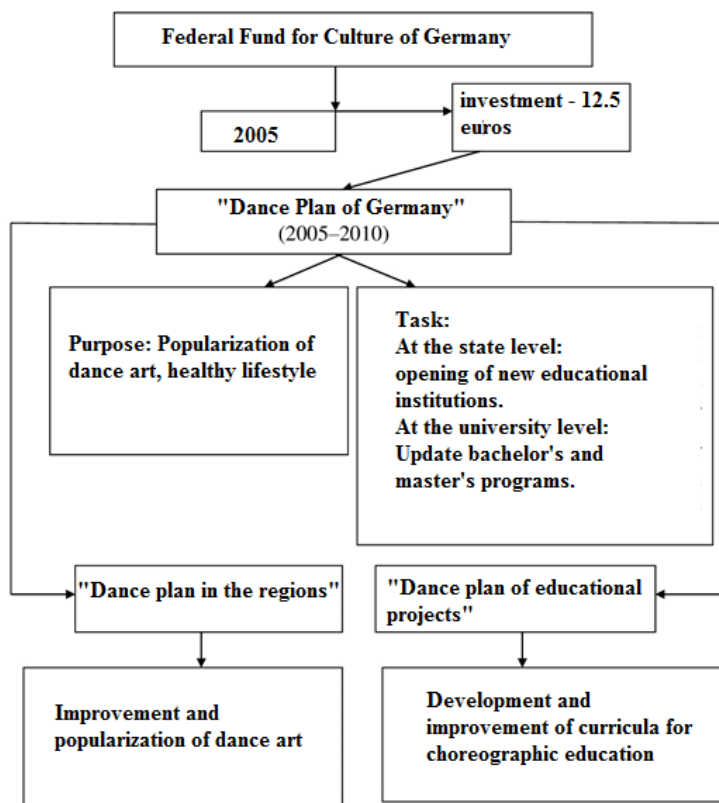


Fig. 1.1. Dance plan of Germany

- opening in 2006 of a new structural unit at the Ernst Bush School of Dramatic Arts in Berlin (instead of the School of Classical Dance and Choreography, Pedagogy and Directing, the Department of Dance opened), as well as the University of Berlin University of the Arts and the State School of Ballet and artistry in Berlin;
- opening of the Center for Contemporary Dance instead of the Choreography Department at the University of Cologne, which has already started working at the renamed university - the Higher School of Music and Dance in Cologne and the Institute of Contemporary Dance (still the Folkwang Dance School) at the Folkwang University of the Arts;
- opening of the Bavarian Ballet Academy at the Higher School of Music and Theater in Munich;

- opening of two structural subdivisions on the territory of Hesse, in particular the Department of Fine Arts with a choreographic section at the Higher School of Music and Fine Arts in Frankfurt am Main and the Institute of Applied Theater Sciences at the University of Hesse Justus Liebig;
- demonstration of more than 1,277 new dance numbers, which were based on modern dance ("Dance Plan of Germany" provided for the strengthening of modern choreography on the stage of the country. In this regard, 681 performances were prepared and presented, performed by children and adults. About 390 choreographers, from more than 50 countries, worked on the implementation of the objectives of this project);
- development of a number of new and improvement of existing bachelor's and master's programs for future choreographers.¹³¹

Таким чином, на основі аналізу та систематизації «Танцювального плану Німеччини» доходимо висновку, що цей проект став успішним і стимулював посилення міжнародної співпраці у хореографічно-освітньому та науковому колі. Запровадження «Танцювального плану» має низку переваг, зокрема: збільшення фінансування мистецької та хореографічно-освітньої галузі в країні, відкриття нових закладів вищої освіти та структурних підрозділів, які здійснюють підготовку фахівців-хореографів в Німеччині.¹³²

Development of new and improvement of existing bachelor's and master's programs in the latest specialties that meet European standards and the modern labor market. Moreover, the "Dance Plan of Germany" became an example of a world-famous model of the project. A number of countries around the world, including Austria, Switzerland, Spain, Luxembourg and Australia, have introduced their own national dance plans on the example of Germany.¹³³

It was found that the structural and semantic content of the training of choreographers of the EU countries was also focused on the practice of the Higher Choreographic School of Germany. For example, some of the best centers of higher choreographic education in the Netherlands are the ArtEZ Institute of the Arts in Arnhem and the Codarts University of the Arts in Rotterdam. For example, the Artez Institute of Arts in Arnhem offers a

¹³¹ Studienplan für den Masterstudiengang «Choreographie». Retrieved from: <http://www.hfs-berlin.de>.

¹³² Category: Subdivisions of Switzerland. Retrieved from: <https://commons.wikimedia.org/>.

¹³³ Centre de creation choreographique Luxembourgeois TROIS C-L. Retrieved from: <http://www.danse.lu>.

four-year bachelor's program in Dance B. A., which is recognized as one of the best programs and is included in the Dutch higher education guide Keuzegids until 2017. The purpose of the program is to train well-developed professionals.

At the same time, Codarts University of the Arts includes the Rotterdam Conservatory, the Rotterdam Academy of Dance and the Rotterdam Circus School. The training of choreography specialists is characterized by a bachelor's program (4 years) after which students receive a bachelor of arts in dance (Bachelor of Arts in Dance).¹³⁴

Beginning in the first year of study at the Rotterdam Academy of Dance at Codarts University of the Arts, students are introduced to Dutch dance troupes, where they continue to work after graduation. We found that admission to the Artes Institute of the Arts in Arnhem and the Codarts University of the Arts in Rotterdam requires a previous education diploma and an IELTS 5.5 or equivalent TOEFL certificate. In addition, attention is paid to the physical data of the applicant.¹³⁵

Professional training of dancers in the field of modern choreography is provided by the Budapest Contemporary Dance Academy in Budapest, founded by Ivan Angelusz, a dance teacher since 1982. The institution offers a bachelor of arts degree in dance (Dance B. A.), the duration of study is four years. A distinctive feature of the Academy of Contemporary Dance in Budapest is that in addition to the main disciplines, the curriculum includes management and marketing in the field of dance. Also, graduates have the right to continue their studies in the master's program in contemporary dance teaching (M. A. in contemporary dance teaching).¹³⁶

Studying the features of the European experience in the field of higher choreographic education, we consider it appropriate to consider the training of choreographers in the UK. Thus, in the heart of London is one of the best choreographic institutions in Europe - the Royal Academy of Dance (Royal Academy of Dance). Students from 80 countries study at the university. Thanks to a wide range of curricula, students of the academy have the opportunity to study almost any field in the art of dance. In addition, the analysis of the official website of the academy shows that the university provides educational services at two

¹³⁴ Coogan, J. (2004). Möglichkeiten für eine somatisch orientierte Pädagogik in der professionellen Tanzausbildung. Dissertation. Palucca Hochschule.

¹³⁵ Codarts University for the Art. Retrieved from: <http://www.codarts.nl/en/>.

¹³⁶ Budapest contemporary dance academy. Retrieved from: <http://contemporarydance-budapest.com>.

levels - bachelor's and master's and in the field of additional education. Among the university programs there are bachelor's and master's programs in "Choreography", "Dance Pedagogy", "Dance Composition", "Ballet" and others.¹³⁷

Some aspects of higher choreographic education in Germany were borrowed by the fathers of the entire dance system, including Italy and France. Thus, higher choreographic education in Italy is concentrated in the National Academy of Dance, the National Academy of Dance in Rome, the Lyceum of Music and Dance in Trento.¹³⁸

Higher education institutions conduct courses for the education and training of dancers, choreographers and dance teachers, pay great attention to modern techniques of bodily harmony (yoga, Pilates, body biomechanics, etc.) and rhythm. Graduates receive diplomas from licensed dance teachers, choreographers and solo dancers with an application that is accepted in all European countries.¹³⁹

It has been found that higher choreographic education in France is carried out at the National Conservatories of Music, Dance and Drama. Studying higher choreographic education in France, we note that in 2007 the Ministry of Culture and Communication, in agreement with the Ministry of School Higher Education and the University Council, established the Higher National Diploma of Professional Dancer (DNSPD), three-year professional training at the bachelor's level (3 years of study) and a year of professional practice in a children's ballet institution.¹⁴⁰

Thus, we consider it expedient to consider the training of choreographers at the National Higher Conservatory of Music and Dance in Lyon. The conservatory was opened in 1980 and is headed by the French Ministry of Culture and Communications. The school offers a four-year bachelor's program. It should be noted that the first year is preparatory and the student can continue his studies only after its successful completion. To enter, you must have a document confirming knowledge of French at the A2 level, and a certificate of complete secondary education is not required. The audition takes place in two

¹³⁷ Royal Academy of Dance. Retrieved from: <https://www.rad.org.uk>.

¹³⁸ Творческие ВУЗы Италии. Режим доступа: <http://shumska.wordpress.com/2011/06/17/tvorcheslie-vuzi-italii/>.

¹³⁹ Высшее образование в Италии. Режим доступа: <http://italia.ru.com/page/university>.

¹⁴⁰ Ткаченко, І. О. (2017). Вища хореографічна освіта: досвід німецькомовних країн. Наукові записки Тернопільського національного педагогічного університету імені Володимира Гнатюка. Серія: педагогіка, 1, 177–184.

stages in Lyon, where the student must provide medical certificates confirming the state of health. A year of study costs about 700 euros for both French and international students. Upon graduation, graduates receive a VNDPT and a bachelor's degree in Performing Arts.¹⁴¹

Thus, we can say that the success of reforming the system of higher choreographic education in Germany, namely the above-mentioned "Dance Plan of Germany" (2005-2010) has become an example of a global European model of improving higher choreographic education. Moreover, a number of educational innovations "Qualifications Initiative" (2008) (Die Idee von Qualifikationen)¹⁴², The Benefit Initiative (2009) (Deutsche Forschungsgemeinschaft)¹⁴³, «Пакт про вищу школу–2020» (2010) (Der Vertrag der Höheren Schule–2020)¹⁴⁴, «Хайтек-стратегія» (2011) (High-Tech-Strategie)¹⁴⁵, Pact in Support of Research and Innovation (2011) (Ein Pakt zur Unterstützung von Forschung und Innovation)¹⁴⁶, The Internationalization Strategy (2012) (Internationalisierungsstrategie) allowed the Federal Republic of Germany to become one of the most advanced countries in terms of research and academic education.¹⁴⁷

Today, the Federal Republic of Germany seeks a new culture of innovation that will cover all sectors of society. Innovative attractiveness should become a criterion for government action. Thus, in 2006 a high-tech national strategy was developed, the goal of which is to bring the country to the top of scientific research and ensure innovative stability in the world. The Federal Government has earmarked € 15 billion from 2006 to 2009 to strengthen the country's innovation climate. It should be noted that education occupies a leading place in Germany's innovation policy. It gives the country a chance for the future. It has been proven that competition for chances for the future for Germany is the basis of the quality of the education system.

¹⁴¹ Longerich, P. (1998). Die Politik der Vernichtung. Eine Gesamtdarstellung der nationalsozialistischen Judenverfolgung. München.

¹⁴² Die Idee von Qualifikationen. Retrieved from: <http://www.engagiert-in-flensburg.de/1662/ausbau-der-idee-von-gemeinsamen-qualifikationen-fuer-engagierte/>.

¹⁴³ Deutsche Forschungsgemeinschaft. Retrieved from: <http://www.dfg.de/>.

¹⁴⁴ Der Vertrag der Höheren Schule-2020. Retrieved from: https://www.gelsenkirchen.de/-de/bildung/schulen/gute_schule_2020/index.aspx.

¹⁴⁵ High-Tech-Strategie. Retrieved from: <https://www.hightech-strategie.de/>.

¹⁴⁶ Ein Pakt zur Unterstützung von Forschung und Innovation. Retrieved from: <https://www.bmbf.de/de/pakt-fuer-forschung-und-innovation-546.html>.

¹⁴⁷ Internationalisierungsstrategie. Retrieved from: <https://www.bmbf.de/de/internationalisierungsstrategie-269.html>.

The federal government and the Länder are working to offer young people, regardless of social background, a good chance at life in Germany, while opening up new avenues of education and training.¹⁴⁸

The main goal of educational reform in Germany is to strengthen scientific and research work in international competition. Amended higher education laws provide more opportunities for universities to act. World-renowned universities are trying to hone their profile. The "Benefits Initiative" has successfully served this purpose to encourage top-level research in German universities. The main responsibility for this initiative lies with the German Research Society (NRT), which is its chief financier.¹⁴⁹

- Thus, the initiative of the federal government to take action to improve professional skills throughout life provided:

- - increasing the number of students;
- - improving the teaching of natural sciences and mathematics;
- - professional development throughout life;
- - research development;
- - ensuring continuity in the development and implementation of innovations.¹⁵⁰

It should be noted that by 2017, higher education institutions selected by an independent expert jury will receive almost 2.7 billion euros. Thanks to the purposeful support of new, research-oriented structures and interdisciplinary cooperation not only in the universities themselves, but also in non-university research institutions. In particular, the Benefits Initiative program has had an impact on structural modernization, leading to savings, the remainder of which has been redirected to support German higher education institutions and leading research centers.¹⁵¹

Domestic researcher of German higher education T. Gladka emphasizes that a characteristic feature of modern society is the

¹⁴⁸ Ткаченко, І. О. (2017). Типи вищих хореографічних навчальних закладів Німеччини. Художні практики та мистецька освіта у крос культурному просторі сучасності: матеріали IV Всеукраїнської науково-практичної конференції, 227–278.

¹⁴⁹ Regeln für die Akkreditierung von Studiengängen und die Systemakkreditierung (2010). beschluss des Akkreditierungsrates vom 08.12.2009 i.d.F. vom 10.12.2010. Retrieved from: <http://www.akkreditierungsrat.de>

¹⁵⁰ Ткаченко, І. О. (2016). Функціонування вищої хореографічної освіти в Німеччині: сучасний вимір. Молодь, освіта, наука та мистецтво: матеріали Всеукраїнського науково-методичного інтернет-семінару, 152–154.

¹⁵¹ Gesetz zur Errichtung einer Stiftung «Stiftung zur Akkreditierung von Studiengängen» in Deutschland (vom 15. Februar 2005) (2005). Bonn.

intensification of innovation activity. Innovation, science, education are becoming a determining factor in the development of the state and society.¹⁵²

Thus, Germany, being a competitive country in the international space, is building its own innovation policy: national innovation systems are being formed, innovation development strategies are being developed, and research costs are increasing.

Thus, higher choreographic education in Germany is at the center of the country's innovation policy, and clearly defined by the state priorities for its development give a chance for the future. The German experience of innovative activity of higher choreographic education, in particular the establishment of close cooperation between the federation and the lands for national interests, the introduction of a dance plan to improve the content of choreography, can be an example for innovation policy in Ukraine.

Thus, covering the development of higher choreographic education in Germany in the context of the Bologna process, we proved that the modernization processes in higher choreographic education in Germany at the beginning of the XXI century. were due to its accession to the Bologna Process and the creation of the European Higher Education Area. After the accession of the Federal Republic of Germany to the Bologna Process, the country developed and implemented the "Dance Plan of Germany", which provided for the modernization of the structure and content of higher choreographic education in the federal states.

The main tasks of the plan at the state level were the opening of new higher education institutions and the reorganization of existing separate structural units to train choreographers, and at the institutional level - the modernization of the content of bachelor's and master's programs. It was found that the "Dance Plan of Germany" was implemented using two vectors, namely: "Dance Plan in the Regions" (Tanzplan vor Ort), which provided for the promotion of dance and choreography in the federal states and "Dance Plan of Educational Projects" (Tanzplan Ausbiljengs), which aimed to develop new and improve existing programs in choreography (choreography), dance (performance) and dance pedagogy.

Analysis of the results of the implementation of the "Dance Plan of Germany" shows the power of its modernization potential. In particular, the following positive changes are observed: increase in funding for higher

¹⁵² Гладка, Т. І. Освіта в інноваційній політиці ФРН: <https://docviewer.ua/>.

choreographic education (additional over 8.5 million euros for 2005-2010 in the budget of six federal states); organization and holding of two dance congresses in Berlin (2006, 2009); development of a number of new and improvement of existing bachelor's and master's programs for the training of future choreographers; creation of new structural subdivisions.

For example, in Berlin, the Ernst Bush School of Dramatic Arts opened a dance department and established the Higher Interuniversity Dance Center, which unified the training of choreographers at the University of the Arts and the State School of Ballet and Art. On the territory of Hesse, the Institute of Applied Theater Sciences has been opened at the University of Hesse, Justus Liebig, and the Department of Fine Arts, which combines the training of actors, musicians and choreographers, has been opened at the Higher School of Music and Fine Arts in Frankfurt am Main. On the territory of North Rhine-Westphalia, in particular, the Folkwang University of the Arts has established the Institute of Contemporary Dance and the Center for Contemporary Dance at the Higher School of Music and Dance in Cologne. The Ballet Academy at the Higher School of Music and Theater was opened in Munich.

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**PSYCHO-FUNCTIONAL AND ECOLOGICAL ASPECTS OF
TRAINING FUTURE TEACHERS
ПСИХО-ФУНКЦИОНАЛЬНЫЕ И ЭКОЛОГИЧЕСКИЕ АСПЕКТЫ
ПОДГОТОВКИ БУДУЩИХ УЧИТЕЛЕЙ**

In modern conditions of growth in the volume of scientific information, the number of people engaged in mental work is increasing. Mental activity includes work that requires the activation of a person's intellectual processes, the emotional sphere, tension of the sensory apparatus, mental functions, as well as accelerated actions during their implementation. One of the types of modern mental labor is the activity of students of higher educational institutions. According to the physiological

and hygienic characteristics of working conditions, the student's educational activity belongs to the category of intense mental work.

The mental performance of first-year students requires special attention in the context of the intensification of educational activity in higher education institutions. Indeed, at the initial stage of students' training, the foundations of professionalism are laid, the ability to master knowledge and ways of mastering them, skills for independent and continuous education throughout life are formed. That is why the issues of adaptation of first-year students to study in a higher education institution is one of the most relevant in their further professional training.

Changing the lifestyle of students makes high demands on the adaptive capabilities of the body and requires strong physical and mental health, the ability to complex mental analytical-synthetic activity and cognitive activity. In addition, the level of education is also influenced by the unfavorable sanitary and hygienic conditions of the classrooms in which students study. This leads to a decrease in stability and concentration of attention, functional imbalance in the work of physiological processes, an increase in morbidity, psychoemotional stress among students, a deterioration in the productivity of mental activity and, in general, qualitative indicators of educational success.

Despite progress in the development of educational innovative technologies, the problem of deteriorating students' health, does not take into account the physiological and psychological characteristics of adolescence, remains unresolved in modern higher education. The introduction of the credit-modular system is accompanied by the intensification of the educational process, the intensification of the use of the technology of individualization and differentiation in it, and it leads to increased requirements for the functional state of the body. Innovative pedagogical technologies provide the formation of the ability to learn as a key need and contribute to the formation of a personality who is willing and able to learn not for the sake of the process, but in accordance with his personally significant needs.

As a result, various changes may occur, characterized by a decrease in the functional capabilities of the body, tension of regulatory systems, which leads to a deterioration in mental performance and limitation of adaptive and adaptive capabilities.

These facts indicate that the initial period of a student's training is distinguished by its specific intensity, importance for the personal and professional development of a future specialist. After all, the modern system of professional training of future teachers is the basis not only for the transfer of special knowledge, but also for the development of a specialist as

a representative and bearer of a certain culture, which is characterized by a set of knowledge, skills, as well as a certain worldview, attitudes and values, and features of professional behavior.

A number of publications by researchers in the field of physiology, psychology, school hygiene, valeology, and pedagogy are devoted to the problem of professional training of first-year students at the stage of their primary education in higher education institutions. Special works devoted to this problem include the following publications: T.V. Alekseeva, T. Buyalskaya, M. Vievskaya, L. Garmash, A. Venger, L. Krasovskaya, V. Gamova, A. Grechishkina, N. Dyatlenko, G. Levkovskoy, G. Koshonko, N. Kotsur, M. Pryshchak, E. Reznikova, A. Solodukhova, F. Khairullin, A. Furman and others.

In the scientific works of modern researchers, certain aspects of the adaptation of students to learning in higher education institutions are highlighted. Pedagogical and social characteristics of students' adaptation to learning in a higher education institution are highlighted in the studies of A.Galus, V.Kompanets, S.Sokolova, V.Spitsyna, S.Selivestrov, L.Lysenko.

Scientists in the field of pedagogy and psychology consider the social adaptation of first-year students in an institution of higher education in the following two directions: professional adaptation - the process of adapting to the nature, content, conditions and organization of the educational process, acquiring independence; socio-psychological adaptation as a process of adaptation of a person to the requirements of a group, establishing relationships, forming a style of behavior.

Socio-psychological aspects of adaptation of students to learning in higher education institutions are disclosed in the studies of V. Kazmirenko, N. Bagachkinoya, S. Gaponova, G. Koshonko, T. Rogacheva.

In this aspect, the publication of V.P. Kazmirenko, which highlights the program of research of psychological and social factors of adaptation of a young person to higher education and future profession, is of significant importance. According to the researcher, the social and psychological adaptation of students in the university environment includes: firstly, professional and professional adaptation, which predetermines adaptation to the content, conditions and independent organization of educational activities, the formation of skills and directions in educational and scientific work; secondly, active or passive adaptation of a person to the environment, building relationships and relationships in student groups, forming a style of personal behavior; thirdly, social and professional adaptation as the acceptance of social requirements for future professional activities.¹⁵³

¹⁵³ Казміренко В. П. Програма дослідження психолого-соціальних чинників

Researchers I. Bekh and V. Gamov highlight internal and external factors that affect the learning process and adaptation of first-year students to study in a higher education institution.

In particular, V. Gamov in his research characterizes the external factors of adaptation of students to the university environment, which are associated with both new circumstances and norms of life, and their inclusion in new social relations, the emergence of a new reference group.¹⁵⁴

Psychophysiological studies by V. Ivanov and H. Shoyusupov showed that mental performance under the influence of the educational process can change during the day, week, semester, academic year. Researchers A. Burkhanova and A. Kuular traced the changes in mental performance during several phases.

Given these facts, first-year students should know the psychophysiological mechanisms of adaptation and periods of mental performance. In the first period (activation), the level of performance is low compared to the initial one. The improvement and acceleration of psychophysiological parameters occurs gradually, which is associated with the formation of a working dominant, which is characterized by the unification of nerve centers into a focus of excitation in the central nervous system, to ensure the performance and productivity of further work, with the search for its most optimal rhythm and pace. The principle of the dominant, as a working principle of the activity of nerve centers, was formulated by A.A.Ukhtomsky back in 1923. In this connection, at least 10-20, sometimes even 30 minutes after the start of the lesson, there are pronounced fluctuations in the student's performance.

The second phase (high, optimal, stable performance) is characterized by a combination of stability of physiological processes in the body and high academic performance. All indicators of the functions of the main systems of the human body are within physiological norms, and their changes correspond to the load that a person is experiencing at a given time.

The third phase is a decrease in working capacity, during which a decline in cognitive activity occurs, accompanied by a decrease in the functional capabilities of the main organs and systems of the body; processes. This period is divided into three sub-periods: the first - full compensation, characterized by the appearance of the first symptoms of fatigue, which are eliminated by a positive assessment of the results and

адаптації молодшої людини до навчання у ВНЗ та майбутньої професії. Практична психологія та соціальна робота. 2004. № 6. С. 23–31.

¹⁵⁴ Гамов В. Г. Психологічні особливості адаптації студентів. Проблеми загальної та педагогічної психології. Т. 6. Вип. 8. 2004. С. 84–90.

volitional effort; the second - unstable compensation - fatigue prevails, fluctuations in volitional effort and mental performance are observed. Further, a progressive decrease in mental performance begins, which can be changed by its short-term increase due to the activation of additional reserve forces of the body, through motivational, volitional spheres associated with the need to complete work right now, or positive emotions from the close completion of work (the third sub-period is the final impulse) ...

At the same time, with the continuation of the educational process, there is a sharp decrease in its effectiveness, due to a decrease in mental performance and the extinction of the working dominant. During this period, as noted by the researcher N.V. Ogarisheva, students have errors, the volume and concentration of attention decreases, that is, fatigue sets in.

The analysis of the research results of scientists showed that the dynamics of the mental performance of students during the day is formed due to the work of the physiological mechanisms of the functional systems of the body. The daily rhythm of students' work, in the dynamics of biorhythmic cycles, determines its increased intensity in the morning (from 8.00 to 12.00) and decreased at night (from 2.00 to 4.00).

The weekly work capacity of students is determined by the psychological mechanisms of work fatigue. As the researchers note, the nature of its changes is similar to a practical lesson: at the beginning - the period of working in (Monday, Tuesday), then stable working capacity (Wednesday, Thursday), on Saturday, Sunday there is a period of fatigue. In addition, on Saturday sometimes there can be an increase in working capacity, which corresponds to the phenomenon of the "final rush".

During the school year, mental performance changes identically to the workday. N. Ogarisheva's research shows that the period of training falls on the beginning of the first semester and lasts 3-3.5 weeks. In the future, within 2-2.5 months (the middle of the semester), a phase of stable performance is observed. At the end of the first semester, during the period of credits, exams, mental performance begins to decline. Then comes the winter break, which allows you to restore mental performance. In the second semester, there is also a phase change, but in a slightly different way than in the first half of the year. The first and second periods of working capacity last less (1.5-2 weeks - work in and February - stable working capacity). From March to early April, there is a period of decreased performance, due to the fatigue that has accumulated over the school year. During the summer examination session, the decrease in working capacity is more pronounced than in the first semester, and the recovery process is characterized by slow development, due to deeper fatigue.

Under the influence of the academic load, mental performance also changes at the stages of long-term study in higher education institutions. The psychophysiological tests carried out by the researchers among the first and last year students showed that the mental performance of the junior courses was lower than that of the older ones. The most difficult period of study is the first year of study - as a manifestation of an unstable or emerging adaptation to learning. But already in the next year of study, the restoration of working capacity and physiological changes in the body gradually takes place, and ensures sufficient adaptation of students to training and obtaining a specialty.

In the studies of N. Egorov, it was shown that the duration, the severity of individual phases, the dynamics of changes at each of the stages and time periods (classes, day, week, semester, academic year) depend on the functional state of the body of students before the start of activity, the characteristics of the work itself, its organization, interest in it, as well as on the conditions in which it is carried out.

Analysis of studies on the psychological and pedagogical aspects of adaptation of first-year students to study in higher education institutions made it possible to identify the following main directions:

- professional adaptation - the process of attracting a person to a profession, which is expressed in the acquisition of knowledge, skills, skills necessary for a future profession, adaptation to the structure of higher education, general content and individual components of the educational process;

- didactic adaptation - adaptation of students to a new learning system for them, which can take place both relatively quickly and relatively slowly;

- operational adaptation, which depends, firstly, on ensuring the connection between teaching methods in general education and higher schools, secondly, on independence and creative thinking, which should be the personality traits of a freshman, and thirdly, on complete orientation in the profession and sustainable desire to master the program of higher education socio-psychological adaptation - adaptation to the group, family relationships, the formation of a personal style of behavior, style of interaction with peers and teachers.¹⁵⁵

¹⁵⁵ Алексеева Т. В. Психологичні фактори та прояви процесу адаптації студентів до навчання у вищому навчальному закладі: автореф. дис. на здобуття наук. ступеня канд. психол. наук. Київ, 2004. С.22.

At the same time, despite the presence of a significant number of publications devoted mainly to the psychological and social aspects of adaptation to training of first-year students in higher education institutions, operational adaptation in terms of an integrated and integrated approach to teaching methodology in upper secondary education and institutions of higher education is unexplored. schools. These aspects of the problem are necessary for the formation of such personality traits of the freshman as creativity, independence and creativity of thinking, orientation in the profession of the future teacher and the desire to master the educational program of higher education.

The problem of psycho-functional adaptation of students to learning according to the credit-modular system of organizing the educational process is poorly researched. At the same time, the increased requirements for the level of functioning of all mental processes observed during intensive mental work during the adaptation of first-year students to learning according to new requirements is a risk factor for disruption of adaptation and the occurrence of psychological, mental and somatic changes.

The purpose of our study was to try to reveal the psycho-functional characteristics of adaptation of first-year students in the context of a credit-modular system of organizing education in a pedagogical institution of higher education. According to the purpose of the study, the following tasks were set:

- to find out the psychophysiological mechanisms of adaptation of first-year students in the process of their education in higher education institutions;
- to investigate the psycho-functional state of the organism of first-year students;
- to offer a complex of psycho-hygienic and preventive measures aimed at increasing the mental performance of students.

The research hypothesis was based on the assumption that knowledge and consideration of the psychophysiological characteristics of the organism of first-year students is necessary to ensure favorable conditions for successful adaptation and increase the intellectual potential of students.

The subject's ability to adapt is recognized by Western European and American researchers as the most popular, basic and, at the same time, a general criterion for the norm of mental development. In humanistic psychology, the conditions for the successful adaptation of an individual to a changing social environment are "good integration of the personality" (G. Allport), a harmonious self-concept, as well as relative autonomy (in the sense of the ability for independent, independent behavior.). Autonomy is

associated with the formation of communication skills and self-confidence on their basis (R. Burns, G. Allport, K. Rogers, etc.).

Researchers in the field of psychology (S. Gaponova, L. Garmash, F. Khairullin) consider adaptation as habituation, adaptation of a person to a new environment. Depending on the nature of the personality's attitude to the conditions and content of a specific activity, the authors distinguish between two types of adaptation: creative and formal. Creative means full adaptation to the educational process: deep and solid knowledge, the formation of creative thinking and skills of the future specialist, general activity in cognitive activity. Formal adaptation occurs in the case of adaptation not for the successful mastery of knowledge, but for obtaining a diploma.

A significant contribution to the development of physiological mechanisms of the adaptation process is research that explains the relationship with the environment as a system of temporary connections, combined into a single complex - a dynamic stereotype. According to the mechanism of a dynamic stereotype, habits develop, cognitive activity is carried out. The destruction of a dynamic stereotype can be accompanied by negative consequences: rapid fatigue, a feeling of discontent, the development of anxiety. Therefore, it is important to take into account the physiological aspect of adaptation, since learning is always conditioned by the state of functional systems, and, above all, the nervous one. It is known that excessive mental stress leads to a decrease in indicators characterizing the functional state of the central nervous system. Therefore, the diagnostic conclusion in each specific case should be based on determining the degree of deviation of the studied parameters from the standards.¹⁵⁶

It has been established that many young men and women, getting into the student collective, do not adapt to it quickly enough. The reason for this is factors that are specific only to training in higher education institutions. These include:

- firstly, during this period there is a process of adaptation, associated with the restructuring of the regime of work and rest, new forms of communication, increased requirements for the functional state of the body;
- secondly, the initial period of the formation of the student collective is distinguished by a significant expansion of the volume of new information and the need to assimilate it in a limited time;

¹⁵⁶ Соколова І. М. Соціальні та клініко-психологічні особливості порушення адаптації у студентів вузу. Проблеми загальної та педагогічної психології: збір. наук праць. 2010. Т. III. Ч. 5. С. 281–284.

- thirdly, the necessity of compulsory fulfillment of the entire volume of training sessions against the background of intensification of educational activity determines the increased nervous mental tension of the student.

As the researchers T.Alekseeva and V.Shtifurak note, the period of adaptation of a freshman is associated with the destruction of previously formed stereotypes, can generate difficulties both in learning (compared with school, low academic performance) and in communication. The adaptation period in different students occurs in different ways, depending on their individual psychological characteristics, the level of readiness to study in higher education.¹⁵⁷

In physiology and psychology of labor, topical issues of the influence of various factors on mental activity. The success of training is one of the indicators of adaptation of students for education. To study this problem, students were not chosen by chance, since they are a homogeneous age-social group, with the same specific living conditions, the mode of the educational process and are more susceptible to the influence of various factors.

The international labor organization refers to the factors that determine the level of performance in the learning process: 1) physical efforts (static load associated with maintaining a working posture, as well as the position of the human body); 2) the pace of work; 3) factors of labor intensity (monotony of activity; emotional stress associated with responsibility for the result and is determined by the complexity of the work); 4) microclimate indicators; 5) noise.

A number of authors have developed a classification in which all factors are divided into four main groups: physical and hygienic, physiological, psychological and pedagogical.

To the first group of factors, researchers include learning conditions that affect the body through the senses: microclimate; the nature of the room illumination; noise level, air ionization; the content of chemicals in the air of the classroom and others. Among the physical factors that significantly affect the psychophysiological functions of the body of students and the success of training, the meteorological conditions of the internal environment of classrooms are distinguished. The values of the microclimate indicators of these premises depend on its type and size, student workload,

¹⁵⁷ Алексеева Т. В. Психологичні фактори та прояви процесу адаптації студентів до навчання у вищому навчальному закладі: автореф. дис. на здобуття наук. ступеня канд. психол. наук. Київ, 2004. С.22 с.

heating and ventilation conditions, the period of the year and the climate of the territory.

According to the literature, the conditions of most classrooms and lecture halls do not meet sanitary and hygienic requirements.

In particular, the violation of the temperature regime causes an unfavorable effect on the organism of students. Higher and lower air temperatures lead to disruption of the normal heat balance and can contribute to overheating or hypothermia of the body. This, in turn, leads to a decrease in mental performance, rapid fatigue and a negative impact on the well-being and health of students.

In the studies of a number of authors, the illumination of workplaces is of great importance. It is known that when performing any kind of activity, the student perceives and assesses the bulk of information with the help of a visual analyzer, therefore, the light environment should be formed taking into account the requirements of the physiology of vision. Among the reasons for the insufficient illumination in classrooms, the researchers distinguish: non-observance of the illumination standards in terms of the magnitude of the visual load; incorrect placement of educational furniture, boards in relation to light sources; use of materials for decoration of walls and ceilings with a low reflectivity; selection and installation of lamps that are not recommended for use in classrooms, as well as their incorrect placement in the room; the use of low-power lamps, their untimely replacement; non-compliance with the schedule for washing windows and cleaning lamps. All this complicates the performance of work, causes overstrain, fatigue of the organ of vision, a feeling of depression, which adversely affects performance, labor results and can lead to eye diseases.

An increase in the intensity of mental activity is accompanied by an increase in energy expenditure, so the brain is highly sensitive to various changes in the gas composition of the blood. It has been proven that even a short-term inhalation of carbon dioxide by a person, and even more so being in a room with a significant level of it (500-1000 ppm), causes not only a decrease in working capacity, but also health disorders, and the progression of chronic diseases of the respiratory system. Sanitary and hygienic research carried out in classrooms showed that after the first lecture (practical lesson), the content of light negative air ions decreases, and the number of positive ones grows; the concentration of carbon dioxide at the end of the working day reaches 0.18-0.25%, that is, it increases 5-10 times compared with the norm, which negatively affects the condition of students and requires preventive measures.

Numerous studies have assessed the relationship between the indicators of successful studies and physiological factors (group 2), that is,

the main elements of a healthy lifestyle, which include health status, including mental health, functional systems of the body of students, quality and diet, sleep duration, daily regimen, organization of recreation, sports, the presence of bad habits and others. By themselves, these factors do not cause fatigue, but contribute to its formation. Among the risk factors, they form the basis of the lifestyle of students, the most common are behavioral ones, which include: a decrease in physical activity, a level that decreases from junior to senior courses; violation of the regime and quality of nutrition, which is reflected in the overweight or its deficit of students and is associated with the schedule of classes, the schedule that does not always allow observing the necessary periods of mental performance.

Depending on the speed of adaptation and its results, scientists L. Garmash and S. Seliverstov distinguish the following types of student adaptation:

Type 1 - a student who easily adapts to new conditions, quickly develops a strategy for his behavior, easily enters the team, his behavior is emotionally stable, non-conflict;

Type 2 - a student whose adaptation depends entirely on the environment and social environment. Such a student has complications in the organization of his work, and in the mode of work and in communication. Essential help, external supervision and support;

Type 3 - a student, it is difficult to adapt through his individual characteristics. His behavior is destructive, conflicting, emotionally unstable, with an inadequate response to the demands and conditions of learning. During the adaptation period, the student experiences a destructive state [8; 13].¹⁵⁸

A. Galus's research shows that in the process of adaptation, students experience the greatest difficulties in learning. They are associated with insufficiently developed skills of university educational work (47%), inability to plan time for independent preparation for classes (61%), insufficient volitional efforts, which are necessary for self-organization (51%), inability to work systematically (39%).¹⁵⁹

The introduction of a credit-modular system into the educational process requires studying the course of the adaptation process of first-year students, which will ensure the timely identification of adaptive and

¹⁵⁸ Гармаш Л. С. Шляхи оптимізації інтелектуального потенціалу студентів-першокурсників при адаптації до навчального процесу в ВНЗ. Актуальні проблеми психології. 2009. Т. 10. Вип. 13. С. 101–109.

¹⁵⁹ Галус О. М. Проблема адаптації першокурсників до навчання у ВНЗ та її педагогічні основи. Гуманітарні науки. 2004. № 2. С. 46–52.

compensatory disorders in the early stages and will allow the introduction of corrective and psycho-preventive measures aimed at preventing the breakdown of adaptation and ensuring a high level of effective mental performance. In this regard, a scientific problem arises: to study the conditions that contribute to the successful adaptation of first-year students to study at a higher educational institution and provide a high intellectual potential when organizing training on a credit-modular system.

We conducted a study of the psychophysiological state of 124 first-year students of Pereyaslav-Khmelnytsky State Pedagogical University named after Grigory Skovoroda in order to identify factors that affect the level of their psychophysiological adaptation. According to the purpose and objectives of the study, the study of the main psychophysiological functions in the process of adaptation of first-year students in the context of the credit-modular organization of the educational process was carried out.

The psychophysiological indicators of mental performance and attention were objectively studied using the "Correction test" method. The functional state of the cardiovascular system and the individual psychological characteristics of the student were determined according to the tests of M.Luscher and C.Spielberg and Y.Khanin. The degree of adaptability of students was carried out according to the methodology "Diagnostics of social-psychological adaptation" (authors K.Rogers and R.Diamond) modified by N.Chaikin. The level of disadaptation of students was assessed according to the methodology "Diagnostics of psychophysiological disadaptation" (author A.Rodina).

Subjective methods included an assessment of general well-being, the presence of complaints and a subjective assessment of health, an analysis of living conditions and learning according to the developed methods. The research was carried out in the dynamics of the first year of study.

According to the results of the study of psychophysiological indicators of mental performance at the beginning of the academic year, the majority of students showed a daily and weekly decrease in productivity and stability of attention. In dynamics, there was a positive trend in the indicators of mental performance, however, in some students against the background of complaints about the health of the vegetative neurotic direction (headache, poor sleep, palpitations). Before the examination session, students noted an increase in anxiety. If the level of anxiety does not exceed the average, then in this case it determines purposeful behavior.

Studies have shown that 37.9% of students had a high level of anxiety, contributing to the formation of emotional stress. Already at the beginning of the survey, according to the research results, a group of students (31%) was identified who feel insecure, isolated, experience a

heightened sense of isolation from their usual environment, dissatisfaction with their condition. That is, the beginning of the formation of the student body has a certain impact on the emotional sphere of the first-year student. Among the students of this group, unsatisfactory indicators of hemodynamics and psychophysiological indicators of mental performance (productivity, quantity and quality of work performed) were revealed, which is associated with the functional state of the cardiovascular and central nervous system. This contingent can be regarded as a possible risk group for the development of maladjustment.

In the dynamics of summer observation, only 24% of students in this group had a positive trend in psychophysiological indicators of mental performance and indicators characterizing the functional state of the cardiovascular system. Other students showed functional tension of the circulatory system at rest and the growth of signs of fatigue (according to the indications of mental performance) during the week and the academic year against the background of existing complaints of the vegetative neurotic direction. Changes in psychophysiological indicators are not only diagnostic signs of mental performance, but also have prognostic significance for the development of a breakdown in adaptation.

Analyzing the degree of adaptability of first-year students according to the methodology "Diagnostics of socio-psychological adaptation" (authors K.Rogers and R.Diamond) modified by N.Chaikin, we found that 56.4% of students were maladaptive, which indicates the difficulties in mastering them new conditions of the educational environment and the failure to achieve their goals. 43.6% of students noted adaptability as the ability of an individual to quickly adapt to the educational environment of higher education, to analyze and adequately perceive it, to successfully cope with the requirements of the credit-modular system of organizing the educational process. In such students, the optimal level of mental performance is usually maintained.

Diagnostics of socio-psychological adaptation showed that 98% of the surveyed students accept themselves as they are, value themselves, treat themselves as a person, believe in their capabilities for further self-development and self-realization. The survey also showed that 85.3% of freshmen are capable of accepting other people as they are, respect their right to be themselves and originality, and trust them. At the same time, 14.7% of students are not ready to accept others, do not recognize their uniqueness and originality. These facts, in our opinion, indicate such psychological traits of students as egocentrism, overestimated self-esteem and criticality towards others.

The application of this methodology also made it possible to identify the level of emotional comfort or discomfort of students in the conditions of the educational space of a higher school. Research results indicate that 78.3% of students experience emotional comfort during their studies, which is a favorable condition for their mental performance. At the same time, 21.7% of freshmen note discomfort in the learning process, which is associated with their emotional experiences. Such students display such traits as anxiety, anxiety, fear, and lack of confidence in their success, which negatively affects the level of their mental performance and academic performance.

The method of socio-psychological diagnostics made it possible to identify the level of manifestation of escapism in first-year students, that is, a tendency to move away from problems associated with the adaptation process and an increase in intellectual load. Research results show that in 60.4% of respondents, escapism rates are within the normal range. These students rarely have problems during their studies, or if they arise, they find constructive methods of solving them. At the time, 5.6% of freshmen had low rates of escapism. The specified category of students tries to solve problems on their own, while maintaining faith in themselves, their capabilities and the corresponding level of mental performance. 34% of students have high rates of escapism. This testifies to the emergence of complications during their educational and mental activities in the institution of higher education and the inability to solve problems that arise during the adaptation period.

Diagnostics of psychophysiological maladjustment according to the questionnaire of A.Rodina made it possible to determine the level of maladjustment of first-year students. Analysis of research results showed that 65.4% of students had an average level of maladjustment. Such students had certain difficulties in learning, which is associated with a change in the forms, methods of teaching and assessment, they felt some discomfort in the new educational environment and a decrease in the productivity of mental work. 16.5% of respondents had a high level of maladjustment, which indicates the impossibility of their adaptation to the changed conditions of the educational space and the development of skills of independence in educational and mental work. 18.1% of freshmen had a low level of maladjustment, which is associated with their insufficient socialization in the conditions of higher education, socially unresponsive personality attitudes, and the like.

It should be noted that freshmen are not yet fully independent, morally and socially mature subjects. This is evidenced by the results of the survey: 94% of students are financially dependent on their parents and

relatives; 52% of freshmen emphasize their psychological dependence on their parents and family; 85% point to psychological dependence on friends. Almost all visiting students (98.7%) miss home, relatives, friends, 69% have problems and difficulties with the new daily routine, catering, recreation, and self-preparation.

Thus, the process of psycho-functional adaptation is due to the action of exogenous and endogenous factors, and in case of imbalance in the human-environment system, it is accompanied by a breakdown in adaptation. Timely diagnostics of the psychophysiological state of the body of students allows to determine the risk group for the development of maladjustment, on the one hand, and on the other hand, to influence the exogenous factors of the educational process, contribute to the breakdown of adaptation.

Despite the fact that during the period of adaptation, students associate the greatest difficulties with learning, we have developed and implemented activities that contribute to increasing the intellectual potential of the student. The set of measures included psychohygienic recommendations (observance of hygienic requirements in the organization of the educational process), the rational organization of the student's physical culture and sports activities, a personality-oriented approach to the student and his capabilities, the upbringing of a culture of mental work with a professional orientation of educational activity, systematic monitoring of educational activity through modular credit system for assessing knowledge.

Physical education takes a special place in the system of measures to improve mental performance. It was found that physical exercises actively influence the effectiveness of training as a means of removing negative emotions and mental fatigue. The variety of movements used in the educational process has a double effect on the body of students: specific and non-specific. The specific effect is manifested in the direct participation of the motor analyzer in different learning: in the ability to maintain a static posture; performing movements necessary for mental work, that is, movements of the fingers and hands while writing; eye movements, vocal cords and articulations while reading; movement of the body in space; manipulation of various objects. The nonspecific effect is that muscular activity causes an increase in the tone of the cerebral cortex, thus creating favorable conditions for the formation of new conditioned reflex connections.

Psycho-hygienic provision of professional training of students at the stage of their adaptation to learning requires an updated substantiation of the educational process, the development of appropriate innovative approaches, methods, technologies. It is also necessary to determine the means of

psychoprophylaxis in order to eliminate or reduce the influence of factors that negatively affect the adaptation mechanisms of first-year students. These means include:

- observance of biorhythms of mental labor. The biorhythmological structure of human life determines the physiological and hygienic need for strict adherence to the daily regimen, intelligent alternation of vigorous activity and rest, wakefulness and sleep. The outstanding physiologist Ivan Pavlov emphasized that any working system, like its individual elements, must rest, recover, the rest of the cells of the cerebral cortex must be especially carefully guarded;

- rational alternation of mental work and rest. The main types of recreation are annual, weekly, daily, as well as short-term during the day. To maintain and strengthen health and ensure the optimal level of mental performance of students, it is dangerous to neglect daily and especially weekly rest from educational activities, because such rest is a physiological need of the body. Its best forms are outdoor activities, walks, exercise and sports. An important factor in maintaining working capacity is a periodic change in types of activity, which prevents the formation of "foci" of excitation and overexcitation in the cerebral cortex;

- full sleep. For good sleep, you need to adhere to a clear organization of the daily regimen. A 30-40-minute walk in front of it contributes to good sleep, eating no later than 1.5-2 hours before bedtime, silence in the room, clean and fresh air in it (it is better to sleep with an open window, in winter - with an open window) ... Immediately before bedtime, intense mental work is unacceptable;

- sufficient physical activity. It is generally accepted that rational physical activity, leading to an increase in the power and stability of the general adaptation mechanism due to the improvement of the functions of the central nervous system, recovery processes, allows maintaining a person's health and performance at a high level. Scientists have proven that even 30 minutes of daily physical activity increase vitality, enhance the compensatory capabilities of the body, increase its defenses;

- balanced diet. It must comply with general hygienic principles, taking into account the peculiarities of metabolic processes during mental work. Therefore, the main attention should be paid to ensuring high-quality nutritional value, it comes down to the need to compensate for the body's energy costs and the presence of all the necessary nutrients in the diet. Energy costs for mental work are small. Therefore, the main attention should be paid to ensuring high-quality nutritional value;

- no bad habits. The use of alcohol, drugs and smoking is a huge obstacle to human health, which sometimes leads to complete loss of it. In

this regard, there is no doubt about the need to intensify work to prevent and eliminate bad habits among students, which should be based on the upbringing of persistent motivation in a person for health and a healthy lifestyle;

- meditation as a practical technique of intense reasoning, penetration into the essence of the object is achieved by contemplation, concentration and concentration on one phenomenon. Meditation is a self-regulation technique that takes different forms depending on the cultural and historical environment;

- mental self-regulation - autogenic training, mental imago-training, mental rehearsal, psycho-training of volitional attention, meditation methods, mental video training, model modeling aimed at achieving an optimal state of spiritual and physical health of the individual;

- acupressure to relieve mental fatigue, physical fatigue, nervous tension, etc.

So, in the process of professional training of future teachers at the stage of their initial training in a higher education institution, to ensure favorable conditions for successful adaptation and increase the intellectual potential of students, it is of great importance to take into account the psychophysiological characteristics of their body.

The level of adaptation to learning can be indirectly determined by the effectiveness of educational activities, the functional state of the psychophysiological systems of the body.

Among the psychological conditions for the development of mental performance in the majority of first-year students during the period of their adaptation, there are high indicators of the level of communicative abilities, an average level of socio-psychological stress and maladjustment, a low level of adaptive abilities and neuropsychic stability. The credit-modular system of organizing the educational process in higher education institutions is favorable for the development of students' mental performance.

The introduction of a complex of hygienic and psychological-pedagogical measures aimed at increasing the level of mental performance and the effectiveness of educational activities, ensuring the optimization of the intellectual potential of the first-year student during the adaptation period.

Further research is aimed at the development and implementation of a comprehensive program of psychohygienic and psychocorrective measures aimed at preventing the maladjustment of first-year students at the initial stage of their professional training in a higher education institution.

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**FORMATION OF THE READINESS OF FUTURE TEACHERS OF A
FOREIGN LANGUAGE OF HIGHER EDUCATION TO USE
INFORMATION TECHNOLOGIES
ФОРМИРОВАНИЕ ГОТОВНОСТИ БУДУЩИХ
ПРЕПОДАВАТЕЛЕЙ ИНОСТРАННОГО ЯЗЫКА ВЫСШЕЙ
ШКОЛЫ К ИСПОЛЬЗОВАНИЮ ИНФОРМАЦИОННЫХ
ТЕХНОЛОГИЙ**

One of the priority directions of modernization of education in higher education is the study of foreign languages. Knowledge of languages contributes to the strengthening of intercultural communication, leads to mutual understanding and strengthening of contacts between peoples. A foreign language is a means of intercultural and professional communication, a way to stimulate the intellectual and emotional development of a student's personality, prepare him for an objective perception of a foreign culture.

The new educational paradigm presupposes qualitatively new goals of education, new principles of selection and systematization of knowledge, not so much expanding the volume of professional and general scientific knowledge, but determining their other connection and a different way of forming and functioning in practical activity.

It is the teacher in higher education who is largely given the right to determine the intellectual, moral, and cultural levels of society. The quality of any other specialist depends on his professional training in the future. First of all, this explains the special attention of society to pedagogical education and the requirements that it imposes on the level of teaching in any educational institution.

The distinctive changes in the goals and content of vocational education in higher education include the focus on the personal development of students, creative initiative and independence, which will allow future specialists to show mobility and competitiveness in their professional activities.

In modern conditions of the development of the educational community, the most demanded figure is a creative specialist who is able to independently replenish his knowledge, navigate the rapid flow of scientific and political information, who can think critically, develop and defend his point of view, and be flexible.

The training of a foreign language teacher in higher education, taking into account not only present, but also future needs, puts forward the practical orientation in the field of higher education as key provisions, which enhances the subject-professional, pragmatic aspect. This approach establishes the subordination of knowledge to skills, especially emphasizing the role of experience, the ability to practically implement knowledge, to solve educational and professional tasks on this basis. For the results of modern vocational education, it is important to know not only what, but also how to do it.

The problem of training foreign language teachers in higher education, along with teachers of other academic disciplines, is quite acute for the developing system of general secondary education. Taking into account the share of language education in higher education and its role, which is determined by the knowledge of the language as an element of the culture of a modern person, as well as new targets in teaching a foreign language to students within the framework of the emerging philosophy of education and the objective complexity of mastering foreign language content, training a foreign language teacher in a pedagogical university must be singled out as a separate problem, not only in practical terms, but also in theory.

The profound transformations taking place in the system of secondary and higher education make it impossible to implement a practical solution to the problem of training a teacher of a foreign language without serious scientific research. An important component of the professional training of a foreign language teacher at a pedagogical university is his methodological training.

General questions of the formation of the readiness of specialists to carry out professional activities are considered in the works of M.I. Dyachenko, I.A. Kandybovich, E.G. Skvortsova and others. Scientists-educators O.A. Abdullina, S.B. Elkanov, I.F. Isaev, V.A. Kan-Kalik, N.V. Kuzmina, V.A. Slastenin, L.F. Spirin, E.N. Shiyanov, revealing the general theoretical aspects of the professional and pedagogical training of future teachers, substantiate the goals, objectives, content and structure of higher pedagogical education, analyze the system of professional training of students of pedagogical specialties of universities.

The research of A.A. Verbitsky, B.S. Gershunsky, V.I. Zagvyazinsky, V.G. Maksimov, M.M. Potashnik, V.G. Ryndak, V.A. Slastenin, N.M. Yakovleva and others.

The issues of teaching foreign languages are considered in the works of domestic and foreign teachers and methodologists: communicative teaching (I.L.Bim, S. Brumfit, E.I. Passov, W. Rivers, etc.); individualization of teaching foreign language speech activity (M.A. Ivanova, VP Kuzovlev, etc.); intensive teaching of foreign languages (G.A. Kitaigorodskaya, M.M. Mirolyubov, T.D. Trell, etc.); methods of mastering a foreign language (K. Lomb, D.L. Spivak, A.S. Starostin, etc.); issues of organizing classes in language laboratories (V.I. Ivanova-Tsygova, M.V. Lyakhovitsky, K.B. Karpov, etc.); linguistic consciousness and psychology of the formation of speech in a foreign language (P.Ya. Galperin, E.N. Kabanova, E.V. Maruga, etc.).

The problem of formation of future teachers' readiness to use information technologies in professional activity is considered in the works of domestic scientists Yu.S. Branovsky, Ya.A. Vagramenko, V.M. Zavrykina, V.A. Izvozchikova, E.I. Kuznetsova, Yu.K. Kuznetsova, I.A. Rumyantsev and others. Their research covers the following range of issues:

- the use of information technologies in teaching (E.P. Velikhov, A.L. Denisova, V.M. Monakhov, V.G. Razumovsky, L.Yu. Uvarov, etc.);

- development of a methodology for training teachers of informatics (Ya.A. Vagramenko, V.A. Izvozchikov, E.I. Kuznetsov, Yu.K. Kuznetsov, A.V. Mogilev)

- studies of the influence of information technologies on the content of specialist training (A.P. Ershov, B.C. Lednev, E.I. Mashbits, I.V. Robert, V.V. Rubtsov, A.Ya. Saveliev, etc.);

The research of A.L. Denisova, Zh.V. Inozemtseva, E.A. Kovaleva (as an economist, manager), O.A. Kozlov (in the activities of a modern officer), V.P. Shumilina (in the activities of specialists in the field of jurisprudence), V.V. Aleinikova, N.N. Dikanskaya, M.I. Zhaldak, E.I. Kuznetsova, M.P. Lapchik, L.D. Maltsev (in the activities of future teachers), etc.

The materials of research on the problems of organizing teaching foreign languages using information technologies and on the formation of the readiness of teachers of a foreign language to use information technologies in the educational process are of direct significance for our research.

Experimental work on the basis of computer teaching of foreign languages was carried out by T.A. Pomelova, V.V. Ponomareva and others. General issues of positive and negative aspects of the use of information

technologies in teaching foreign languages are considered in the works of E.P. Protasenyа, Yu.S. Shtemenko et al. Distance learning of a foreign language based on computer telecommunications was investigated by E.I. Shtemenko, E.S. Polat, etc.

In the last decade, many works have appeared on the formation of human information culture (A.P. Ershov, M.I. Zhaldak, K.K.Kolin, I.V. Makarova, K.R. M. Yaglom).

The task of professional training of a new type of specialist requires the purposeful formation of the given intellectual and personal qualities, motivation of students' cognitive independence. The solution of the designated tasks involves the creation of a flexible, open, variable education system, requires a transition to new personality-centered pedagogical technologies.¹⁶⁰

Increasing the efficiency and quality of professional training of students in higher educational institutions is possible provided that the search approach to the activities of teachers and students prevails at all stages of the educational process. The principle of variability, proclaimed in higher education, enables higher educational institutions to choose any model of the pedagogical process, including the author's.¹⁶¹

In these conditions, the teacher of a foreign language at the university is given a certain freedom of creativity, the freedom to choose innovative models and learning technologies that qualitatively transform the modern educational process.

In the context of the development of pedagogical education, the transition of higher professional education to a two-level system, problems have emerged regarding the content and methods of training a future teacher of a foreign language, which dictate the need for the development and implementation of scientific, educational and methodological support of a new generation. Currently, there is an irrational approach to the organization of educational and methodological support for the subject training of a teacher of a foreign language, bachelor and master of philological education. A graduate who has received the qualification of a teacher of a foreign language must be ready to teach and educate students, taking into account the specifics of the subject being taught; promote socialization, the

¹⁶⁰ Абдуразаков М.М., Матросов В.Л. Особенности использования современных технологий обучения в системе непрерывного образования. Наука и современное общество. 2013. № 1. С. 3-7.

¹⁶¹ Беликов В.А. Личностная ориентация учебно-познавательной деятельности (дидактическая концепция): Монография. Челябинск: Изд-во ЧГПИ «Факел», 2015. 141 с.

formation of a general culture of the individual, a conscious choice and subsequent development of professional educational programs; use a variety of techniques, methods and teaching aids.¹⁶²

The predicted model of a teacher of the XXI century presupposes, first of all, a professional, competent, creatively developed personality, in which spiritual, moral and business qualities dominate. It includes the personal orientation of pedagogical activity, the ability to set and solve the tasks of humanistic education, to organize a joint search for values and norms of behavior, and respect for the cultural self-identification of the student. The modern educational space needs proactive, creative teachers capable of constant self-education, self-development, and the search for new effective ways of teaching. The socio-political, economic and socio-cultural transformations taking place over the centuries, the progress of science, education and technology generate a historically determined variability of the functions and tasks assigned to education and teachers in particular.

The new teacher is characterized by a high degree of autonomy and creativity, which manifests itself, along with a high level of professional competence, in such "business qualities" as flexibility of professional thinking, mobility and adaptability to innovative situations of professional activity, constant professional self-improvement, the ability to work in a team, to cooperate with others, take initiative and responsibility. It is natural to assume that these characteristics and qualities are the subject of professional training in the context of formal education at a university.

Methodological training of future teachers of foreign languages is represented by a cycle of special disciplines (block of special disciplines) and disciplines on the methodology of teaching a foreign language, pedagogy and psychology (block of general professional disciplines: "Theory of teaching foreign languages", "Fundamentals of the theory of teaching foreign languages to primary schoolchildren" and "Teaching foreign languages in the system of lifelong education"), providing subject training of the teacher.

These disciplines are located in the curriculum in such a way that the fundamental preparation of students is achieved through the integration of the material of the studied disciplines. In this list, there is a clear lack of

¹⁶² Введенский В.Н. Компетентность педагога как важное условие успешности его профессиональной деятельности. Инновации в образовании. 2003. №4. С. 21-31; Смирнов С.Д. Педагогика и психология высшего образования: от деятельности к личности: учеб. пособие для слушателей фак-тов и ин-тов повышения квалификации преподавателей вузов и аспирантов. Москва: Аспект Пресс, 2015. 224 с.

disciplines that contribute to the comprehensive, multifunctional training of a universal teacher who is able to work in different conditions, with children of different ages.

Self-education is understood as a personally regulated cognitive activity in which the student himself is formed as a subject capable of self-government, self-reflection is the basis of university education. It "forms the readiness for self-education, creates the basis for continuous education", makes it possible "to be a conscious and active citizen and creator."

However, independent work does not imply a lack of control on the part of the teacher (both over its organization and over the results). Therefore, independent work is usually understood as the activity of students in the assimilation of knowledge and skills, which takes place in the absence of the direct guidance of the teacher, although it is directed by him.

Until now, the scientific foundations of the methodology for managing independent work on the material of a foreign language have not been fully developed, the points of interaction between the subjects of the educational process are not completely clear: the teacher as a manager of independent work and a student who directly performs independent work under the guidance of a teacher or autonomously. In modern research, the following issues are not fully covered: what changes are needed in the content and organization of independent educational work of students in order to ensure its productive, creative nature; how to practically carry out the formation of skills of independent work, contributing to the formation of self-educational competence of the future teacher of a foreign language.

The central figure in the vocational education system is the teacher. The level of foreign language proficiency of the younger generation also depends on the level of professional preparedness, competence, mobility and flexibility of a foreign language teacher, on his ability to constantly grow creatively and on the ability to systematically engage in self-educational activities. In this regard, special attention is paid to the formation of skills by students - future teachers of a foreign language to systematically and purposefully carry out self-education. A teacher, more than ever, needs to constantly grow, be a versatile educated person both in the field of science, culture, education, and in the field of pedagogy, psychology, specific methods – without this, he loses his professional qualities and, most important of them, the ability to pedagogical creativity, interest in excellence in his craft.

Self-education should become a social need, and further scientific, technical and social progress of our society largely depends on its satisfaction.

The general culture and professional level of a modern school teacher is determined not only and not so much by the amount of knowledge already acquired, but by the ability to acquire it further through self-education. Therefore, the ability of a young teacher for professional and creative self-educational activity is a social order of society, and such skills must be formed already at the student's bench.

Since the need for continuous improvement of professional skills is due to the nature of pedagogical activity, teachers of a foreign language in a modern school should be distinguished not only by a high level of professional knowledge, abilities and skills, but also by their readiness to creatively transform their activities. It is known that only an active, positive attitude of the teacher himself to the improvement of pedagogical skills can increase the productivity of the self-education process. In the process of professional training of a teacher of a foreign language in a higher school, where the theoretical aspects of teaching play an approximately equal role with the problem of high-quality mastery of the language - the subject of instruction, the fundamental and unifying link of the content of subject teaching is the content of the subjects of the psychological and pedagogical cycle and the teaching adjacent to them about the psycholinguistic characteristics of speech activity.

Being a single whole, the system of professional training of foreign language teachers should be based on three components of this system: language / speech training, linguodidactic training and psychological and pedagogical training, which are in complementary relationships. The systemic relations between these components are supported by the unity of self-education and professional self-education methods, carried out on the basis of scientific and scientific-methodological knowledge, on the basis of formed professional skills.

A distinctive feature of the development of modern society is the active use of information technology in all spheres of human activity, which leads to increased requirements for professional personnel, in particular, the level of their knowledge of information technology. Currently, any educated person, especially a highly qualified specialist, must have a sufficiently meaningful understanding of information technologies and their capabilities, as well as be able to use them in solving professional problems. In this regard, one of the priority tasks facing the education system is to prepare people for life and work in the new conditions of the information world.

By the concept of "information competence of a teacher of a foreign language", we mean competence that permeates the communicative, philological, psychological and pedagogical, social, methodological, compensatory, general cultural competence, which are part of the

professional, as well as the teacher's readiness and ability to use ICT in professional activities, which allows you to effectively receive, accumulate, coding and processing of authentic and educational information, its transfer and practical use. At the same time, readiness is considered by us as an active-positive attitude to information activity, and abilities as individual psychological characteristics of a person, manifested in information activity and are a condition for the success of its implementation. Clarification of the concept contributed to the expansion of the composition of the professional competence of the future specialist.

The functions of information competence are analyzed: gnostic, practical-operational, emotional-volitional, regulatory. On the basis of the listed functions, the components of information competence were identified: motivational, cognitive, activity, personal. In the course of the study, it was found that information competence is a tiered system, and includes three levels: key, basic, and special. In a special level of information competence of a future teacher of a foreign language, general pedagogical and professional levels can be distinguished. Within the framework of the general pedagogical level, the future teacher must be ready to use ICT in professional activities. The professional level of information competence is characterized by the integration of methodological training for the use of ICT in the educational process with training in the field of methods of teaching a foreign language.

Fundamentally new approaches are also required by the problem of informatization of education itself, not only as a strategically important direction in the development of the system itself, but also as a fundamental scientific problem.

The requirements for the higher education system are being implemented in a new educational paradigm that orients universities towards training a professionally mobile specialist.

The Pedagogical University prepares students for professional pedagogical work in school. The graduate must be prepared to solve the problems that are posed to the general education school at the present stage. Modernization, as V. Demin notes, presupposes "the orientation of education not only on the assimilation of a certain amount of knowledge by students, but also on the development of his personality, his cognitive and creative abilities".¹⁶³

Information technologies based on hardware and software complexes have become a means of active professional human activity. The

¹⁶³ Демин В.А. Профессиональная компетентность специалиста: понятие и виды. Стандарты и мониторинг в образовании. 2010. № 4. С. 34-42.

need to prepare for the use of information technology is a generally recognized fact. This is reflected in the state educational standards for specific specialties in the form of a list of relevant disciplines and in the form of a characteristic of a specialist's activity.

In this regard, among the problems solved today by pedagogical science, there are also issues of improving the professional training of specialists in foreign languages. The successful implementation of their future professional activities largely depends on the extent to which students of the Faculty of Foreign Languages are familiar with various aspects of the use of information technologies and at what level they master these technologies. This circumstance puts before pedagogical universities the task of training highly qualified teachers of foreign languages, who own the system of knowledge, skills and abilities at the level of modern requirements. In the educational process of the university, the emphasis is now not on the unlimited enrichment of students with knowledge, but on the development of creative abilities, on learning how to search for new knowledge. In this sense, the formation of students' knowledge and skills to apply information technologies in solving professional problems becomes an integral part of the readiness of future teachers for professional activities.

Systematic research in the field of information technology application in education has been more active in recent years. The information obtained from the analysis of the literature indicates that the education system has always been very responsive to the introduction of information technologies into the educational process based on software products of the widest use.

Analysis of the scientific works of the above scientists allows us to speak about the timeliness of continuing research in this area.

Giving a general assessment of the state of the problem of forming the readiness of a future teacher of a foreign language to use information technologies in professional activities, it should be noted that the problem remains insufficiently solved. Questions such as:

- theoretical foundations of the formation of the readiness of a future foreign language teacher to use information technologies in professional activities;
- the content, forms and methods of this training within the framework of a modern, pedagogical university;
- pedagogical conditions contributing to an increase in the effectiveness of training students of foreign languages departments of pedagogical universities for the use of information technologies in professional activities.

A contradiction arose between the need for pedagogical practice to improve the process of forming the readiness of future foreign language teachers to use information technologies in their professional activities and the lack of special research on the development of the theory and methods of their preparation for the use of information technologies in the process of teaching a foreign language in modern educational institutions.

Modern students are members of the millennial generation. They were born and raised in an environment of modern technology, which has led to a shift in student expectations of how teachers should present material.

One of the trends in modern education is the increasing integration of innovative educational technologies into the educational process, but this does not mean at all that any use of multimedia programs will lead to successful learning outcomes. On the contrary, now, as never before, teachers and educators should be the most careful in choosing innovative educational technologies and observe the principles that will allow them to implement these technologies in the most effective way. For example, PowerPoint presentations, which are fairly well established as a teaching tool, are not always effective if you do not take into account the principles that allow you to increase the effectiveness of learning through the use of technology. Denisova L. and Molotkova N. note that Miller M. considers and draws attention to the following principles necessary for the use of innovative technologies:

1. Signaling Principle. According to this principle, only the most important aspects of the material should be visually highlighted.

2. The principle of spatial proximity (Spatial Contiguity Principle). This principle states that for better assimilation of the material, you should place the text and the image as close to each other as possible, and when using graphs, place the text where their most significant parts are located.

3. The principle of temporal proximity (Temporal Contiguity Principle). According to this principle, descriptions and explanations should be entered simultaneously with the demonstration of graphs and images, since even small periods of time will not lead to the desired result.

4. Segmenting Principle. When explaining difficult material or when working with students who are not familiar with the subject well, break the material into shorter segments and also allow students to control the rate at which they move from one segment to the next.

5. Principle of preliminary training (Pretraining Principle). If students are unfamiliar with the terminology that will be used in the presentation, a separate module should be created to explain the underlying concepts in detail.

6. Modal principle (Modality Principle). Future teachers memorize material better if graphics are supported by audio rather than text, unless the text contains technical terms or the students are not native speakers of another language.¹⁶⁴

In addition to presentations, the next innovation in the educational process is the electronic portfolio. While presentations are a great way to explain new material to learners, e-portfolios are a great way to assess learners' knowledge and skills. Thus, a portfolio is a collection of student's works, selected by himself or with the help of a teacher and demonstrating his progress in learning. The portfolio provides an opportunity for individual assessment of the student and is often used in foreign language education. Electronic portfolios are still the same collection of student's works, but these works also include audio and video materials collected on one electronic platform.

The creation of electronic portfolios must also follow certain rules and require the following tasks:

1. Determine the purpose for which the e-portfolio is being created. This goal should be aimed at meeting the most important educational needs of students.

2. Establish how the information contained in the students' electronic portfolios will be used.

3. Select the type of electronic portfolio: - portfolio-collection, which can consist of all the student's work with comments and observations of the teacher; - portfolio presentation, which will include only the best works of the student; - an assessment portfolio consisting of systematically selected works of the student with comments and observations of the teacher.

4. Correlate the entries in the portfolio with the activities in the practical lesson. This means thinking about how the student's familiar activities can be used to manage their portfolio.

5. Introduce portfolio management into a mandatory activity for students, gradually replenishing the portfolio during a quarter, semester, academic year and complicating tasks.

6. Plan how learners' progress will be monitored and measured. In this case, formal assessment will not be an effective means of assessment. The use of checklists, detailed headings and teacher comments will allow the most accurate characterization of the progress of students.

¹⁶⁴ Ленисова А.Л., Молоткова Н.В. Концептуальные основы организации системы управления качеством образовательных услуг в условиях информатизации. Информатика и образование. 2013. № 2. С. 124-127.

7. Involve students in the process of working on the design of their own portfolios in accordance with certain criteria and recommendations.

8. Use creative ways to monitor and evaluate student portfolios, for example:

- select several portfolios every day or week and discuss them with all students;

- give students time to evaluate each other's portfolios or ask them to evaluate their own portfolios.¹⁶⁵

Next, let's move on to analyzing the principles of using a relatively new type of e-portfolios called blogfolio, which is gaining popularity in foreign language education. A blogfolio is an interactive online blog created by students with a specific educational purpose. Blogs are often used in foreign language teaching to improve reading and writing in a foreign language.¹⁶⁶

There is also an international methodology for teaching English as a foreign language. It was created by the University of Cambridge and is represented by the Teaching Knowledge Test.

One of the modules of this exam is devoted to the peculiarities of training future specialists: Young Learners. This international exam tests the knowledge of the basic principles of teaching, the ability to plan classes, and the ability to correctly assess the achievements of teachers. This course can also help teachers learn all the intricacies of teaching methods, improve their teaching skills and acquire new ones, learn how to get the most out of each lesson.

The first block of tasks tests the knowledge of the theoretical foundations of the language acquisition process and knowledge of the factors influencing the language learning process, namely: psychological and psychophysiological characteristics, individual characteristics, technologies that contribute to the development of communication skills in English, knowledge of methodological terminology for describing the educational process.

The second block includes planning and using additional resources in the process of teaching a foreign language: knowledge of the structure of

¹⁶⁵ Введенский В.Н. Компетентность педагога как важное условие успешности его профессиональной деятельности. Инновации в образовании. 2003. №4. С. 21-31.

¹⁶⁶ Харитоновна Л.А. Готовность будущего учителя иностранного языка к использованию информационных технологий в профессиональной деятельности. Научно-информационный вестник докторантов, аспирантов, студентов. Чебоксары: ЧГУУ, 2004. № 2(4). С. 120-125.

the lesson (main stages), the ability to select additional manuals and materials.

The next block is teaching a lesson for future specialists, which includes the following knowledge and skills: the ability to conduct a lesson in the language, adapting it to the level of students; knowledge of the theoretical foundations of language teaching and knowledge of various methods and techniques of language teaching.

The final block of tasks is tasks for knowledge and the ability to conduct current and final control: knowledge of the types of control and the ability to choose the most appropriate form of current and final control in accordance with the stage and goals of teaching a certain group of students.

A significant remark is the lack of modern educational and methodological complexes (TMC) for higher pedagogical education. None of the currently used English language textbooks, which have the stamp of the Ministry of Education and represent the series, fully meet the requirements stipulated by program documents and theoretically grounded innovative pedagogical approaches to modern professional training of a future foreign language teacher.

In our opinion, it becomes obvious that the reorientation to productive educational activities, along with updating the content, dictates the need to change the general methodology of teaching a foreign language. First of all, the emphasis from direct teaching of a foreign language is shifted to the study of a foreign language, that is, to the actualization of independent educational activities for mastering the language and the creative activation of the student. This reorientation makes it possible to increase the degree of real independence of the student, his creativity and autonomy in the linguistic and educational environment. In this regard, independent educational work on the material of a foreign language is becoming the most important component of the educational process in a pedagogical university.¹⁶⁷

The theoretical significance of the study lies in the fact that its results complement the theory and methodology of vocational education and introduce new elements into existing research on the use of information technologies in the education system. It substantiates the need to prepare future teachers of a foreign language for the use of information technologies

¹⁶⁷ Tanana S.M. Psychological peculiarities the development of professional competence in future teachers of higher school in process of professional preparation. Psycholinguistics: [collection of scientific works SHEE «Pereiaslav-Khmelnytskyi state pedagogical university named after Hryhoriy Skovoroda»]. Pereiaslav-Khmelnytskyi, 20 (1), 190-197. Web of Science.

in professional activities, defines the essence and content of this process, characterizes its main stages: motivational-value, content, professional-activity, analytical-corrective.

The practical significance of the study lies in the fact that the provisions and conclusions contained in it create real prerequisites for the scientific and methodological support of the educational process at the faculties of foreign languages of pedagogical universities, aimed at forming the readiness of future teachers of a foreign language to use information technologies in their professional activities. The research materials can be used in the educational process of higher pedagogical educational institutions, in the system of advanced training and retraining of foreign language teachers.

The reliability and validity of the research results are provided by the clarity of the initial methodological positions; analysis and consideration of the state of the research problem in pedagogical theory and practice; correspondence of theoretical and empirical research methods to its subject, goal and objectives; representativeness of the sample; systematic verification of research results at different stages; many years of experience of the author as a teacher of the French language at the faculty of foreign languages of a pedagogical university; quantitative and qualitative analysis of experimental data; objectivity and effectiveness of experimental data.

The readiness of a future teacher of a foreign language to use information technologies is an integrative education of a personality, characterized by a high level of mastery by students of psychological, pedagogical and special knowledge necessary for the effective use of information technologies in professional activities, the formation of a focus on their use in the process of teaching future teachers of a foreign language, the presence of interest in working with information technologies, the formation of professionally significant personal qualities.

An important means of increasing the level of readiness of future teachers of a foreign language to use information technologies is the introduction of a scientifically grounded model in the educational process of a pedagogical university, which includes the following interrelated components: goal, objectives, principles of teaching, main areas of work, stages, organizational forms, methods, etc. means of education. The criterion for its effectiveness is the result.¹⁶⁸

¹⁶⁸ Shemuda M. H. Strategies for teaching gifted students English grammar. Advanced Education: scientific journal. Kyiv. Publishing House «Polytechnica», 2018. Issue 9. P. 107-114.

The effectiveness of the formation of the readiness of the future teacher of a foreign language in higher education for the use of information technologies in professional activities is ensured when the following basic pedagogical conditions are implemented:

- the formation of an innovative focus in teaching information technology to students of the Faculty of Foreign Languages;
- ensuring the relationship of all areas of training students (theoretical, methodological, practical) of the Faculty of Foreign Languages, providing for the use of information technology in professional activities;
- giving the process of studying information technologies by students of the Faculty of Foreign Languages of a practice-oriented nature;
- availability of appropriate educational and methodological support of the process of teaching students of the Faculty of Foreign Languages;
- creating an information and educational environment for theoretical and practical classes in the disciplines of subject training;
- implementation of purposeful and systematic work to prepare teachers for the use of information technology in work with students.

The readiness of a future teacher of a foreign language to use information technologies in professional activities can be achieved by the following indicators: the presence of positive motivation for a future teacher of a foreign language to use information technologies in professional activities; the availability of knowledge in the field of information technology; the formation of skills in the use of information technologies in teaching foreign languages, the implementation of the creative potential of students.

The degree of their formation determines the level of students' readiness to use information technologies for solving professional and pedagogical problems (receptive, reproductive, productive, creative).

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**ORGANIZATION OF PEDAGOGICAL RESEARCH IN WESTERN
EUROPE AND THE USA:
A COMPARATIVE HISTORICAL ASPECT
ОРГАНИЗАЦИЯ ПЕДАГОГИЧЕСКИХ ИССЛЕДОВАНИЙ В
СТРАНАХ ЗАПАДНОЙ ЕВРОПЫ И США:
СРАВНИТЕЛЬНО-ИСТОРИЧЕСКИЙ АСПЕКТ**

The process of the formation of comparative pedagogical research can be traced back to the earliest times of human civilization. Indeed, according to the American researcher David Wilson, comparison is an integral aspect of all cultures from the very moment people began to compare the phenomena of the world around them.¹⁶⁹

The ability of most peoples to compare their observations of the weather, games, behavior, and anything else of vital importance with the memories of past years may well be the basis of culture. Such comparisons were important for the survival and differentiation of humans from other creatures, because humans are the only ones capable of creating their own culture.

American specialists S. Fraser and W. Brickman in their work "History of Foreign and Comparative Pedagogy: in Documents of the 19th Century" noted that comparative pedagogy "is as old as visiting countries other than one's own. This practice, used for the purposes of trade, religious communication, war or even gratification of curiosity, dates back to the early periods of human history."

¹⁶⁹ Wilson, D. (2003). The Future of Comparative and International Education in a Globalised World. *International Review of Education*, 49 (1-2), p. 18.

In particular, in modern society, according to the American scientist Charles Ragin, "thinking without comparison is unthinkable."

As the study shows, already in the days of ancient civilizations, reports appear on the comparison of educational systems in different regions. For example, Plato compared the state of education in Athens and Sparta, Thucydides compared the Athenian civilization with other Greek city-states, Xenophon provided a detailed account of the state of education in Persia. In Rome, the first essays on comparative pedagogy were made by Cicero, who in his work *On the State* compared the educational systems of Greece and Rome.

The works of this period, according to the views of the American specialist V. Brickman, were of an explanatory or philosophical nature and were distinguished by "methodological poverty."

In the early Middle Ages, a certain contribution to the development of research in the field of comparative studies was made thanks to expeditions, which were repeatedly sent to study foreign educational systems. At this time, there are essays by Ad-Al-Rahman ibn Kadun, a scientist from Tunisia, comparing the cultures of Eastern and Western Muslims, the works of Rabbi Benjamin Tudel, who visited India on an educational mission, notes by Nicolo and Maffeo Polo on the Chinese educational system. Researchers "traveled from medieval Europe to Asia and Africa, or from one Islamic center to another." American comparativists Harold Noah and Max Eckstein defined this time period as a period of "wandering stories", which resulted in subjective, haphazard reports on the state of education in various countries. They were mostly descriptive and sometimes explanatory.¹⁷⁰

In the XVII-XVIII centuries, international relations were strengthened, which had a positive effect on the organization of foreign travel. It is common knowledge that travelers of that time promoted the survey of foreign schools as one of the most useful types of leisure activities during their stay abroad. Thus, William Petty, professor and founder of the Royal Society, in his treatise "Method of researching the state of a particular country" presented a scientific approach to the analysis of foreign educational systems.

The organization of comparative pedagogical research in Western Europe and the United States was also facilitated by the work of Marc-Antoine Julien of Paris - "Essays and Previous Notes on Research on Comparative Pedagogy", which was published in 1817. About the origin of

¹⁷⁰ Brickman, W. (1966). Prehistory of Comparative Education to the End of 18 century *Comparative Education Review*. 10 (1), pp. 31-35.

the term "comparative pedagogy", and today there is some controversy. At the end of the 18th century, in 1785, Thomas Jefferson, the famous American diplomat and philosopher of the Enlightenment, made a statement about the "advantages of American education over European".

In 1888-89. William Harris, an American educator and philosopher, noted that the term "comparative education" was not accepted by the public at the time. But, in fact, this term was first used by the American educator of Scottish descent William Russell in 1826 when translating the work of M. A. Zh. Parisian "Essays and Previous Notes on Research in Comparative Pedagogy".¹⁷¹

M.-A.'s Julien of Paris plan contained a meaningful questionnaire, the purpose of which was to collect a variety of information about the state of education in different countries, which, subsequently, could be used to improve existing educational systems. And although the plan of M.-A. Julien of Paris was not brought to life, pedagogical borrowing became a hallmark of education in the 19th century.

In particular, there has been an increase in the number of "pedagogical journeys", which were carried out in order to obtain useful information for solving urgent issues, namely: what types of educational institutions should make up the national education system? Who should give priority to control it - government agencies, churches or parents? How to finance education? How to train teachers for different types of educational institutions?

According to experts (V. Brickman, S. Fraser), travel and interest in the cultures of other countries continued to grow in educational circles. Thus, at the end of the 19th century, according to American researchers S. Fraser and V. Brickman: "Not a single self-respecting scientist or university president, or educational officer from any European country, the United States or the British Empire could resist the desire to travel and do your own benchmarking".¹⁷²

"Pedagogical travels" of the 19th century, the purpose of which was to obtain and implement educational knowledge, significantly influenced the process of organizing comparative pedagogical research in the world in general, Western Europe and the United States in particular. For example, in

¹⁷¹ Rust V.D. (2009). Reflections of the Development of Comparative Education. International Handbook of Comparative Education. Part One. Editors Robert Cowen and Andreas M. Kazamias. London – New York: Springer Dordrecht Heidelberg. P. 121–138.

¹⁷² *Comparative Education: nineteenth century documents.* (1968). Glenview, I.L., Scott Fraser, S.E. & Brickman, W.W. *A History of International and Foresman.* P.18.

France, the most famous "pedagogical traveler" of the 19th century was the professor of philosophy at the Sorbonne University V. Cousin. On behalf of the government, he repeatedly traveled to Prussia to study the education system. The result of these travels was detailed reports on the Prussian educational institutions, the content and methods of their activities.

Translated into English and published in the United States and England, the reports were taken into account by educational reformers, who in the 1920s. The nineteenth century were actively involved in the development of the national state education system in general and primary education in particular. For example, in America, according to E. Knight, a historian by education: "The report served to emphasize the importance of state control over education and teacher training".¹⁷³

According to experts, the largest number of "pedagogical journeys" was carried out by teachers in the USA and Western Europe, where capitalism developed rapidly in the 19th century, which stimulated the construction of a clear system of compulsory education for children and contributed to the improvement of higher education.¹⁷⁴

Given the subject of the research, mention should be made of the activities of John Griscom, Alexander Dallas Bach and William Harris, which also positively influenced the development of comparative studies in the United States and Western Europe.

So, John Griscom, an American teacher, in 1818-1819. visited England, Scotland, Ireland, France, Holland, Switzerland and Italy. The result of the trip was the work "A Year in Europe", which described the educational systems of these countries.

Alexander D. Beitch, an American engineer and educator, was in Europe from 1836 to 1838 to research educational systems. During a business trip, the teacher attended the lectures of M. Faraday in London, met with F. Arago in Paris and A. Humboldt in Berlin. The result of this trip was a detailed report (660 pages) on the state of European educational systems (English, French, German and Swiss) detailing the hundreds of schools and universities he visited. This report became the benchmark for educational reformers of the time.

¹⁷³ Knight, E. W. (Ed.). (1930). Reports on European education by John Griscom, Victor Cousin, Calvin E. Stowe. New York: McGraw-Hill. p.116-119.

¹⁷⁴ Будник О. Б. Порівняльна педагогіка: методичні рекомендації до вивчення курсу: [текст]. Педагогічний факультет; Прикарпатський національний університет імені Василя Стефаника. Івано-Франківськ, 2016. С.12.

William Harris, an American educator and philosopher, rightly insisted on the careful use of borrowings in the field of education, in particular, it concerned foreign educational systems. In his opinion, the process of borrowing ideas and experience from other educational systems is very difficult, because what worked in one social situation may not be suitable for another. W. Harris also argued that comparative research can reveal the universal links between education and society, destroy the caste system and bring democracy to society.

In addition, the most famous educators of this period include Horace Mann, Henry Barnard and Kelvin Stowe.

In particular, H. Mann gained fame, working as a secretary in the Department of Public Education in Massachusetts. Since 1838 H. Mann begins to publish reports on the state of American schools, and in 1844 a report was published in which he compares the Massachusetts school system with schools in Great Britain, France, Germany and Holland. As a result of visits to European countries and a thorough acquaintance with their school education in the period from 1837 to 1848, H. Mann prepared twelve annual reports of the Massachusetts Department of Public Education, aimed at building a new type of general education school.

In 1852, he supported the decision to adopt the Prussian educational system in Massachusetts. Subsequently, the Prussian educational system, on an experimental basis, was introduced in twelve more New York schools. H. Mann initiated the introduction of free primary education in the United States. Therefore, it is no coincidence that in 1852, it was in the state of Massachusetts that the Compulsory School Attendance Act was passed for all children. Historian Elwood P. Caberle wrote: "No one has done more than H. Mann to establish in the minds of the American people the idea that education should be universal, non-religious, free and its purpose is not only to teach, but also to educate civic virtues and character".¹⁷⁵

A certain contribution to the organization of comparative pedagogical research was made by K. Stow, a teacher of Greek language, spiritual literature, who actively advocated reforming the pedagogical system in Ohio. In order to research and collect facts and information that can be useful for various systems of civic education and training, he was sent to Europe.

The process of organizing comparative pedagogical research in the USA and Western Europe was also associated with the holding of scientific congresses in the second half of the 19th century. They contributed to the production of numerous educational data, data that were used to compare

¹⁷⁵ Elwood P. Cubberley. (1919). Public Education in the United States, p.167.

different educational systems. To this end, the first International Statistical Congress was held in Brussels in 1853, during which education was recognized as a promising industry for statistical comparisons. The Congress carried out its activities before the First World War, and became a center for collecting information in the field of education.

A certain influence on the organization of comparative pedagogical research in the United States and Western Europe had the creation in 1858 in Philadelphia of the National Educational Association with the aim of promoting the cause of public education. At the end of the 19th century, the Association had already sufficiently expanded its political activities at both the local and state levels to become an active participant in international relations. As one of the presidents of the Association noted, at the beginning of the twentieth century, it linked the prospect of international development only with the political and economic growth of the country.

In order to promote international cooperation, the Association is beginning to invite education officials from other countries to attend its annual conferences, a significant number of which have received the title of "Honorary Vice-Presidents" of the Association.

The organization of research in the field of comparative studies in Western Europe and the United States was facilitated by the creation in 1867 of the Department of Education, which was subsequently reorganized into the Bureau of Education. The main task of the Bureau was to collect and disseminate educational statistics.

An analysis of scientific and pedagogical sources indicates that the foreign experience was carefully studied by G. Barnard, who became the first commissioner of the Department, whose work was to collect information about the state of educational systems in schools in the United States and Western Europe, and to disseminate it among practitioners. The researcher was fond of the ideas of I. Pestalozzi, as evidenced by the book "Pestalozzi and Pestalozzianism. Life, educational principles and methods of Pestalozzi ". In particular, G. Barnard worked on the preparation and publication of the "American Journal of Education", where he raised the topics of accessibility of education for the general population, administration of educational institutions, teacher training, the content of school texts and some others.

Having visited several European countries, the scientist studied in detail the system of organization of school education in Germany, having published in 1861 the book "German Schools and Pedagogy. Organization and didactics of general schools in Germany ". In 1874, with the participation of G. Barnard, the collective work "History and Development of Education" was prepared, which described the state of education in

different countries of the world (Egypt, Ethiopia, Japan, Persia, Greece, Rome, Italy, British Isles, Germany, North and South America) from ancient times to the 70s of the XIX century.

Despite some successes achieved by the Department, the opposition of the US Congress recognized its work as unsatisfactory, cutting the funding for the department. In 1869, the Department lost its independent status and became a division of the Office of Education within the US Department of the Interior, which was renamed the Bureau of Education in 1870.

G. Barnard's follower, J. Eaton, continued his work of collecting education statistics, publications and reports, and disseminating them to local and state education authorities.

Among the outstanding travelers of the 70s of the XIX century, who significantly influenced the organization of comparative pedagogical research in the United States and Western Europe, scientists recall the Japanese statesman Iwakura Tomomi, who in 1871-1873 visited Europe and America in order to study Western experience in areas of functioning of social systems in general, and educational in particular. American professor D. Wilson adds one more detail to this interesting fact: a young employee of the Ministry of Education of Japan Fujimaro Tanaka, who accompanied T. translations of documents that regulated the state and development of schools in them.¹⁷⁶

Thus, we can conclude that the educational reformers of the 19th century contributed to the study, mass dissemination and implementation of foreign experience in school practice. In particular, some attention was paid to the Prussian experience of the functioning of the comparative pedagogical system. Thus, G. Barnard argued that the Prussian schools "have reached a level of excellence that began to attract the attention of statesmen and aroused the admiration of thinking teachers in every corner of the world." Alexander D. Beitsch considered the Prussian system "the most perfect of the centralized systems."

Unlike the aforementioned researchers, the American specialist I. Kendel considered the reports on the Prussian educational system "a simple description of management systems, organization and practice ..., written solely from the point of view of education, without any reasoned analysis and generally not prepared for specific American problems".¹⁷⁷

¹⁷⁶ Wilson, David N. (2003). *The Future of Comparative and International Education in a Globalised World. Comparative Education. Continuing Traditions, New Challenges and New Paradigms* / Edited by Mark Bray.

¹⁷⁷ Kandel, I. (1930). *Essays in comparative education*. New York: Teachers College,

As such, the reports drew some criticism among foreign politicians, who viewed the Prussian educational system as such as strengthening the monarchy and revolutionary spirit.

And so, the 19th century became outstanding in terms of the number of both comparative scholars and certain departments that collected and disseminated information about the state of education, namely: Department of Education of the United States (1867), Museum of Pedagogy in Paris (1879) , Department of Special Investigations and Reports, London (1895).

The study and generalization of scientific and pedagogical materials leads to the conclusion that in the 19th century, special attention of scientists was attracted by such issues as: teaching methodology and school discipline. It is necessary to pay attention to the fact that at this stage the methodology of comparative pedagogical research was limited to descriptions, observations and certain borrowings. The aim of the research was to develop national educational systems.

It is obvious that comparative pedagogical research in the early stages made a direct contribution to the development of Western European and American elementary schools, which, in turn, led to the creation of a powerful school system in general and comparative studies in particular.

Therefore, it is no coincidence that the first lectures on comparative pedagogy were delivered in the USA. Back in 1887, the University of Michigan professor William Payne prepared a series of lectures on schools and educational systems in Europe.

In 1893, the International Educational Congress was held in Chicago, the main purpose of which, according to one of the participants, was to exchange views and teaching experience.

As you know, the term "comparative pedagogy" was not yet widespread at that time. In the 19th century, comparative pedagogy was introduced into university education as an academic discipline. Scientists associate the emergence of comparative studies as an academic discipline, first of all, with the name of James Russell, who in 1899 gave the first course in this discipline to students at Columbia University. The course included a detailed description of several aspects (history, government control, organization and management, primary, secondary and higher education; technical vocational education) of the educational systems of different countries, was optional and was taught twice a week on Tuesday and Thursday.¹⁷⁸

Columbia University, p. 2.

¹⁷⁸ George Z. F. Bereday. James (Oct., 1963). Russell's Syllabus of the First

William Russell (son of James Russell), sharing a parental passion for foreign teaching practices, became one of the most influential educators in comparative pedagogical research in the first half of the 20th century. He traveled throughout Europe, taught in Japan and Siberia, and collaborated with various governments and institutions on educational issues.

The process of organizing comparative pedagogical research in Western Europe and the United States was also facilitated by the American Association for Educational Research, founded in 1916, which improved the educational space by encouraging educational research and contributed to the dissemination and practical application of research results.

In 1918, the first textbook on comparative pedagogy was published in London, edited by the Canadian researcher Peter Sandyford "Comparative Pedagogy. Study of educational systems of six modern nations", which contained several lectures by different authors (G. Fot, I. Kendall, W. Russell - USA, G. Hope - England, P. Sandyford - Canada), where the main attention was paid to the content of educational systems of such countries like USA, Germany, England, France, Canada, Denmark.

In the 20s. In the twentieth century, lectures on comparative pedagogy were given at European universities. Thus, at the University of London this course was taught by J. Young and N. Hans, at the Prague and Warsaw Universities - by S. Hessen. In general, the first courses in comparative education in both the United States and Europe were extremely descriptive and lacking in transnational analysis.

In 1923, in San Francisco, the National Education Association convened the "World Conference for Peace Education." The conference program consisted of more than twenty points and included: founding a world university, international scholarships, a universal library, a bureau to support the idea of the presence of educational attachés at foreign embassies, improving the professional training of teachers and providing additional educational support for rural children. The aim of the conference was to "agree on principles and plans to promote goodwill and understanding in schools around the world".¹⁷⁹

The members of the Association were academics, graduate students and distinguished professionals who had a rich and varied experience in conducting research in the field of pedagogical comparative studies. They have worked for a variety of institutions, ranging from universities and other

educational institutions, to research institutes, federal and state agencies, school systems, testing companies, and non-profit organizations. Based on their research, the members of the Association received and disseminated knowledge, improved methods and principles of research organization, and stimulated the practical application of research results.

After the First World War, famous foreign educators, members of the National Educational Association, realized the need to create an organization that would unite the pedagogical forces of the whole world, promote education and the spirit of mutual understanding. Thus, in 1923, in San Francisco, during a meeting of the National Educational Association, it was decided to create the World Federation of Educational Associations. The first conference of the federation took place in 1925 in Edinburgh.

The main tasks of the Federation were:

- ensuring international cooperation in the field of education;
- promoting the dissemination of information on educational progress between nations and peoples;
- cultivating international goodwill;
- promoting the ideas of peace throughout the world.

Also, the tasks of the Federation included support for scientific research on the creation of a world plan of education to achieve mutual understanding and cooperation between peoples.

The task of the Federation was solved by:

- contacts and correspondence with its members;
- dissemination of educational information around the world;
- publications of the periodical "World Pedagogy";
- holding conferences every two years;
- financing of special meetings, programs and World Goodwill

Day.¹⁸⁰

As already noted, the first conference on the organization of comparative pedagogical research was held in Edinburgh, the next six were held in Toronto, Geneva, Denver, Dublin, Oxford and Tokyo. Despite the success of the conferences held, the Federation existed for less than twenty years. According to G. Smoller, a North American researcher, there were several reasons for this, namely:

- the American-centrist bias of the Federation;
- competition of the Federation with other international educational organizations;

¹⁸⁰ Henry L. Smith. (Sep.,1944). The World Federation of Education Associations. The Annals of the American Academy of Political and Social Science. Vol. 235, International Frontiers in Edu. pp. 107-112.

- gender relations within the Federation.¹⁸¹

The organization of comparative pedagogical research in the United States and Western Europe was also associated with the opening of research institutes and centers in different countries of the world. In particular, the United States, together with Western European countries, have become centers for the preparation of programs in comparative education. For example, at the beginning of the twentieth century, American and British universities increasingly turn to the education of foreign students. In 1923, J. Rockefeller provided \$ 1 million for the foundation, under the leadership of the famous American educator Paul Monroe, of the International Institute at the College of Education of Columbia University, whose main task was to spread American democratic education in order to promote world democracy and international understanding. Other tasks of the Institute included:

- preparation of foreign students;
- conducting research on the effectiveness of educational systems;
- training missionaries in the field of education.

It is necessary to pay attention to the fact that in the 20s of the twentieth century, the number of foreign students at the Pedagogical College totaled about 2 thousand people.

In particular, the Institute dealt with issues that, in one way or another, reflected the acute social or political problems of that time (juvenile delinquency, the status of national minorities and teachers, the role of church and state in education). The Institute's faculty included prominent scholars of the time, namely Isaac Kendel, George Counts, William Kilpatrick, Will McCall and Thomas Alexander. These specialists have traveled and studied educational systems of different countries of the world, from China to Iran, Denmark and Sweden. The Institute initiated the creation of the International Educational Library.

The Institute also awarded scholarships to study youth abroad. So, in 1923, the College of Education entered into an agreement that allowed its students to study for a whole semester at the University of Paris, and in the 1926-1927 academic year, the college began to issue the first special diplomas for foreign teachers and school inspectors.

In 1938, the International Institute ceased to exist, but it became an example for the creation of programs for the organization of comparative pedagogical research in other institutes in the United States, namely: Pittsburgh, Michigan and Stanford Universities.

¹⁸¹ H. Smaller. (2014). An Elusive Search for Peace: The Rise and Fall of the World Federation of Education Associations (WFEA), 1923–1941. Historical Studies in Education. Selections from the CHEA Conference.

Periodicals played a huge role in the process of organizing comparative pedagogical research in the United States and Western Europe.

The first and most influential comparative yearbook was the Pedagogical Yearbook, published by Columbia University under the direction of Isaac Kendel from 1924 to 1944. Each issue of such a publication included from one to three topics. For example, the 1927 edition contained materials on teacher training, the 1930 edition was devoted to secondary education, and the 1932 edition was devoted to the peculiarities of religious education. It is worth mentioning two more yearbooks that were published in the first half of the twentieth century in the United States, namely: "Yearbook of Education" (1932) and "International Yearbook of Education" (1933). It should be noted that the "International Yearbook of Education" was published by the International Bureau of Education in Geneva, was more encyclopedic in nature and covered various events in the field of education in different countries of the world.

In particular, the first journal, International Education Review, devoted to comparative pedagogy, was founded in Cologne in 1931. Its first editors were Professor of the University of Cologne Frederick Schneider and American researcher Polo Monroe. In the first issue of the journal, scientists identified the general features of the development of history, methods, goals and content of comparative studies and tried to establish its terminological field.

As noted by the American researcher D. Wilson, the desire for international cooperation led to the creation in 1925 of the International Bureau of Education, which became the first international organization in the field of education and, under the leadership of Pedro Rosell, continued to develop and disseminate information about foreign educational systems and practices.

The main tasks of the Bureau were:

- collection of educational information, comparative analysis and dissemination of relevant information in the main areas of education;
- exchange of information on curricula and teaching methods on a large scale;
- promoting the adaptation of the content of education at the national, regional and subregional levels;
- conducting a dialogue between researchers, teachers and other participants in the educational process;
- organization of the International Conference on Education.

In 1929, the Bureau becomes the Office of Education, and in 1939 it undergoes another reorganization. This time it was an actual restructuring. The office becomes part of the Federal Security Agency.

A certain contribution to the organization of comparative pedagogical research in the United States and Western Europe was made by the American National Committee for Intellectual Cooperation, which was created in 1926 at the initiative of the American physicist Robert Milikan. The National Committee dealt with such issues:

- primary and secondary education;
- adult education;
- international education;
- social sciences, etc.

The tasks of the Committee also included maintaining relations with such well-known organizations as: International Student Organization, Institute of International Education, Organization of educational missions, European Libraries, etc.¹⁸²

The study and generalization of scientific and pedagogical sources indicates that in the first half of the twentieth century, American and Western European specialists focused their attention on the relationship between society and educational practice. Thus, in the work of the American scientist I. Kendel "Research in the field of comparative pedagogy" (1933), a description of the educational systems of such countries of the world as England, France, Germany, Italy and the USA is presented. The researcher highlighted significant differences between countries and linked the concept of national character with certain educational characteristics of a particular nation. In particular, I. Kendel established both historical and political and ideological factors that significantly influenced the development of these educational systems.

I. Kendel was firmly convinced that no educational system can exist in isolation, because it is closely related to other social and political institutions and can be better understood by studying historical, cultural, political, economic and social conditions, that surround her.

In particular, the scientist considered comparative research to be a critical analysis of the history of education of various pedagogical systems with the aim of using historical knowledge to understand and improve current educational practices. I. Kendel's methodology, built around the historical issues of any nation, according to him, created the basis for a true analysis of educational systems.

So, the historical approach of I. Kendel, as the researchers note, is inductive in nature. He considered each educational system to be unique, and its shortcomings were the result of situational factors.

¹⁸² Harley J. E. (1931). International Understanding: Agencies Educating for a New World. Stanford University Press.

The methodology of comparative studies proposed by I. Kendel can be presented as follows:

- problem identification. At this stage, I. Kendel suggested that the researcher describe the problem within the framework of a historical perspective;
- explanation and interpretation. This stage included analyzing the causes of the problem by carefully assessing the social, political, cultural and other factors that might explain it;
- comparative analysis. At this stage, the similarities and differences between educational systems were determined and the reasons that caused them were established;
- the formulation of the principle and the development of the philosophy of education. At this stage, I. Kendel proposed to draw conclusions based on the factors and conditions that took place during the study.¹⁸³

Analyzing the historical approach of I. Kendel, scientists (M. Noah, A. J. Jennifer and others) came to the conclusion that it has both positive and negative features. Of the positive features, as the researchers note, I. Kendel's approach had important consequences for the development of the methodology of organizing comparative pedagogical research throughout the world in general, and in the United States and Western Europe in particular. Indeed, relying on the experience of I. Kendel, other specialists developed their own approaches, for example, B. Holmes (England). As J. Birdei rightly noted, "Kendel was the first to discuss, on a transnational basis, such elements as teacher training...".¹⁸⁴

As for the negative features, the approach proposed by I. Kendel consists of a detailed description and analysis of various systems, which, in turn, can lead to an uncontrolled accumulation of data, from which it will be difficult to draw specific conclusions.

Organizations for comparative pedagogical research in the United States and Western Europe were promoted by annual gatherings that had been convened by the Advisory Committee on Comparative Education beginning in 1935.

A certain contribution to research in the field of comparative studies was made thanks to the existence of programs for foreign education in American and Western European universities. The support and funding for

¹⁸³ Kendel I. L. (1933). *Studies in Comparative Education*. Boston, MA, Houghton Mifflin Company.

¹⁸⁴ Bereday, G.F. (1957), *Some Discussion of Methods in Comparative Education*. *Comparative Education Review*, 1 (1), pp. 13-15.

these programs is linked to the name of William Fulbright, United States Senator, who, realizing the importance of international understanding, stated in his 1938 speech that “the preservation of a free society in the coming years and decades will depend on whether we achieve success or there is not in the direction of the enormous power of human knowledge to enrich our own lives and to form a rational and civilized world order”.

In 1942, Isaac Kendel turned his attention to the legacy of M.A.Zh. Parizhsky in an article dedicated to the Educational Forum, where he called his activities the first attempt to organize a comparative study of educational systems.

The organization of comparative pedagogical research in the United States and Western Europe was also influenced by the creation of international associations (agencies, societies), which, conducting research in the field of comparative studies, pursued a practical goal, namely: the spread of comparative studies and making a significant contribution to its further development. These organizations included:

- International Bank for Reconstruction and Development, better known as the World Bank (USA). The decision to create it was made in 1944 at a meeting of representatives of various states with the aim of restoring the economy and arranging the world economy. The education sector was not included in the primary interest of the bank. Only since the 60s. XX century, education issues acquire a certain importance for the bank and its policy becomes aimed primarily at supporting primary education in developing countries;

- The United Nations Educational, Scientific and Cultural Organization (UNESCO), which was established in 1945 in Paris. Its goal was to spread peace and security by promoting cooperation between different peoples in the fields of education, science and culture. The strategic goals of UNESCO were: promoting the development of education at all levels; stimulating and supporting international cooperation in the natural and social sciences; collection of materials necessary for conducting comparative pedagogical research; publication of yearbooks, reference books, books, monographs on the state of education in the leading countries of the world; organization of international conferences on upbringing, education, comparative pedagogy.¹⁸⁵

To achieve its goals, UNESCO has continuously conducted comparative education research and published academic journals such as the

¹⁸⁵ United Nations Educational, Scientific and Cultural Organization. – Режим доступу: www.unesco.org

International Education Review (1931) and Perspectives: A Quarterly Review of Comparative Education (1969).

As already noted, the beginning of the organization of comparative pedagogical research in the United States and Western Europe was facilitated by the creation of international educational programs at universities.

In particular, V. Fulbright in 1946 became the founder of the educational grants program (Fulbright Program), the main goal of which was to strengthen cultural and academic ties between the people of the United States and the peoples of other countries, the world through educational and cultural exchanges.

This program was confirmed by the relevant Act, which provided for financial assistance both for Americans who studied abroad and for students from other countries to study in the United States of America. The second section of the Law emphasized the importance of improving mutual understanding between the peoples of the United States and other countries.

So, in the course of the scientific search, the main factors that influenced the organization of comparative pedagogical research both in the United States and in Western Europe were identified, namely: observations by travelers; introduction of the concept of "comparative pedagogy"; organization of pedagogical trips by educators; the preparation by William Payne of the first lectures on European schools and educational systems; James Russell reading his first year in comparative education to Columbia University students; publication of the first textbook on comparative pedagogy and some others.

Special attention should be paid to the activities of various agencies in the field of education (the International Bureau of Education, the United States Department of Education, the National Education Association, the World Federation of Educational Associations, the American National Committee for Intellectual Cooperation, the World Bank, UNESCO, etc.), which influenced the conduct of research in the field comparative studies in the USA and Western Europe. The leading ways of their activity were: propaganda of the ideas of comparative studies in the world; development of effective tools for solving existing problems facing education; encouraging cooperation and exchange of experience among scientists from all over the world; the release of professional publications covering the state of education in all corners of the world; organizing and holding meetings, seminars, trainings, etc.

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**THEORETICAL ASPECTS OF PREPARATION OF FUTURE
TEACHERS FOR INTERPERSONAL PROFESSIONAL
INTERACTION**
**ТЕОРЕТИЧЕСКИЕ АСПЕКТЫ ПОДГОТОВКИ БУДУЩИХ
УЧИТЕЛЕЙ К МЕЖСОБЫТИСНОМУ ПРОФЕССИОНАЛЬНОМУ
ВЗАЕМОДЕЙСТВИЮ**

In the restructuring of public education on a democratic and humanistic basis, the preparation of future teachers for professional interpersonal interaction in various systems, including the "teacher-teacher" system, becomes important.

An important component of such training of a student of a higher education institution is the formation of his personality - creative, reflective, capable of dialogical communication, to subject-subject relations in the teaching staff.

One of the important criteria of readiness of the modern future teacher for pedagogical activity is his ability to establish business contacts with colleagues at school.

The prospects of studying a particular problem are associated with the categories of subject-subject interactions. Their expression in humanistic psychology is the action of subject-subject professional relations in the system "teacher-teacher". Pedagogical interaction includes professional interpersonal interaction, which is considered in the system of "teacher-teacher".

Studies of the subject-subject professional relations that are formed, allow us to consider them in terms of activity personal approach to the analysis of the system of natural relations and contradictions, system-forming functions of the training process. And although the scientific approach to the process of professional training of future teachers is still problematic, in one leading scientists are unanimous - it is necessary to form a modern teacher with a national identity, human dignity, self-esteem, capable of creative professional self-realization.

To understand this problem, the scientific works of prominent psychologists in particular B.Ananiev, O.Bodalyov, C.Vaskovskaya, N.Volkova, V.Vlasenko, I. Zyazyun, O.Kirincuk, M.Kuzmin, O.Leontiev, S.Maksimenko, B.Myasishchev and others.

Well-known psychologist V. Myasishchev notes that it is in interpersonal relationships between teachers that professional interaction is born and develops. It is stated that interactions and relationships are identical concepts, they complement each other.

Representatives of modern humanistic psychology have developed the principles of subject-subject interaction and means of dialogic business communication. A number of researchers such as B.Ananiev, V.Myasishchev, O. Kirichuk attaches special importance to professional interactions in the teaching staff, on which depends the psychological climate of the school as a whole, in each children's team of the class.

The problem of effective interpersonal communication of teachers was revealed in the works of O.Leontiev, V.Myasishchev, O.Kirichuk.

Theoretical and methodological principles of teacher training in modern institutions of higher pedagogical education - is the unity of theory and practice in teacher training, the content of psychological and pedagogical training, personal and professional orientation in teacher formation, professional self-determination and self-improvement are studied in pedagogy S.Sysoeva, S.Goncharenko and others; in psychology - I.Zyazyun, O.Kirichuk, S.Maksimenko, H.Chepeleva and other scientists.

The problem of preparing students for pedagogical interaction has an integrated meaning. Considering it in the psychological aspect, we recognize its versatility of connections and directions.

The theoretical prerequisites for the study of the problem of interpersonal interaction and communication as a form of its implementation are the ideas of LS Vygotsky on the identity of consciousness and social contacts. He argued that the cultural and historical development of human consciousness involves its interaction with others and the internalization of the primary patterns of their relations of internal dialogue.¹⁸⁶

The issue of human interaction, which is both interaction with each other, occupied one of the central places in the socio-psychological theories of psychological classics, in particular in the works of B.Ananiev, O.Bodalyov, L.Vygotsky, O.Leontiev and others. Based on the methodological principle of unity of consciousness and activity, the need to consider interactions between people as a mechanism for joint activities and

¹⁸⁶ Выготский Л.С. Психология развития как феномен культуры: Избранные психологические труды. М.- Воронеж. 1996. 512 с.

a condition for their socialization was proved. The form of interaction between people is called communication. People's communication is mediated by the whole context of their interactions, the situation of their lives and activities.

Psychological theory and practice of research prove that in itself the activity for the formation of personality qualities that constitute the core of human morality can be neutral, if between its participants are not organized relations that require cooperation, mutual assistance, if there is no reinforcement of such relationships. encourage moral acts.¹⁸⁷

The content of interactions, scientists believe the exchange of information related to the organization of human relationships in joint activities. It is emphasized that interactions and relationships - the concepts are identical, they complement each other.

Communication in a number of studies is considered as a form of interaction of specific individuals, which in some way reflect each other, affect the activities and inner world of each.

Thus, the relationship arises from the process of interaction. In human interactions, their relationships are born and exist. Researchers point out that the interaction, which is always communication, clearly distinguishes three components: human knowledge of man, their relationship to each other and influence.

In psychological theories O.Bodalyov argues that the individual in communication acts as a subject of certain relationships.

And although a person may not realize it, but it depends on the nature of people's behavior towards him, and therefore the nature of his experiences of communicating with people and the assessments that he gives to these people.¹⁸⁸

Leading in works on behavior in interpersonal relationships, namely O.Bodalyov, N.Grishina, V.Myasishchev, there is an idea that human behavior is a practical interaction with people in different social structures.

At any level and with any complexity of individual behavior, there is a relationship between information about people and interpersonal relationships, communication and self-regulation of actions in the process of communication, as well as the transformation of the inner world of man himself.

The theoretical doctrine of deepening the provisions of communication as a form of identifying interaction between people are the

¹⁸⁷ Бодалев А.А. Личность и общение. М.: Педагогика. 1985. 271с.

¹⁸⁸ Киричук О.В. Проблеми психології педагогічної взаємодії / Психологія. 1991. Вип. 37. С.3-17

works of modern psychologists in particular I.Zyazyun, O.Kirichuk, I.Simbalyuk, T.C. Yatsenko and others. They emphasize that the basis and the most dynamic form of existence and development of interpersonal relations are the actions of people: in them and through them are implemented objective laws of any social process, ie the dynamics of social relations.

Theoretical analysis of the literature on the problem of interaction forms of its implementation identified the principles of preparation of future teachers to interact with colleagues allows us to determine the personal approach, subject-subject paradigm in addressing the improvement of future teacher preparation for professional interpersonal interaction in the system "teacher-teacher" .

It is important to determine the theoretical and practical foundations of preparing students for professional interaction with colleagues is to conduct a psychological analysis of professional interaction in teaching staff. In particular, the attitude of modern teachers to pedagogical work, as well as to their colleagues.

The main task of studying professional interaction in the teaching staff is to study the relations of teachers, their attitudes towards pedagogical work.

In the context of reforming education on the basis of humanism, the pedagogy of cooperation and co-creation, which should characterize the interaction of colleagues in pedagogical activity, has become widely popular.

It is established that in the conditions of interactions of teachers in groups the character of pedagogical activity changes, it acquires character of joint interaction and gets qualitatively new characteristics.¹⁸⁹

Forms and means of regulating people's behavior are changing and becoming more complex. Of great importance is the style of leadership of the teaching staff, which determines the style of relations between its members, in a democratic style, their opinion is not imposed, it is one of the possible, people are willing to compromise, respect partners, criticize correctly, do not use threats. manipulations, do not allow imperative statements, coercion, urgent requests. The head of the school ensures the fullest possible participation of teachers in the discussion of issues.

Authoritarianism is used only in extreme cases or in the organization of some cases. In other cases, there is tension in the relationship, the psychological microclimate of the team deteriorates.¹⁹⁰

¹⁸⁹ Волкова Н.П. Професійно-педагогічна комунікація. Київ: Академія. 2006. 255с.

The style of communication arises on the basis of the creation of traditions, ie positions and habits, which are accepted by a conscious respect for the experience of elders, for the authority of a holistic team that lives in time. According to the analysis of observations, the failures of many pedagogical teams occurred because they did not develop a style of individual behavior of teachers, did not develop habits and traditions, and even if they began to develop, they lacked the skills, strength and desire to preserve them.

Thus, the interaction in the teaching staff is important not only for creating a healthy microclimate, but also for professional growth of teachers, to assert themselves as creative individuals. This is especially important for further professional self-determination of young teachers at the stage of adaptation to practical activities.

The works of famous psychologists I.Zyazyun, O.Kirichuk, T.Lysyanska and others. In their research, the authors reveal the concept of "pedagogical culture", which includes a culture of relationships and communication on a humanistic basis.

The tendency to define the pedagogical culture of the teacher through the dialectical unity of the culture of activity and the culture of communication, which requires primarily the ability to self-control, self-regulation, a certain level of development of reflection processes and self-esteem. Self-regulation of mental states in pedagogical and educational activities devoted his research O.Bodalyov.¹⁹¹

He pointed out that in the system of subject-subject relations can achieve high results if you use the techniques and means of self-regulation, which must be taught and educated.

One of the most difficult in pedagogical interaction, according to domestic psychologist T.Yatsenko is the search for a teacher guilty of failure in external circumstances, or in a communication partner.¹⁹²

Therefore, if the teacher is a "protected" person, he will most likely look for (and find) the reason for his failures only in the aspect justified for himself: in the imperfection of the university training, school system, in the negative impact on students, parents, colleagues, underdevelopment of children, etc. And although these phenomena may occur in a situation of failure, the teacher will have almost no concentration on himself, in which it

¹⁹⁰ Яценко Т.С. Активная социально-психологическая подготовка учителя к общению с учащимися. К.: Освіта. 1993. 290 с.

¹⁹¹ Бодалев А.А. Личность и общение. М.: Педагогика. 1985. 271с.

¹⁹² Яценко Т.С. Активная социально-психологическая подготовка учителя к общению с учащимися. К.: Освіта. 1993. 290 с.

would be worth paying attention to their own personal characteristics, because they are what give rise to certain difficulties. Thus, there is a danger of not seeing such aspects of their behavior, the change of which could lead to success in pedagogical interaction.

Meaningful and effective characteristics of relationships in the teaching staff are related to individual psychological characteristics of the teacher, which allow to understand the features of interpersonal style of behavior, harassment in the structural hierarchy of the team, the specifics of verbal and nonverbal self-presentation (presentation and representation).

Experienced teachers are able to manage their emotional state, which is their professional personality. According to research by psychologists, about 50% of young teachers have difficulty regulating their emotional states. It is emphasized that of great importance for young teachers is their own guidance on the optimal emotional state. 70% of experienced teachers plan a positive working condition for the whole working day, give themselves positive guidance related to teaching. Thus, testing of teachers conducted by psychologists in schools of Ukraine showed that only 33% of teachers gave their teams a high grade for such qualities as contact, sincerity, cohesion, organization, responsibility; 66% rated their teams on these qualities with an average rating. These teachers, according to tests, have a flexible combination of qualities that promote communication, but with the preservation of their own opinions and self-esteem.

But some teachers feel uncomfortable when there are tensions in interpersonal contacts. Only by the efforts of their own will do they master their condition and look for constructive ways out of difficult situations. Psychologists argue that the inclusion of the emotional sphere in communication with colleagues causes a humane attitude to the partner, appeal to him. Communication is perceived by teachers as an independent value.

Young teachers have the greatest difficulty managing their emotional state. Psychologists-researchers see a way out of this situation in the organization of self-knowledge and teaching students self-regulation and reflection.

The semantic aspect of interpersonal interaction was studied and analyzed as an aspect of communication. Communicative actions are actions consciously focused on the semantic perception of other people. These actions can be informative as the transmission of information, motivating (persuasion, imitation, suggestion, request, order, etc.) and expressive, which cause and arouse emotional experiences.

Persuasion is a process of logical substantiation of a certain judgment or conclusion. Persuasion involves a change in the consciousness

of the interlocutor or audience, which creates a willingness to defend this point of view and act in accordance with it. Belief is a way of influencing an individual or a group that affects the rational and emotional spheres of the individual. The process of persuasion is often a hidden or open discussion of several people, the purpose of which is to achieve unity of understanding and experience, ie it can not be a monologue, it is necessarily a dialogical process, and it is in dialogue can be hidden real opportunities to change interpersonal interaction between teachers. .

Imitation is aimed mainly at the reproduction by the individual of certain external features of behavior, manners, actions, deeds of another.

Not only the voice, gestures, manners, but also some generalized clots of the whole mental composition of another person are deposited in us and subconsciously "sculpt" the way of behavior. And this applies to very important for the individual individuals, or their ideas, aspirations, style, beliefs. The psychological influence of one person on another or a group of people, designed for uncritical perception of words, expressed in them conditions and will, is a suggestion.

The essence of suggestion is that if there is complete trust of the listener to the speaker, the words of the second evoke in the first the same ideas, images and feelings that the speaker means, and the complete clarity and uncriticality of these ideas with the same necessity requires action, as if these representations were obtained by direct observation or cognition of the listener, and not through another person.¹⁹³

Thus, the main condition for suggestion is, on the one hand, the authority of the source of information and on the other - trust or at least lack of resistance to the current influence. In compliance with this statement of the instigator, can have a significant impact on the perception of the inspired, their evaluation, judgments in relation to various social objects.

In general, in real human relations, all methods of interaction - persuasion, imitation, suggestion - are interconnected and intertwined, but the decisive role is, of course, persuasion.

The very fact of the diversity of types of mutual influences on the activity leads to the realization of such a phenomenon as psychological compatibility. This is one of the important internal factors that affect the psychological climate in the team.

Psychological compatibility is defined as the effect of combining people, which has the maximum result of activity with minimal psychological costs of interacting persons.

¹⁹³ Цимбалюк І.М. Психологія спілкування. Київ: Професіонал. 2007. 458с.

Psychological incompatibility is not just a difference in values, lack of friendships, people's disapproval of each other. This - the inability in critical situations to coordinate their actions, the asynchrony of mental and motor reactions, significant differences in mind, thinking and other innate and acquired personality traits that may interfere with joint activities.

Compatibility of people is not absolute. It always relates to a specific activity or area of interaction. There are higher and lower levels of compatibility. High levels of compatibility on leading indicators can affect low levels on other, less important, and thus improve the overall climate of the group. For example, the similarity of value orientations can restrain conflict at the level of differences in personal tastes, motor reactions, etc.

As a rule, high compatibility is largely ensured by a conscious effort to maintain a normal atmosphere.

The problem of interpersonal professional interaction concerns the successful functioning of man in society, the theme of human survival in the difficult modern conditions of development of our society.

The criterion of successful pedagogical interaction is a deep mutual understanding, which results in a new state and a new vision of the situation, ie reaching the level of empathy.

From all this we can draw the following conclusions: even one person is able to influence the process of interaction between people, and hence the psychological climate or the interaction of the teaching staff. But it depends, above all, on a person's ability to personal growth, self-improvement and the ability to go to the disclosure of the individual in full, using deep inner potential.

The most important characteristics of fruitful relationships in the teaching staff are the following interactions between teachers, when:

- teachers who communicate through self-disclosure enter into authentic communication with each other;
- their requirements are realistic and mutually agreed;
- they actively respect, support the desire for growth and happiness of each other;
- each protects the freedom of the other to be himself and does not try control it.

An important point in solving the problem of preparing students for pedagogical interaction and for pedagogical activities in general is the presence of a clearly defined goal of the educational process. We have already mentioned that the new conditions for the development of society make new demands on the functioning of the teacher in society. And this, in turn, requires new approaches to understanding the purpose of the

educational process, at the present stage the problem of the purpose in the pedagogical concepts of secondary schools is very relevant.

The purpose of education in our pedagogical educational institutions must meet the new demands of social reality. Most often it is put forward in the form of a common goal - the formation of the student's personality.

Detached from the real conditions of this kind of goals lose the direction of their function, which in turn creates uncertainty about the means to achieve them.

It is worth paying attention to the specification of the purpose of teacher training, as it is very closely related to our problem. It is necessary to proceed from a certain concept of formation of the modern person and to specify in this purpose formation of such qualities of the teacher's personality, as peacefulness, humanity, criticism, ability to an independent choice in estimations and actions, ability to self-estimation of comprehensive self-development.

Some psychologists characterize the professional readiness of teachers for relationships in the process of activity mainly through motivational readiness, general tendency to self-actualization, value orientations, as a result of which it is concluded that it is necessary to increase the general humanistic orientation of the individual. Data on the level of solving pedagogical tasks for communication, which were obtained in 1998 in Ukraine, show that only 16.8% of teachers solved tasks at a high level, 38.3% - at an average level and 44.9% - at a low level. It is known that pedagogical tasks are successfully solved through the organization of personal communication.

In teacher training, a new problem-methodological approach should be implemented, which would develop a specific methodology for solving typical pedagogical problems, which allows him to be in a reflective position and facilitate the analysis of various pedagogical situations, independently develop constructive and methodological schemes of possible actions that will lead to success.¹⁹⁴

When training a teacher in a higher education institution, it is necessary to implement a personal approach with an emphasis on educating the teacher's personality, on the formation of such qualities that he needs for the successful implementation of subject-subject interaction: motivation and belief system; personal values; qualities for dialogic communication; flexibility of thinking; "I" -concept.

¹⁹⁴ Аргентова Т.Ю. Стиль общения как фактор эффективной совместной деятельности // Психологический журнал. 1984. т.5. № 6. С.130-133.

But not only there should be new approaches to the training of future teachers, but also new methods of active socio-psychological training (socio-psychological training, discussions, business games, modeling, etc.), which would ensure the translation of pedagogical tasks into personal content. future teacher, contributed to his creative self-realization and formed his professional competence.

It is important to closely link the humanistic paradigm with the personal approach. As recent studies have shown a number of psychologists in particular I.A. Zyazyuna, TS Yatsenko in personal space and professional experience the mechanism of subject-subject interaction on the basis of dialogue is found today minimally.¹⁹⁵

Considering the problem of preparing students of pedagogical ZVO for interpersonal relationships with colleagues, it is important to talk about the formation of professional culture, which includes a systemic worldview, praxiological culture and reflective culture, ie a set of abilities, methods, strategies to ensure awareness, overcome stereotypes of personal experience and activity. by rethinking them and putting forward innovations to overcome those problem-conflict situations that arise in the process of solving professional problems.

The preparation of the future teacher for interpersonal professional interaction is directly related to the formation of his professional and pedagogical orientation. The works were devoted to this issue, which in the content of this concept included, along with other aspects of professional interaction, motivational focus on pedagogical activities, as well as communication skills.

When preparing students there is a problem of transformation of cognitive motives of learning into professional, only in this case there is a transfer of the subject of knowledge as the main goal and motive of educational activity to the subject of professional activity, which can be presented in model form.

From the standpoint of the activity approach, vocational training should be motivated. As studies by TS Yatsenko motivational orientation can be of 6 types:

- self-interest;
- focus on the subject;
- focus on students;
- focus on the interests of the administration;
- focus on colleagues;

¹⁹⁵ Зязюн І.А., Крамушенко І.Ф., Кривонос І.Ф. Педагогічна майстерність. Київ, Вища школа,. 1997. 349 с.

- focus on the interests of parents.

And depending on which orientation dominates, the teacher can direct his efforts to meet these interests, sometimes to the detriment of others. Therefore, the concern for the formation of professional orientation of the future teacher should be specified by the formation of professional communicative competence, the main component of which is the appeal to common cultural values and their reproduction in new generations.

From the standpoint of the activity approach to teaching students to solve pedagogical situations should be a system of practical classes to solve life pedagogical situations, which will allow the future specialist to see, understand, understand, analyze not only the problem but also what and how he does, how effectively overcomes problems situation, ie to develop rational professional thinking.¹⁹⁶

Practical focus on self-knowledge and self-development will ensure high involvement of students in educational work and create a professional orientation of the educational process.

Based on the theoretical analysis of the problem of preparing future teachers for interaction in the system "teacher-teacher", the initial provisions of the study are formulated:

1. Features of interpersonal professional interaction in the system "teacher-teacher" determine the feasibility of forming a structure of psychological training for future teachers, the leading component of which is communicative competence with cognitive, emotional-empathetic and behavioral characteristics.

2. Psychological and pedagogical directions of preparation of future teachers for professional interaction in the system "teacher-teacher" are expressed by orientation of the personality of students on the subject-subject interaction with colleagues; to create conditions for practical business communication, which promotes the development of students' self-expression of creative position, the ability to jointly solve educational situations with professional content; for the development and implementation of active forms and methods of teaching, which actualize the future teachers' reflexivity of behavior with actions of self-analysis, self-assessment, self-regulation.

3. Indicators of development of students' structure of psychological readiness for professional interaction - value orientations, flexibility of behavior, self-esteem, self-perception, empathy, contact - characterize the

¹⁹⁶ Гришина Н.В. Психология социальных ситуаций // Возрастная психология. 1997. № 1. С.121-132.

sensitivity of the period of formation of future teachers of professional interpersonal interaction.

Investigating interpersonal professional interaction, we described the relationship of teachers with experience in teaching.

In order to identify the psychological features of professional interpersonal relationships of teachers who have some experience in teaching, we set the following tasks: to study how teachers represent the ideal teacher-colleague; how they characterize an authoritative teacher; whether colleagues include such a quality as communicative competence in the description of personality; identify the teacher's focus on another person.

Teachers with different work experience were asked to make portraits of colleagues from a set of positive qualities. The following data were obtained: ideally (40%) teachers put intellectual qualities: knowledge (erudition) and reason; on the 2nd place (28%) - moral and volitional qualities: kindness, sensitivity, benevolence, responsibility, persistence; on the 3rd place (18%) such traits of character in which the attitude to work is shown: diligence, organization, confidence, curiosity, honesty. Communicative competence, attention to the person, respect for the opinion of the partner, sense of humor, company - took the fourth place (14%).

To the moral and volitional qualities of the individual teachers attributed sensitivity and friendliness. The portrait of an authoritative teacher almost coincides with the ideal, although there was a certain difference in percentage. 67% of teachers consider themselves an authoritative colleague of someone with deep professional knowledge, 19% of teachers believe that, in addition to knowledge, authoritative colleagues have the ability to communicate successfully, know the psychology of communication, but 16% of them believe that "it is a natural gift ». The last 14% among the first qualities of an authoritative colleague called: high demands (3%), organizational skills and organization (3%), charm and attractiveness (2%), who can inspire confidence (6%).

Thus, professional competence and communicative competence are, according to teachers, components of an authoritative colleague. Teachers paid little attention to other individual personality traits that are not directly manifested in the relationship (honesty, initiative, concentration, etc.).

To determine the business contacts in the teaching staff, we offered a questionnaire that asked about the joint implementation of different pedagogical tasks.

Table 2.1

Quantitative characteristics of teachers' contacts with colleagues when performing different types of work (%)

	Types of work that had to be done perform together	Number of appeals from teachers		
		ften	eldom	ever
	Prepare for the pedrada (with a report)	2	8	
	Prepare for lessons			
	Discuss complex educational issues процесу	2	7	1
	Explain to others complex issues in the theory or methodology of the subject	1	8	1
	Have a discussion with someone питань	2	7	1
	In the middle			

As you can see from the table, business relations between colleagues are quite common, only preparation for lessons for most teachers (52% never and 37% sometimes) remains an independent process.

And yet there are a small number of teachers who stand aside from colleagues even in difficult situations of professional work (on average 18%).

Interesting data were obtained from a questionnaire that was supposed to show the attitude of teachers to school principals.

We obtained the data contained in the following table 2.2.

Quantitative characteristics of teachers' attitude to school management (in%)

As can be seen from the table, most teachers prefer such leadership, which leaves room for independent (creative) work (24-52%), do not absolve themselves of responsibility if the leadership does not cope with the management of the teaching staff (19-67%). But many teachers who feel the authoritarianism of the leadership (36%), this style has become familiar to them (49%).

**«Topical issues of higher humanitarian and art education»
edited by prof. Oleh Mikhailychenko. LAP LAMBERT Academic Publishing, 2021.**

	The content of the assessment	Icompletely disagree to some extent	Icompletely disagree to some extent	Icompletely disagree to some extent	Icompletely disagree to some extent	Icompletely disagree to some extent
	The people who work at the school are responsible for its poor management		1		67	19
	I prefer a guide that allows you to decide for yourself what to do and how to do it	3	8		52	24
	It is difficult to understand why management does just that and not otherwise		1	5	49	15
	Leadership is more effective when it has complete control over subordinates rather than relying on their independence	3	9	3	36	9
	Capable people must blame themselves if they do not realize their potential	9	9		39	7
	Promotion depends more on the coincidence of circumstances than on a person's abilities	6	6		30	12

Probably this is the reason that in some schools the psychological atmosphere is very tense (49% of statements): "School is a nightmare!", "There is no justice", "There are no conditions for work", "Bad emotional atmosphere through leadership". Only 39% of teachers assessed the

psychological atmosphere of the school positively and consider themselves guilty, 15%, if not implemented, took a neutral position.

Thus, business relations in pedagogical teams largely depend on the professional competence of its members (both ordinary and managers) - knowledge, skills, as well as the communicative qualities necessary for communication at the business level. 55% of teachers have good business relations with the whole team in which they work. 30% - named only one person in the team, with whom they do not want to have anything to do, because there are difficulties in communicating with her, and only 15% named two people with this characteristic. To the question: "Is there a person in your team to whom you would turn to solve a complex production problem?" all teachers gave a positive answer, ie there is such a person in their team (for 21%), and for most 2-3, who can be contacted to solve the problem. When asked to choose from the team those colleagues with whom they wanted to work in the future, 12% of teachers chose the whole team as a whole. But the last of the team of 15-17 people sometimes chose from 2 to 12 colleagues. If you analyze by name, but in almost every team there are contemptuous, ie those who do not have authority at the professional level.

Whether teachers will start working together, be active, depended on the situation - what kind of work, from whom the proposal comes. But it is clear that most educators are willing to work with someone, to identify or support the initiative to work together, to help and find pleasure in it. Here are the survey data on communication between teachers and colleagues.

Do you know how to work with someone?

- "I always do well" - 71%.
- "I feel difficulties in working together" - 23%.
- "I feel significant difficulties, so it is better to work alone" - 6%.

Do teachers know how to communicate in business interactions?

According to their own estimates, 74% of teachers experience significant difficulties. 37% are dissatisfied with their partners during a business conversation. What were the main reasons?

- 68% are not always able to express their views clearly;
- 26% are lost in conversation, embarrassed, feel uncomfortable;
- 13% are professionally incompetent, so they cannot maintain a business conversation;
- 11% are uncommunicative, isolated, so they often act as listeners.

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In the teaching staff it is impossible to avoid working together with colleagues, and even sometimes with those colleagues with whom you would not like to work together. And although the vast majority confidently states that they can always work well together, one might think that their number is less than 71%. Let's look only at the difficulties, usually of a communicative nature. Sometimes those who said that it is always good to work together, then recognized that they face some difficulties in communication.

Most of all, it is difficult for teachers to formulate and convey their thoughts correctly, but few admit that it is difficult for them to understand the partner's opinion.

But with empathy, emotional empathy, understanding of the state of another person, according to the questionnaire, there are no problems in the team, which consists mainly of women.

The results of the study of the reasons for teachers' insecurity in their ability to work together with colleagues showed that this problem is caused by a lack of communication skills, ignorance of communication techniques, inability to lead and maintain a conversation. Teachers work together not only to get information or results sooner, but also to communicate on a personal level. Few school teachers wanted to lead others.

Greater "humanity", empathy, decency, mutual understanding were required by them from interpersonal relations. Between partners, in their opinion, there should be sympathy, camaraderie, cordiality. Moreover, a large number of respondents believe that such relationships will depend on themselves (table 2.3):

Table 2. 3. Characteristics of identifying initiative in establishing interpersonal relationships (in%)

	The meaning of the statement	Strongly disagree To some extent not	Strongly disagree To some extent not	Strongly disagree To some extent not	Strongly disagree To some extent not	Strongly disagree To some extent not
.	People become lonely because they do not show interest and friendliness to people	2,5	2,5		3	9
	If I really want, I can attract almost everyone		1		3	0
	It has always been difficult for me to understand why some people like me and other		2	6	4	2
.	It is useless to make an effort to gain the sympathy of colleagues	0	0			1

As we can see from Table 2.3, most teachers believe that interpersonal relationships depend on themselves, but relationships at this level are more selective, the attitude to colleagues is more demanding, the circle of communication is narrower. To the question "Who would you turn to in your team in case of difficulties in your personal life and for what purpose?" the following data were obtained:

- 9% of teachers in their team would not turn to anyone;
- 36% - there is only one person in the team who can be contacted;
- 48% - sought support from 2-3 colleagues;
- 6% - 4-5 colleagues.

Most members of the team were not named. What is the purpose of the appeal?

- 37% - applied, because this person can understand, he can express his doubts, misunderstandings, pain;
- 31% - seeking advice (there is life wisdom);
- 16% - looking for support (always help with words);
- 15%) - for specific assistance.

To the question "Is it possible to have friendly relations with colleagues of your team?" 95% said yes, some said yes, but 5% said it was

impossible. Concluding the sentence "I feel in the team ... because ..." 56% answered that they feel comfortable in the team, great, because "I feel like a full-fledged person", because "I feel free" (36%) , because "I enjoy the authority, respect among colleagues" (20%), 15% of teachers feel "not quite sure", "when" depends on the mood, and it is different, and also that the team has "not only friends, but also enemies ", " few faithful friends", "yes, support no one".

Thus, the composition of pedagogical teams on the quality of relations with colleagues at the level of professional and at the level of interpersonal interactions was heterogeneous. As we can see, it depended on individual psychological qualities, on professional and communicative competence. Together, they are components of the authority of the individual among colleagues, and determine their social prestige. Therefore, at the present stage of professional training of future teachers should take care not only of a high level of theoretical readiness for work, but also no less about the formation of personality, its communicative ability to communicate with colleagues, students, parents, their own activity and initiative. , aimed at finding business professional contacts with colleagues with friendly interpersonal relationships.

To solve the problem of forming professional interpersonal interaction in the process of educational and professional activities of future teachers, we made a working assumption about the need to develop an integrated course on the content of educational material using such active teaching methods as business games, self-diagnosis with self-development programs and plans. solving specific pedagogical situations and special courses. At the same time, we believed that the contextual training of students in the disciplines of psychological courses (age and pedagogical psychology), supplemented by our special course on the development of professional interpersonal interaction in the system "teacher-teacher", will provide students with the necessary theoretical knowledge.

Active methods with the use of the latter in practical classes will contribute to the acquisition of practical communication skills. The content of the modeling part of our study can be depicted in the form of a diagram, which highlights the main components of professional interpersonal interaction of future teachers, their experience of positive interaction and the main parameters for evaluating the results of forming appropriate qualities of dialogic professional interaction. We offer the scheme of the model of preparation of students for interpersonal professional interaction (scheme 1):

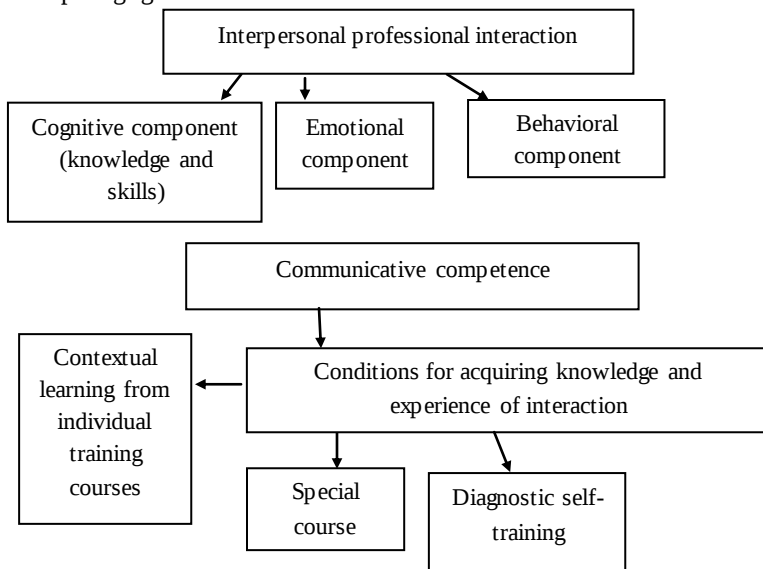
To the cognitive component of professional interaction at the level of subject-subject relations we include a deep understanding of norms, principles of dialogical communication, among which the principle of

unconditional acceptance of a colleague, the ability to recognize that he has the right to his own opinions others, on their own position in solving certain tasks.

To the emotional component - tact, sensitivity to the partner, response to his feelings and at the same time sincerity, openness in the emotional attitude to him.

The behavioral component is characterized by the presence of a state of responsibility for their actions and decisions, the ability to communicative action and activity, to self-regulation, based on reflexive processes, analysis and evaluation of their action experience.

The conditions of gaining experience of interpersonal interaction in the system of subject-subject relations of future teachers included contextual training of students in "Psychology of Communication and Pedagogical Psychology". The objectives of this course were to master the conceptual apparatus of science, study the process of communication, learning and education, as well as mastering the skills to apply knowledge in solving practical pedagogical situations.



Scheme 1. Model of preparation of students for interpersonal professional

The readiness of students to establish interpersonal professional interactions according to the characteristics of motivational guidelines is determined by their ability to compromise in relationships, the ability to

yield to their interests to avoid conflict, as well as their empathy as a personality.

Conclusions. Theoretical analysis of the problem made it possible to state that the effectiveness of interaction in the system "teacher-teacher" is determined by communication through self-disclosure and development of communication, realistic and mutually consistent requirements, lack of control, intensification of efforts to help each other.

Based on the theoretical analysis of the problem of preparing future teachers for interaction in the "teacher-teacher" system, the following starting points of the study are formulated: an important direction in preparing future teachers for professional interaction in the "teacher-teacher" system is the formation of his personal training. It includes a motivational focus on dialogic communication, cognitive component (normative knowledge and relevant skills), emotional component (empathy) and behavioral (action), carried out on a reflexive, creative position of the subject, self-regulation, correction of their behavior based on introspection, self-esteem). The training of future teachers in professional interaction, interpersonal contact should be considered not only as purposeful development, but also as self-development, self-realization of their own actions and deeds.

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**SPECIFICITY OF THE USE OF STAGE SKILLS IN THE PROCESS
OF PROFESSIONAL TRAINING OF A VOCALIST
СПЕЦИФИКА ПРИМЕНЕНИЯ СЦЕНИЧЕСКОГО
МАСТЕРСТВА В ПРОЦЕССЕ ПРОФЕССИОНАЛЬНОЙ
ПОДГОТОВКИ ВОКАЛИСТА**

One of the important components of the vocal and sound culture of a music teacher is stage skills, which presupposes the mastery of artistic skills by students, therefore, we consider it appropriate to consider this aspect in more detail.

Domestic pedagogy has a whole line of research into the problems of personality development by means of dramatic art. The idea of using the achievements of theatrical pedagogy in teacher training is not new. In pedagogical activity, the issues of the formation of artistry and acting and

stage skills are reflected in the works of a number of researchers. Thus, certain aspects of the problem were developed in the works of A. Makarenko, teachers T. Tkachenko, Y. Azarov, I. Zyazyun, V. Kan-Kalik, N. Nikandrov. L. Maikovskaya made a great contribution to the study of the problem of artistry, giving a holistic view of the artistic and communicative aspect of the activity of the future music teacher.

At the same time, a review of the state of the problem under study and our own practical experience of working with students of the vocal faculty indicate that the problem of the formation of personality artistry in the field of educational and musical performance in higher education has not been sufficiently developed. The possibilities of theatrical pedagogy are used ineffectively, although the available labor constitutes a serious scientific basis for this. The existing methods of preparation for professional activity do not always correspond to the requirements of life. In higher educational institutions, unjustifiably unproductive forms of education are used, domestic and foreign experience is mechanically copied, the peculiarities of the regional socio-cultural situation are not sufficiently taken into account.

A special place in the integral process of pedagogical education of the vocal and sound culture of the future music teacher is occupied by the discipline "Stage Skills". Drama classes are an individual and collective creative process, and, undoubtedly, the study of the methods of theatrical pedagogy in the conditions of individual and collective work deserves special attention. The relevance of this topic is caused by the exacerbation of the contradictions between the modern requirements for the professional level of the future vocal teacher and the lack of conditions that ensure the growth of pedagogical skills of specialists and the strategy of their education in the process of university training.

In the scientific literature, the definition of this concept "artistry" is presented ambiguously. Thus, V. Zagvyazinsky believed that artistry is a special figurative and emotional speech of creating something new; the soulful style of co-creation between the teacher and the student, focused on understanding and dialogue with others, another dominance. This is the ability to almost instantly switch to new situations, to be in a new image. This is a wealth of personal manifestations, a figurative way of posing and solving a problem, imagination, grace, inspiration, a sense of inner freedom. A. Bulatova defines that artistry is not only the ability to convey something beautifully, convincingly, but also to convey, emotionally influencing the pupil.

Real artistry is the beauty and richness of the teacher's inner world, the ability to solve problems, design the future, presenting it in images, using imagination and intuition, harmoniously juxtaposing logical and aesthetic.

Artistry cannot be learned by reading or memorizing the statements contained in books. You can understand and accept ideas, get involved in the work to identify and develop abilities and skills related to fantasy and intuition, improvisation, technique and expressiveness of speech and movements, self-presentation, openness, persuasiveness in serving goodness and beauty, in awakening and educating the best qualities, young people entrusted to the teacher.¹⁹⁷

Within the framework of pedagogical research, we define artistry as a quality that is formed in the process of spiritual and practical mastering by a person of certain types of activities in order to satisfy the need for professional self-improvement and self-education.

The development and formation of artistry is of particular importance for the student age. At this stage of the formation of the personality, there is an active development of moral and aesthetic feelings, the formation and stabilization of character, the mastery of the full range of social roles of an adult. The time of late adolescence is characterized by a romantic attitude to the world around us, an emotional elevation of mental life, and an increase in the intellectual foundations of cognition of reality. These features are a favorable moment in the process of forming the professionally necessary qualities of a teacher.

Artistry is viewed not only as the ability to reincarnate, but also as an integral system of personal qualities that contribute to the free self-expression of the individual. Thus, the personality, as it were, creates itself anew. This process includes not only a plan, but also the embodiment of this plan, the success of which depends on the depth of the preparatory work and on the high degree of personality formation.¹⁹⁸

Actualizing the importance of this pedagogical task, we can say with confidence that the use of theatrical pedagogy means opens up great opportunities for the formation of a person's artistry as a manifestation of his stage skills.

Investigating the problem of the formation of vocal-sound culture of the future vocal teacher, we have identified the following structural components of personality artistry: psychophysical; emotional and aesthetic; artistic and logical. The basis of the psychophysical component is physical data: mastery of one's body, timbre and voice power, diction, facial

¹⁹⁷ Булатов О. С. Педагогический артистизм : учебное пособие для студ. высш. пед. учебн. зав. М. 2001. С. 47

¹⁹⁸ Станиславский К. С. Работа актера над собой. М. Искусство, 1951. 569 с.

expressions, pantomimics - and mental processes: attention, observation, imagination, affective memory, volitional manifestations.

The emotional and aesthetic component is associated with the expressive sides of the musician's personality, his sensory experience, where the most important is the ability to emotional sensitivity, control of his emotional state and creative well-being, mastery of tempo rhythm.

The artistic and logical component in the structure of artistry includes the ability of the future vocal teacher to logically build a system of communicative actions, subject it to analysis and correction. Artistry is realized with active artistic and mental activity and includes such a professional and personal quality of a teacher-vocalist as directing one's own creative well-being, psychophysical states in the process of professional activity. This requires empathy, reflection, theatrical thinking, improvisation in behavior.

The analysis of the content of vocal training in higher educational institutions made it possible to reveal that with a certain organization of educational work and the purposeful use of forms and methods of theatrical pedagogy, it is possible to significantly enrich, activate the process of forming the artistry of the personality of the future vocal teacher, and make it pedagogically controlled.

The use of the achievements of theatrical pedagogy in the process of forming the artistry of the personality of the future teacher required making changes not only to the content of the voice training class program, the development of a program for stage skills, but also special training of the corresponding forms, methods and techniques of teaching. The whole set of forms and methods has a certain classification, which divides them into different groups depending on the role performed in the process of forming artistry.

When shaping the stage skills of the future music teacher, it is advisable to turn to the system of K. Stanislavsky.

The system of K. Stanislavsky requires the performer to attract his own experience, memories, emotions for a clearer representation of the character's possible reactions. If there are no such memories, then the actors themselves create the conditions in which the hero is.

Intended as a practical guide for the actor and director, the Stanislavsky system has acquired the significance of the aesthetic and professional basis of the art of stage realism. In contrast to the theatrical systems that existed earlier, the system of K. Stanislavsky is based not on the study of the final results of creativity, but on the elucidation of the reasons that give rise to this or that result. In it, for the first time, the problem of

conscious mastery of subconscious creative processes is solved, the path of the organic transformation of an actor into an image is explored.

The system of K. Stanislavsky arose as a generalization of the creative and pedagogical experience of Stanislavsky, his theatrical predecessors and contemporaries, outstanding figures of the world stage art. He relied on the traditions of Gogol, A. Ostrovsky, M. Shchepkin. The drama of A. Chekhov and M. Gorky had a particular influence on the formation of Stanislavsky's aesthetic views. The development of K. Stanislavsky's system is associated with the activities of the theater and its studios, where it has gone a long way of experimental development and testing in practice.

The system of K. Stanislavsky is a theoretical expression of that realistic direction in the performing arts, which K. Stanislavsky called the art of experience, which requires not imitation, but genuine experience at the moment of creativity on the stage, creating anew in each performance of a living process according to the previously thought out logic of life of the image. The performer, having revealed the main motive ("grain") of the work, independently or with the help of the director, sets himself an ideological and creative goal, which K. Stanislavsky called the super task. He defines the effective striving to achieve the overarching task as a cross-cutting action of the actor and the role. The doctrine of super-task and through action is the basis of K. Stanislavsky's system.

It highlights the role of the artist's worldview, establishes an inextricable link between the aesthetic and moral principles in art. The purposeful, organic action of the actor in the proposed circumstances of the play is the basis of acting. The stage action, which is a psychophysiological process, in which the mind, will, feeling of the actor, his external and internal artistic data are involved, K. Stanislavsky calls the elements of art. These include imagination, attention, the ability to communicate, a sense of truth, emotional memory, a sense of rhythm, speech technique, plastic, etc. The constant improvement of these elements, which cause the performer to truly feel creatively on stage, is the content of the actor's work on himself.

The actor's work on the image ends with the organic merging of the actor with the role, reincarnation into the image. In the 30s, relying on the doctrine of higher nervous activity by I. Sechenov, I. Pavlov, K. Stanislavsky came to the recognition of the leading importance of the physical nature of action in mastering the inner content of a role. The method of work, which developed in the last years of K. Stanislavsky's life, received the conditional name of the method of physical actions. The director paid special attention to the problem of the actor's verbal action in the role and mastering the author's text. To make the word a real instrument

of action, he proposed to switch to verbal actions only after strengthening the logic of physical actions preceding the utterance of words.

Before studying and pronouncing the words of the author, it is necessary to arouse the need for their pronunciation, to understand the reasons that give rise, to assimilate the logic of the thoughts of the actor.

Stanislavsky's system consists of many factors: "magic would" ("creative would"), inner reincarnation, soul makeup, effective analysis, method of physical and verbal actions, score of the play, experience of the role, proposed circumstances, direction, over-task, through action, stage action, tempo - the rhythm of the performance, actor's toilet.

We will provide definitions of the above terms.

"Magic would" ("creative would") - in the system of K. Stanislavsky - a method of creative transformation into a stage image, which consists in the fact that the actor creates in his imagination certain circumstances of the external environment and poses the question: "What would I begin to do if these circumstances were not a figment of the imagination, but a real reality?"¹⁹⁹

Internal reincarnation - the ability of an actor to live completely on stage with the thoughts and feelings of his character.

Soul make-up - in the system of K. Stanislavsky - the concept of the process of stage transformation; correctly raised and captured the essence of the character and typical character of the character.

Effective analysis in the system of K. Stanislavsky is the actor's search for such circumstances that allow his actions to coincide with the actions caused by the role. It is believed that the analysis of a play by action creates the most favorable conditions for the emergence of the process of the actor's transformation into an image. Gradually, disparate actions line up in a logical chain and create an end-to-end action (continuous role line).

The method of physical and verbal actions is the method of the director working on the performance and the actor on the role. The method of physical action makes it possible to establish an organic unity between the vital nature of the actor and his behavior on stage as a character in the play.

The score of a performance in Stanislavsky's system is a set of lines of behavior of the characters in the performance.

Role experience - the ability of an actor to experience the character's feelings and thoughts as his own every time he plays a role. The experience of the role is the creative basis of K. Stanislavsky's system.

¹⁹⁹ Станиславский К.С. Работа актера над собой. М. Искусство, 1951. С.95.

The proposed circumstances in the system of K. Stanislavsky are the circumstances of the actor's life, which the author proposed, the director found and the actor embodied with the power of his imagination.

Directing according to K. Stanislavsky is the art of creating a performance based on the creativity of the actors themselves, united by a common ideological concept.

A super task is the main goal for the sake of which a play, an actor's image and, in general, the entire performance are created. The idea in stage creativity is revealed in actions, deeds, which in their totality constitute the through action of the performance.

Through action in the system of K. Stanislavsky is the main line of the dramatic development of the play, conditioned by the idea of the play and the creative intention of the author. A correct understanding of cross-cutting action helps the director and actors achieve a consistent, purposeful disclosure of the ideological content of the role and the play as a whole.

Stage action is the main means of expression for the actor and the main material of his art. Stage action is an organic process that involves elements of the actor's creativity.

The tempo of the performance is a synthesis of the tempo and rhythm of the performance, culmination and decline, acceleration and deceleration, smooth flow and rapid development of stage action.

The actor's toilet is a regular system of training creative elements aimed at improving artistic technique and artistic skill.

Elements of creativity - a set of internal (mental) and external (physical) data of the actor. The elements of creativity are attention to the object, the organs of perception, memory for sensations and the creation of imaginative visions, artistic imagination, the ability to interact with stage objects, consistency and sequence of actions and feelings, a sense of truth, faith and naivety, a sense of the perspective of action and thought, a sense of rhythm, stage charm, endurance, as well as muscle freedom, plasticity, voice control, pronunciation, a sense of phrase, the ability to act with a word, a sense of specificity, and the like.

Let us consider such a technique according to the system of KS Stanislavsky "I am in the proposed circumstances."

The proposed circumstances in the system of K. Stanislavsky are the circumstances of the actor's life, proposed by the author, found by the director and reproduced by the actor's imagination. The proposed circumstances induce the actor to perform certain actions that recreate the image, and all of them can be concretized as lines of physical actions.

Imagination is a necessary element of a person's creative activity, expressed in the construction of an image of the products of labor, which

ensures the creation of a program of behavior in cases where a problem situation is characterized by uncertainty. At the same time, imagination can act as a means of creating images, they do not program active activity, but change it.

Imagination has two properties: reproducing images that were previously experienced in reality; combine parts and everything experienced at different times, combining these images in a new order, grouping them into a new whole. The essential importance of imagination in pedagogical activity lies in the fact that it allows one to present the results of labor before it begins, to present not only the final product, but also its intermediate products. Imagination orients a person in the process of activity and creates a mental model of the final product or intermediate products of labor. That is, imagination helps to design an activity, to determine its intermediate stages, to provide in advance the necessary means to ensure optimal conditions for achieving the desired result. The planned, programmed role of the imagination is the most essential aspect of it for the teacher.

Imagination is the complex that helps the teacher to more confidently and effectively implement his plan in pedagogical activity. The teacher must be able to imagine the possible course of the pedagogical process that he plans.

An essential component of the stage skills of a future music teacher is stage movement. It presupposes mastery of one's body, namely: gesture, facial expressions, pantomime.

Gestures (from Franz. Geste - action) - body movement, especially hand movement, which accompanies speech to enhance its expressiveness or changes it.

The teacher needs to master the expressiveness and mobility of external manifestations (in facial expressions and gestures). This makes it possible to enhance the impact on students, and also helps to more rationally and economically express their thoughts, will, intentions in relation to them. But in the process of communication, it is not always useful to display your state on your face. Sometimes with the help of gestures, facial expressions and pantomimes, you need to "hide" your feelings, to play on them.

Each gesture should have a psychological and meaningful implication. Mastering gestures, it is necessary to strive to ensure that they are expedient, truthfully and expediently express the content of speech, thought, architectonics of feelings.

There are three groups of gestures: mechanical, descriptive and psychological.

Mechanical gestures are widespread, of a more everyday nature (for example, a greeting).

Descriptive gestures are varied. The teacher uses the gesture as a pointer, thereby focusing the visual receptors of the children; inviting students to answer questions or take notes in a notebook, also reinforces their thought with a peculiar gesture.

Psychological gestures are a way of external expression of feelings. They do not always match the words that are spoken. Or rather, these gestures coincide with the subtext, with the internal linguistic image. The teacher must control the number of his gestures. An excessive number of gestures cannot be justified, especially when the same gesture is repeated several times. The first gesture plays the main role, which strengthens the opinion. It also has a psychological burden. The last gestures are oscillations by inertia, which weaken the strength of the first.

In the process of mastering the gesture technique, the teacher needs to go in several directions:

a) personal, which contributes to the expression of the characteristics of feelings, experiences of a particular teacher as a person. These gestures should be individualized, like a person, be typical, without a temperament inspired, not characteristic of a person's character traits;

b) typical, this gesture inherent in those literary heroes and historical characters, about which the teacher talks. Such gestures complement the image, correspond to its psychological characteristics, help students to more fully imagine and see the character;

c) historical, when the teacher tries to convey the characteristic features of the movements of composers, singers, conductors, musicians, national characteristics of peoples (for example, characteristic of Italians, Ukrainians, Russians).

Gestures, especially of typical and historical plans, must be thought out in advance, worked out in front of a mirror in order to avoid surprises, fake or atypical.

Although gestures are only a way of enhancing speech activity, the expression of the peculiarities of the subtext, due to specific circumstances, nevertheless in pedagogical work we can talk about their certain algorithmicization.

Mimicry (from the Greek *Mimikos* - inherited):

a) movement of the muscles of a person's face in accordance with his feelings or mood;

b) the art (ability) to express thoughts and feelings, to create images with the help of movements of the hands, face, body.

Mimicry is difficult to algorithmize, it is so individualized and depends on the characteristics of students, specific circumstances, it is necessary to talk about mastering its technique as a potential property in the teacher's activity. For this, you can use special exercises.

Exercise 1. Express with one gesture, in combination with facial expressions, a certain emotional feeling: a) tenderness, b) shyness, c) surprise, d) horror, e) disgust, f) admiration.

Exercise 2. Express with gestures and facial expressions certain emotional attitudes towards the subject: you are leafing through the book: a) funny; b) with pictures; c) boring; d) with photographs and documents about atrocities and cruelties of people.

Exercise 3. Express the feeling when you eat: a) chocolates; b) raw beets; c) the first cucumber; d) sour apple; e) mustard (they ate more than necessary) instead of sugar they took a spoonful of salt.

Exercise 4. To convey by facial expressions (can be enhanced by gesture) the state: a) a toothache; b) hot; c) cold; d) made an injection.

Exercise 5. To convey your feelings with facial expressions. You are reading letters: a) from a childhood friend whom you have not seen for 15 years and achieved great success; b) from a student who was once "difficult", and now has achieved success in a certain area; c) from a mother who is sick.

Exercise 6. To convey by facial expressions and gestures your reaction to the pupils' actions: a) the student suddenly exclaimed; b) the student, after a long illness, appeared in the class; c) in the middle of the lesson, the door opens and a loser student enters.

Pantomimics (from the Greek Pavtomimikos) is the art of creating images with the help of facial expressions, gestures, body plastics.

The teacher should behave naturally, brightly and expressively. First of all, he must "know" his body well - its advantages and disadvantages. Strive to correct in movements that interferes with work. A confident gait, plasticity, softness, economy of movements, discretion in the position of one's body, its rationality help the teacher in solving educational problems. There are certain requirements for the procession, the ability to stand and sit.

In addition, there are special exercises for mastering the pantomime technique.

Exercise 1. Enter the room, go to the workplace, look at an imaginary class.

Exercise 2. Children do independent work, and you walk between the rows slowly, calmly.

Exercise 3. You sit at your desk and observe the work of students.

Exercise 4. You are standing at the desk, listening to the student's answer and watching the work of the rest of the students.

Exercise 5. Choose a convenient place to explain new material.

Exercise 6. Enter the class to teach the lesson.

The stage mastery of a vocal teacher presupposes mastery of the skills of vocal perception and reproduction of a work (artistic perception and reproduction in artistic pedagogy is a concept similar to the assimilation of knowledge, skills, skills in didactics).

Let's reveal the stages of this process.

1. Awareness by students of the goal of educational tasks or their independent statement. Formation of the appropriate mood, positive motivation of perception. Correlation of the goal of training based on the choice of a profession by students gives a reason-goal that encourages emotional and intellectual activity.

2. Acquaintance with a piece of content means the perception of artistic information, its sensory distinction is carried out through observation, listening, seeing, and a general assessment of the work. The result of this stage is the image of an object, phenomenon, process, an idea of the work, emotional and aesthetic feedback, reflections, aesthetic pleasure, general orientation in the work, the development of elementary ideas about the elements of an artistic form, its volume, the nature of the subject matter, mood, and the like.

3. Awareness of the content of educational material (artistic image of the work). It is carried out through: analysis of the definite semantic meaning of the artistic language (work); synthesis of acquired knowledge, emotions, feelings; assessment of means of expression; reflections; definition of the main thing; comparisons, juxtapositions, associative activity and the like. The result of such emotional and intellectual activity is a generalized idea of the student about the work, the disclosure of the content, form of the work, the understanding of the results and the assessment of reality by the author of the work.

4. Interpretation and aesthetic assessment of the artistic meaning of the work. It is carried out through the fulfillment of reproductive, partially productive, partial search exercises, reproduction of a work in different registers, tempo, form; associative activity of the student in performance, intuition, modeling, highlighting various aspects of the work. The consequence of this is the aesthetic assessment of the work by the student, the personal attitude towards it, the ability for subjective-emotional identification of sensory impressions, memorization of the work. This stage means the application of the content of the work in educational practice.

5. Self-control and self-assessment of one's own performing activity. Provides for the use of artistic culture in self-education and in the promotion of moral and aesthetic values. The consequence of this is the development of a moral and aesthetic attitude.

Consider the methodology for working on a vocal piece based on the system of K.S. Stanislavsky.

The main task put forward by K. Stanislavsky for the performers is the combination of musical and vocal technique with the technique of experience and embodiment, and embodiment requires a performer's body that is plastically developed and sensitive to the musical rhythm. In the first lessons of staging the voice, K. Stanislavsky taught rhythmic and musical movement, the ability to plastically dispose of the body and justify one's actions with the imagination. Along with the ability to move on stage, K. Stanislavsky demanded high vocal and speech expressiveness from his students, which he achieved in his work on romances.

Performing romances requires a variety of voice tones, and therefore K. Stanislavsky considered work on a romance as a necessary preparatory step. Romance is a musical genre that combines music and words. It is necessary to love the word, to associate it with music, because without the organic combination of words and music, there is no art. Make it a rule for yourself not to sing a word in vain. No movement or gesture should be mechanically learned. It is impossible and senseless for the performer to make puppet, thoughtless actions.

To stay on the stage freely, of course, is possible only by gaining experience. These are: the ability to transform, and control of emotions, and self-adaptation on stage. After all, it has long been known that a performer-vocalist, in addition to many components, must also have good health, a developed and hardy organism. Aristotle aptly stated: "... nothing in the world is harder and better than singing, I do not know ...".

Along with high vocal and linguistic expressiveness, work on a concert repertoire requires the study and mastery of elements of stage skills, stage adaptation. This is best done through concert performances, through the selection of a repertoire that most vividly reveals the feelings and individuality of each performer. A concert performance is a serious test of the performer. Every performer is worried. But there is creative excitement and panic excitement. It is necessary to learn how to overcome anxiety. This is possible with concentration. If the performer knows how to focus his attention on something at the necessary moment, then he knows how to control his excitement. The stronger the excitement, the more carefully it is necessary to find the object of attention and not break away from it. Such concentration is inherent in both the teacher and the lecturer, because the

future teacher also conveys his skills, knowledge through the expressiveness of speech, eyes, movements. Without imagination, without stage skills, without creating the necessary atmosphere, a teacher will not be successful. You can have excellent knowledge of history, literature, physics, but it is impossible to transfer it, transfer it, with skill, and interest in your art without artistry.

One of the main levers in teacher training is stage speech, oratory. Cicero rightly noted: "Nothing affects as quickly as the mediocrity of the orator." So, there is no point in campaigning for stage skills as a necessary discipline in a pedagogical university, without staging a voice, stage speech, stage movement, creating an atmosphere, mastering emotions, feelings, and the ability to correct the psycho-emotional state.

Performing a folk song or romance is the first step towards performing arts. K. Stanislavsky taught special attention to the selection of a romance and unconditional respect for the opinion and character of the author's work. A romance, even at first glance uncomplicated, will not be conveyed to the listener thanks only to a good voice. If the performer is constrained, tense, with an artificial smile, the performance becomes, in the words of K. Stanislavsky, only a craft and hack.

The great master demanded the thoughtful execution of any work, the search for the logic of the authors' thoughts. Thanks to this, the motivation of the senses can be prepared. The performance of the piece should become a confession of your heart. It is necessary that the performer replaces both the composer and the poet, fill the listener with a creative sensation, make him think figuratively. For this, all elements of the performer's psychological life must be moved. Then the experience of the author's thought, the author's theme will arise. The key to this is in the magical "if" and "object". The richer the circumstances are for you, the richer your imagination will become and, consequently, the manner of performance will change, acquire a style inherent only to this performer.

It is often possible to hear about a particular performer they say: "What a smart voice" or "boring voice", "monotonous", "beautiful voice" does the singer have. Nemirovich-Danchenko and K. Stanislavsky demanded "humanization of musical works", which means that a singer - an actor - a singer, creates images saturated with an actor's well-being. This feeling is the basis of the experience on stage, it dictates how to use make-up, gesture, facial expressions, costume, where to direct your temperament, how to express your thoughts in life. This feeling guides the most important means of the performer's individuality - his vocals, voice, diction.

Any work of art has a basic theme, all tasks, all stage colors, all devices are born from it. Without this, the listener will not take with him the

feeling of something important. This living truth without sentiment, without playing, is the most important and most valuable thing for which teachers of voice production, stage skills and the like are striving. Then there will be no emptiness inside and the performer with his singing will be able to educate, enrich, and warm the audience.

Consider the skill of an orator-singer. Since singing is one of the means of expressiveness of an actor, it is obviously unthinkable to separate singing, vocals from acting. Let's take an example of performers who just go on stage and instantly attract attention with their "hypnotic" power and so-called stage charm. It is the skill of the artist-singer that helps to quickly bring oneself into a creative state, to be able to control one's expressive means: voice, rhythm, body, to easily achieve maximum quality, expressiveness, to be able to balance the actor's "well-being" (according to K. Stanislavsky).

The performer's well-being is due to:

- temperament and character;
- intelligence;
- impeccable study of the work;
- physical condition;
- atmosphere;
- the degree of the listener's perception culture.

Well-being helps to reveal life experience, fantasy, music, texts. It is necessary to achieve optimal stage health, that is, peace (this is achieved by excellent knowledge of the text of any vocal work).

The formation of these skills is based on the developments carried out by K. Stanislavsky, who paid special attention to the analysis of the mental state of the actor, the ability to manage him in a specific situation and make a creative decision. The outstanding director wrote: "... The main task of psychotechnics is to bring the actor to such a state of health, in which a subconscious creative process organic with nature arises in the artist ... Psychotechnics teaches to consciously perform in a logical and sequential order all the moments, stages of organic processes".²⁰⁰

Pupils take an active part in the educational process. This often happens spontaneously, in unforeseen situations. This circumstance does not allow the teacher to limit the technique only by the framework of his "I". Pedagogical psychotechnics provides for a quick and qualified orientation in the mental world of a pupil, an assessment of his mental state in a specific

²⁰⁰ Станиславский К. С. Статьи. Речи. Беседы. Письма. М. : Искусство, 1958. 569 с. С.231.

situation and at a specific moment. Only depending on this mental state is the specific mental activity of the educator possible. All this forces the teacher to master the art of creativity of a high degree, the art of consciously managing his mental state. He cannot wait for creative inspiration to come to him and lift him on his wings. He needs to mobilize his mental and physical forces for pedagogical influence on pedagogical creativity, depending on specific circumstances.

The elements of the teacher's psychotechnics (assessment of their emotions and their control, analysis and management of the physical state of their body) help the teacher, especially the music teacher, purposefully and rationally, in accordance with pedagogical needs, organize their psyche, use the appropriate components of mental activity to create optimal conditions for solving pedagogical problems. This is especially true of the teacher's ability to assess their feelings and emotions at a particular moment, manage them in the process of communicating with students, use them to create optimal conditions for the educational process, as well as the formation of the emotional culture of students.

Feelings and emotions, albeit subjective, are somehow determined by external factors. They arise, appear in the process of communication with the surrounding reality. P. Jacobson pointed out that feelings are a reflection in the human brain of his real relationships, that is, the relationship of the subject to the needs that are significant for the object. Feeling cannot be equated with emotions. It is necessary to understand by emotions only a specific form of the course of mental experience of feelings. Arising precisely in the process of communication, collisions with various objects, living or inanimate, feelings, in turn, affect not only the course of this communication, but also the objects of communication, that is, people. Feeling is the source of the development of emotions, and they also require the teacher to be aware of them, manage them, skillfully use them to positively influence the entire course of the educational process.

The teacher must form positive feelings and emotions that most favorably affect both his direct activity and the students. First of all, with their help, that positive emotional and psychological microclimate is created, which contributes to the solution of many educational tasks, contributes to the emancipation of pupils, sharply increases their working capacity, and so on.

Feelings and emotions affect not only certain physiological processes in the body, but also lead to changes in the appearance of a person: the expression of the face, eyes, posture changes, originality in gestures and special shades in the voice appear. It also has a positive effect on the activities of the teacher and future vocal teachers.

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**UNCONVENTIONAL APPROACHES IN THE TRAINING OF
MUSICIANS-PERFORMERS IN HIGHER EDUCATIONAL
INSTITUTIONS OF UKRAINE
НЕТРАДИЦИОННЫЕ ПОДХОДЫ В ПОДГОТОВКЕ
МУЗЫКАНТОВ-ИСПОЛНИТЕЛЕЙ У ВЫСШИХ ЗАВЕДЕНИЙ
ОБРАЗОВАНИЯ УКРАИНЫ**

Higher music education in modern conditions occupies a prominent place in the field of cultural achievements of developed countries, as the level of spirituality of society is determined primarily by its cultural level. A special role is played by the performing arts, the function of which is to convey the figurative and creative heritage of the world treasury of music, the direct impact on the feelings, emotions of man, his aesthetic consciousness. Thus, the training of highly qualified specialists in the field of musical performance at the level of modern requirements contributes to the solution of important socio-cultural problems.

Analytical understanding of the system of teaching students in high school allows to identify significant achievements in the field of theory and practice of training in the field of performing arts. Thus, in the researches of O. Andreyko the developmental and educational potential of the

personalization approach in the system of professional training of violinists is comprehensively substantiated.²⁰¹

L. Vasylenko focuses on the hedonistic principles of forming the performing culture of vocalists.²⁰² N.Huralnyk fruitfully researches the history of development of piano schools in Ukraine.²⁰³ The works of M. Davydov highlight the basic principles of music and performing arts.²⁰⁴ A. Zaitseva analyzes the communicative potential of music and performing arts.²⁰⁵

Thus, the achievements in the field of theory and practice of training musicians-performers are indisputable.

At the same time, promising trends in the formation of performing culture of students of higher education in music education, which are characteristic of modernity, require serious research.

The purpose of the article is to highlight the results of research on innovative approaches in the system of modernization of music and performance training of students in higher education.

Presentation of the material. Among the various aspects of updating the performance training of students of musicians-performers in modern conditions, we single out such as: - the achievement of artistic and performance self-efficacy of future performers; - formation of their artistic empathy as a factor in achieving successful communication with the audience; - formation of students' stylistic culture of music performance. Consider them sequentially.

²⁰¹ Андрейко О. І. Концептуальні засади формування виконавської культури музиканта в контексті педагогічної творчості / Науковий часопис національного педагогічного університету імені М. П. Драгоманова. Серія 16: Творча особистість вчителя: проблеми теорії і практики. К., 2012. Вип. 18. С. 56-59.

²⁰² Василенко Л.М. Гедоністичні засади вокальної підготовки майбутніх вчителів музичного мистецтва: теорія та методика: Київ: НПУ імені М.П.Драгоманова, 2012. 336 с.

²⁰³ Гуральник Н. П. Науково-педагогічна школа піаністів у теорії та практиці музичної освіти і виховання : навч.-метод. посіб. для вищих освітніх закладів / Н. П. Гуральник. – К. : Вид-во НПУ імені М. П. Драгоманова, 2011. 276 с.

²⁰⁴ Давидов М. А. Виконавське музикознавство : енциклопедичний довідник / Луцьк : Волинська обласна друкарня, 2010. 400 с.

²⁰⁵ Зайцева А. В. Організаційно-методичні основи забезпечення творчої взаємодії викладача і студентів у процесі інструментально-виконавської підготовки // Теоретико-методичні проблеми виховання дітей та учнівської молоді : зб. наук. пр. / Ін-т проблем виховання НАПН України. Кіровоград, 2014. Вип. 18, кн. 1. С.252-260.

The theoretical foundations of the theory of self-efficacy of the individual are based on the recognition of self-efficacy as the ability of an individual to create a model of behavior that requires a productive solution to a situation or a specific task. Psychological characteristics of self-efficacy as a personal quality reach the concepts of awareness of one's own abilities, the ability to project one's own behavior, in general - the ability consciously change themselves in accordance with their own ideas about achieving perfect results of their activities. Thus, self-efficacy is a personal dynamic education, which presupposes the presence of an optimistic idea about one's own success, conviction in the effectiveness of one's own activity.²⁰⁶

Accordingly, the artistic-performing self-efficacy of a musician-performer is understood as a personal dynamic formation that expresses confidence in one's own performing abilities and promotes the ability to create a clear interpretation of a musical work, the ability to convey a musical work to listeners in all its artistic advantages. In other words, the self-efficacy of a musician-performer, along with musical-professional competence, contains artistic-performing factors influencing the musical consciousness of the listeners. In general, the artistic and performing self-efficacy of a musician is an essential factor in achieving his professional success, the effectiveness of interpretive activities.

Artistic and performing self-efficacy expresses the desire to achieve the highest degree of realization of their own performing abilities, to achieve success in performing activities. This desire is mediated by a rational awareness of the usefulness of musical performance, recognition of the role of their own "I" in the process of performance, the effectiveness of their own artistic and performance efforts in the development of culture. Artistic-performing self-efficacy presupposes the development of thinking, activity of memory, processes of cognition, as well as firmness of intentions for the development of performing skills, conviction in the presence of the necessary knowledge, skills and abilities.

The presence of artistic and performing self-efficacy helps to get rid of negative emotions of fear, uncertainty in the concert

situation, perceived as an act of successful artistic contact with listeners. Volitional efforts at the same time acquire a positive emotional direction, express a firm confidence in the possibilities of artistic influence on the aesthetic consciousness of the audience, in the ability to capture its

²⁰⁶ Bandura A. Self-efficacy: Toward to unifying theory of behavioral change // Psychological review, 1977a. Vol.84. № 2. P.191-205. C.198.

music in their own performance. Emotional belief in one's own performing abilities helps to achieve success in concert-performing activities.

The formation of artistic and performing self-efficacy also implies the ability of the performer to assess their own interpretive and artistic abilities, without diminishing their achievements. Optimistic self-assessment of artistic and performing competence, stage behavior, creative abilities and experience of interaction with the audience inspires the performer to productive activities, to new and new achievements. The ability to see the best results of their performance stimulates a sense of self-esteem, self-acceptance, awareness of the value of their performance.

Artistic and performing self-efficacy reproduces the ability to apply new, original approaches to the interpretive interpretation of musical works, not only new, little known to the general public, but also those that already have a tradition of performing interpretation. Belief in one's own creative potential generates creative energy, directs it to achieve high goals - to make masterpieces of musical art the property of society. In addition, creative approaches, public speeches contain hedonistic value for the most effective performer, bring him a positive charge of emotionality, aesthetic pleasure.

The methodical system of formation of artistic and performing self-efficacy developed in the course of our research provides, first of all, creation of the educational environment which would direct students on performing achievements in the context of culturological self-development, providing mutual influence of artistic and creative actions of the teacher and the student. An important role is played by the involvement of students in the conscious modeling of vocal and creative self-development, in the deepening of ideas about the future development of their own performing skills. Particular attention should also be paid to updating the positive experience of performing public performances, updating the memory of previous successes, consolidating positive guidelines for self-evaluation. The formation of artistic and performing self-efficacy cannot take place fruitfully without students mastering the methods of performing self-presentation of performance achievements and the skills of emotional self-regulation in the situation of concert performances.

Among the methods and techniques, the introduction of which into the educational process is particularly active in the formation of artistic and performing self-efficacy, we can name such as motivational training, the purpose of which is to form students' interest, desire for artistic and performing self-efficacy, internal motivation to develop this important professional quality. . During the training sessions, students are involved in finding answers to questions about the role of self-efficacy in performance, such as: "What is self-confidence?", "How do you assess yourself: as a

creative person or as mediocrity?", "Do you want to become an individual?" in the performing arts or one of the crowd? "

An important indicator of artistic and performing self-efficacy of students is their ability to creative self-realization. The specifics of the conditions of executive training in higher education should help to identify in students the subjective properties aimed at revealing their own individuality, the realization of creative potential. At the same time, pedagogical approaches should combine the possibilities of creative development of students and intensify the communicative possibilities of the educational process, encouraging students to creative self-realization. An example of practical work in this direction can be developed by us personalized creative tasks. The main guideline for their implementation - the constant improvement of the quality of the creative result - promotes the development of students' confidence in their performance. The logic of the proposed tasks unfolds from reproductive activity through search and performance activities to achieve a creative level of self-realization of students and provides stimulation of individual value-aesthetic attitude to a musical work, activation of creative imagination and stimulating his desire for artistic performance. The content of personalized creative tasks includes a number of stages: - creating your own interpretation based on acquaintance with the interpretation of the learned work by a famous performer (stage of creative imitation); - creation of interpretation of the work after acquaintance with its performance by several known performers (stage of creative search); - creation of at least two variants of performing interpretation of the same work (stage of creative self-realization in musical performance).

The staged nature of personalized creative tasks creates a need for students to achieve a new and new level of creativity, which indirectly aims at self-realization, the development of personal self-efficacy.

Creative interaction with the teacher is also an extremely important characteristic of the educational process, the peculiarities of which determine the intensity of the formation of artistic and performing self-efficacy of students. The ability of the teacher to psychological support of the student, to deep penetration into the sphere of psychological and pedagogical bases of preparation of the executor is extremely important. Communicative support by the teacher should be marked by an understanding of the subtle nuances of the mental state of the student at the moment, the ability to understand the personal qualities of the student. It is the teacher who largely depends on the progressive development of the student's confidence in the prospects of his creative development, in performing abilities. Taking care of the psychological comfort of the student in the learning process is a priority for

the teacher who takes care of the formation of the student's artistic and performance self-efficacy.

An important role in the formation of artistic and performing self-efficacy is played by mastering the art of self-presentation, creating a good impression of yourself, the ability to present yourself in the best possible way. Self-presentation enables the ability to express oneself publicly, to inform everyone about one's achievements and intentions. The main meaning of self-presentation is to show everything that the subject of self-presentation is capable of, to identify significant professional results achieved by a student in creative and performing activities. The profession of performer is a public profession, so it is important to systematically and consistently develop students' ability to self-present.

In modern conditions, the pedagogical process of training performers in higher education institutions also requires special attention to the formation of their performance and style culture.

Under the stylistic culture of musical works we understand the integrated personal quality, which expresses the ability to reproduce the system of figurative and musical-formative thinking of the composer in the process of performance (interpretation) of artistic images. Stylistic culture presupposes that the performer has a desire for a deep knowledge of the author's style, a desire to penetrate into the sphere of his figurative thinking, to deeply know the peculiarities of musical formation. It is important to form in students the attitude to convey to the audience the content of the performed work through the prism of stylistic dimensions of the composer. It is important that students during their studies master the knowledge of different stylistic spheres of musical culture, to be able to feel the originality of the author's style, its national basis, historical conditionality, genre specificity. S.Ship emphasizes that in the training of a musician of special importance are holistic ideas about the stylistic basis of musical art, due to the peculiarities of the historical era.²⁰⁷

Students should also be able to objectively evaluate the content of musical images created by a composer based on their deep subjective experience. Concentrating on decoding the author's intention, the performer must at the same time reveal in the interpretation his own awareness, his own assessment of the work, not indifferent, but emotionally fulfilled attitude to music. Otherwise, the performance risks becoming a formal, dry, faceless process of reflecting someone else's artistic intentions. Neutral-indifferent reproduction of musical images is unacceptable anywhere, because music is an art, which, more than other types of art, has the ability to

²⁰⁷ Шип С. В. Музична форма від звуку до стилю. К. : Заповіт, 1998. 368 с.

convey human emotions. In the conditions of public speeches the value of emotionality of performance essentially increases.

In preparing the performer, significant attention should be paid to the formation of the ability to fully convey the author's content of musical works, but certainly with the simultaneous expression of their own attitude to music. It should be noted that the interaction of the performer with the composer contains many nuances, without fitting into a simple scheme: and awareness of style, and the reproduction of their own emotional attitude to the author's work. The performer of musical works always has stylistic problems of interpretation, because the relationship between the stylistic specificity of the work and its interpretation cannot be solved solely at the general aesthetic level.

It is necessary to take into account the psychological laws, the patterns of perception of music by listeners, their artistic potential, the factors of personal comprehension of musical images by the performer. At one time, G. Neuhaus, a prominent musician and educator, aptly sharpened the paradox of performing arts, offering students to place accents in the phrase: "I play Chopin", by emphasizing the first or third word.

We also emphasize that the performer not only has an imaginary dialogue with the composer, but also really communicates with the audience, trying to bring to it a piece of music in all the colors of both the composer's and his own sense of art. Therefore, for the performer, the process of interpretation contains creative tasks that cannot be solved without initiative, originality of artistic and figurative thinking. Creative coloring of the interpretation process is an indispensable companion of stylistic performance. In addition to the importance of the motivational basis of stylistic performance of music, broad stylistic erudition of the performer, his ability to emotionally and creatively interpret the stylistic specifics of the composer, the performer's ability to convey the content of the musical work in its fullness used by the composer. The basis of communication between the performer and the listeners is a dialogue, which is made possible by the intonational nature of musical art. It is important that the performer is deeply aware of the stylistic characteristics of the composer's intonation system and on this basis to achieve productive interaction with the audience. In making these demands, we rely on the laws of artistic influence of music, which have received deep justification in the works of V. Medushevsky.²⁰⁸

The practical solution to the problem of forming a stylistic culture of performing musical works of students involves ensuring interaction,

²⁰⁸ Медушевский В.В. О закономерностях и средствах художественного воздействия музыки. М., 1976. 254 с.)

the interaction of certain pedagogical learning conditions, the coherence of which should be the basis for the systematic application of methods and techniques of working with students. Such conditions include such as the expansion of musical-theoretical erudition of students in the historical and stylistic aspect; strengthening the analytical and evaluative orientation of the stylistic processing of educational material; stimulating future performers in the process of interpreting music to creative self-expression on the basis of deep comprehension and adherence to the stylistic basis of the composer's work.

One of the effective methods of expanding the musical erudition of students is the method of sketch-style processing of musical material. The practical application of the method of sketch-style processing of the material involves the concentration of students' attention on a holistic, generalized perception of specific features of the composer's style when getting acquainted with the work in the process of its playing (singing). At the same time, students are not expected to achieve excellence in music performance. Students are given a task - to generalize the figurative content and identify those elements of the form of the work that indicate the peculiarities of the stylistic thinking of the composer. The student should try to emphasize the stylistic features, but given the limited time, do not strive for technically perfect reproduction. The purpose of applying the method of sketch-style processing of the material is to give students the opportunity to get acquainted with the work of the composer much more widely than in the perfect study of musical works, which requires much more time. The advantages of the method of sketch-style processing are also the ability to involve students in the practical performance of stylistic features of a musical work, and not just their perception by ear.

Activation of evaluative factors in the formation of students' stylistic culture of performance of musical works involves the widespread use of methods of stylistic analysis and stylistic comparisons of musical material. The purpose of the application of stylistic analysis is to direct the evaluative reaction of students to the artistic advantages of stylistic features of a musical work. Stylistic analysis also helps students to orient in the choice of expressive means of interpretation of the work. Stylistic analysis directs students' attention to the awareness of the semantic essence of the work by identifying the figurative content of the elements of form. Identifying the stylistic characteristics of the work as a result of stylistic analysis activates the cognitive process in the direction of students' comprehension of the composer's style.

An indispensable condition for stylistic analysis is the consideration of stylistic features of the form of a musical work in unity with the stylistic

characteristics of its figurative content. The practical application of stylistic analysis also takes into account the influence of the historical context of the development of musical culture on the stylistic features of composer's thinking, reproduced in music.

Along with stylistic analysis, the method of stylistic comparisons also acts in our research as a means of activating students' evaluative reaction to stylistic features of composer's work. The essence of this method is to compare musical phenomena of different stylistic content and on this basis to identify their differences. The comparison activates image-thinking processes, allows to establish common and different in stylistic characteristics of both composers' works and performance processes. For example, comparing the performance of the same work by different performers, the teacher gets the opportunity to focus students' attention on the characteristics of the performance style of each of the performers. Stylistic comparisons make it possible to draw certain parallels between musical styles, contribute to the separation of their specific features.

An important requirement for achieving the effectiveness of stylistic comparisons is also the specification of the object of stylistic attention of students. For example, comparing the style of work of J. Bach and Viennese classics, students should pay attention to the depth and life-affirming pathos of their musical images, noting that the music of J. Haydn, W. Mozart, L. Beethoven is characterized by naturalness and simplicity of perception of life, while the images of J. Bach are full of deep philosophical generalizations.

When comparing the stylistic characteristics of the composers' work, it is also important to focus students' attention on the differences in the means of expression characteristic of a particular composer (specifics of drama, melody, fricative-harmonic basis, etc.). When stylistic comparisons, it is important to take into account the contrast or similarity of stylistic features of the composers' work. The tasks are simpler to identify differences in the stylistic characteristics of the work of composers belonging to different eras, artistic trends, etc., more complex - to identify stylistic differences in composers who have much in common. For example, students perform the task of determining the features of the style of S. Prokofiev and K. Debussy much easier compared to the task - to find differences in the styles of romantic composers F. Chopin, F. Mendelssohn, R. Schumann.

A necessary condition for stylistic development is also the stimulation of students in the process of interpreting music to creative self-expression on the basis of deep comprehension and adherence to the stylistic basis of the composer's work. This raises the question: "How to encourage students to reproduce their individuality in the interpretation and at the same

time maintain accuracy in the transfer of stylistic features of the composer's work?". Among the priorities we determine the method of variant-style elaboration of the performer's interpretation of a musical work. This method involves acquaintance with different interpretations of music, as a result of which the student must be convinced of the possibility of creating different and at the same time highly artistic interpretations of the same musical work, that the reproduction of the performer's individuality does not deny the possibility Acquaintance with different variants of interpretation of the same work draws students' attention to artistic details not noticed before, expands the palette of artistic perception of stylistic features of music.

Acquaintance with different interpretations of the same piece of music should gradually grow into a task for students - to create different versions of the interpretation of the learned work of art. In order to encourage students to creative self-expression in performing this task, it is necessary to comply with a number of requirements. First, in no way limit the creative imagination of students, but on the contrary - in every way to stimulate it. Secondly, it is important to maintain the student's faith in their creative abilities, confidence in the creative forces, criticism when performing tasks to create different versions of the interpretation of a musical work should be completely excluded. Finally, it is extremely important to take into account the individual-typological properties of the student, to provide him, if necessary, the necessary pedagogical support in performing the task.

One of the non-traditional approaches in the context of updating performance training in high school is the formation of artistic empathy in students. The problem of empathy is quite fully analyzed in psychological science. Considering the ability to empathize as one of the universal human abilities, scientists emphasize that empathy takes place in interpersonal communication and is manifested in the ability to identify with another person, experience and emotionally realize what he feels.

Drawing parallels between aesthetic-psychological and psychological knowledge in the field of artistic communication, I. Zyazyun emphasizes the need to take into account the unconscious psychological subtext of interpersonal interaction in the process of perception of art.²⁰⁹

Based on research in the field of psychology, aesthetics, pedagogy, we define artistic empathy as a personal education that expresses the ability to adequately experience the emotional and figurative content of a work of

²⁰⁹ 1.Зязюн І.А. Безсвідоме у пізнавальній діяльності // Кримські педагогічні читання: матеріали Міжнар. наук.конф., 12-17 вересня 2001 року / Нац.-техн. ун-т. Харків, 2001. С.9-20.

art. Artistic empathy is based on the ability to identify with another, to perceive as one's own, what the other feels in a work of art. Going deeper into the artistic and figurative essence of the work, a person with artistic empathy experiences the feelings embodied by the author in the work, evaluates them from the standpoint of subjective penetration into the emotional subtext of reproducible events, phenomena, feelings. The ability to empathically perceive works of art involves the ability to comprehend the emotional state, empathy for the mood of the author of the work, revived in artistic images. The formation of artistic empathy means the ability to respond vividly to the artistic and figurative experiences embodied by the composer.

The formation of artistic empathy of musicians-performers is based on the introduction into the educational process of such methods, which first of all activate the evaluative thinking and creative imagination of students, orient them to the need to establish artistic contact with students. Effective, in particular, there is involvement in the evaluation-centered dialogue, which aims to enhance students' ability to determine the artistic value of works of art through imaginary communication with the author, as well as comparing their own impressions of a musical work with the artistic reaction of others.

First of all, it is a creative dialogue with the composer, because the mutual influence, mutual understanding of the performer and the author of the work is impossible without the performer's attitude to understanding the author's artistic intentions, sense of his experiences, his aesthetic potential. Mastering a piece of music means striving to establish feedback with the composer, creatively and critically evaluate both the figurative content of his musical expressions and the musical form of their expression. Guidance on communication (albeit imaginary) with the composer, on intersubjective interaction with him, provides an elevation of the empathic experience of music to new frontiers.

The image created by the composer is aimed at overcoming the temporal, spatial distances between him and the listener. Thus, the motivation of students to a compassionate perception of musical images should take place in the process of cooperation with the composer, in the process of finding the origins of the author's experiences. Perceiving music as a multidimensional dialogue with the composer, acting as an interlocutor, or even a co-creator of the author, students are aesthetically and spiritually enriched, aesthetic pleasure mediates the feeling of emotional empathy. If the performer feels, understands the creative personality of the author in terms of perception of music, its means of expression, then his empathic attitude to the work reaches higher heights, seeks to merge with the author's feelings. Perception of artistic images in the process of dialogue also

activates the ability of students to communicate, to interact, to exchange evaluative judgments and opinions.

An important condition for encouraging empathy with the artistic images of a musical work should also be the activation of students' creative imagination. It is about the imaginary transfer of the student to the atmosphere of the work. Activation of the creative imagination involves the creation of such learning circumstances that would allow to achieve the effect of personal imaginary participation of the performer in the creation of the image. To put oneself in the place of a composer, to be absorbed by the feelings and images that the author possessed at the time of his work, to try to feel a musical creation as his own, is an important moment of empathic comprehension of art. Imaginary participation in the work with the author allows you to delve into the music, take the author's feelings as their own, and reproduce them in the performance. Not passive contemplation, but active experience and reproduction of the author's ideas on the basis of imagination - a necessary step of deep penetration into the content of artistic images.

The formation of artistic empathy is closely related to the presence in the individual of a stock of emotional impressions of musical works. Emotional memory in the context of art education is closely related to figurative, which we interpret as the memory of images that are reproduced in the form of ideas. By restoring in memory, the emotional reaction to the sound of music, which once perceived, based on previous experiences of musical fabric, the student gets the opportunity to compare, compare the results of perception of the present and past, which in turn activates the perception and evaluation of music.

Methodical organization of this process involves the use of tasks to:

- recall (actualization in the imagination) the mood of those works that were previously performed by the student;
- performance reproduction of previously studied musical works;
- selection of works on the basis of emotional and figurative affinity with the learner.

Examples of such tasks are: "Choose from your own performing baggage several works similar in mood to what you are currently learning", "Name the musical works of a composer, emotionally related to what is currently being learned", "Remember the works you know, emotionally the mood of which can be compared with the figurative structure of the work being studied today", etc. In this way, the productive functions of emotional and figurative memory are realized.

Methods and techniques of activating students' artistic and associative thinking, based on the ability of the human psyche to memorize at the subconscious level the repeated repetition of a set of stimuli-

influences, play a significant role in the formation of artistic empathy. We offer such tasks and methods of work as involving students in: - mastering the musical text in the synthesis of sound and visual series, ie achieving multi-vector perception; - creation of artistic and figurative parallels with other types of art, which deepens the emotional penetration into the figurative essence of musical works; - selection of musical images from the available artistic experience in accordance with the emotional - semantic content of works from other arts; - improvisation of musical sketches, fragments of works similar in mood to the corresponding samples in other kinds of art. The empathic experience of music in the actualization of artistic-associative thinking is enriched, as the processes of emotional penetration into the semantic essence of artistic images intensify.

The formation of students' empathic attitude to musical works is intensified on the basis of the use of biographical methods and techniques of researching the composer's work, which involves acquaintance, first of all, with the life events and personal characteristics of the composer. At the same time, we proceed from the fact that a musical work is a reflection of the personality of its author, an expression of his individuality. Without awareness of the personal motives of the author's work, it is difficult for students to fully perceive the artistic text of the work. Instead, acquaintance with biographical data can be regarded as a kind of psychological preparation for understanding the work of the composer, which allows the performer to penetrate deeper into the originality of his personality, to feel creative intentions, to realize the aesthetic credo. It is important for the student to understand what impressions of life are especially vividly recorded in the mind of the master and reproduced in music. At the same time, the student should not act as a neutral researcher, but as an appreciator of the composer's work, who compares the moments of the artist's personal priorities with his own attitude to life and aesthetic values.

The development of performing skills must take into account the need to prepare the performer for artistic communication with the public. Students should be ready in the process of future concert activities not only to empathize with artistic images, but also to present musical works to listeners in such a way that they also evoke a sense of artistic empathy with the musical work, with its author. The development of this ability is facilitated by involving students in modeling situations of stage performance of musical works, to imaginary interaction with listeners on the basis of art, achieving artistic empathy in the process of joint perception of musical works, experiencing its figurative content. This is facilitated, first, by the actualization of the emotional components of the work of art, aimed at developing the ability to choose those musical characteristics that most

accurately characterize the essence of musical images. Secondly, students should get acquainted with the technique of resonating the emotional state of the listeners, master the ability to ensure a balance between the general emotional tone of the artistic image and the emotional state of the listeners. The professional level of performance training presupposes his ability to interact with the audience. The ability to feel the audience's reaction to the music and, if necessary, to correct it in time is extremely important for the performer. It is the emotional identification based on the joint experience of music by the performer and listeners - the key to the success of performance.

In the course of the research we came to the conclusion that a significant factor in actualizing the artistic empathy of students can be the motivation of students to self-analysis of musical impressions. Deepening into the inner origins of artistic perception, reflexive cognition of one's own evaluative reaction allows us to draw analogies between his impression of music and what the composer wanted to express, between his own sense of the content of artistic images and evaluative approaches of the author. Immersion in the sources of one's own evaluative attitude to music activates the internal procedures of comparison, comparing it with the artistic worldview of the author of the work. The actualization of reflexive perception causes, gives impetus to the empathic immersion of students in the figurative fabric of music. The psychological phenomenon of artistic reflection, the identification of the individual with the artistic image created by the composer, opens the way to the formation of one's own identity, openness to the personal perception of what the composer wanted to express.

The application of reflexive approaches to the actualization of artistic empathy acts as a regulator of both affective and cognitive spheres of evaluative reaction. Initially, the reflexive - empathic experience differs mainly in emotional nature, then there is an analytical mediation of empathic perception of music. Finally, the activation of the two sides of the evaluative reaction - emotional and rational - allows a combination, merging into a single act as a reflexive comprehension of musical images, and empathic attitude to them in the minds of students.

Modern psychology considers self-knowledge as a process of successive actions, the result of which is a person's knowledge of himself, of the image of "I". Through self-knowledge a person realizes his own motives, interests, values, worldview ideals and so on. A kind of self-knowledge is artistic self-knowledge, by which we mean the activity of awareness of one's own inclinations in art, aesthetic ideals and tastes, the purpose of creative self-expression. Effective methods of involving students in artistic self-knowledge are such as recording musical impressions, comparing them with previous artistic experience and conceptual understanding of what is heard.

The method of recording musical impressions aims to gather the student's auditory attention, to actualize his ability to comprehensively cover musical images as a result of the initial perception of music. Questions such as: "What is this work about?", "What name could you give it?", "Have you felt similar moods in your life?", "What feelings did the composer feel when wrote this work? ", "How is this work performed? "Such and similar questions are aimed at encouraging students to self-report on the music they have listened to.

Comparing the impressions of the work with the previous artistic experience of the student as one of the methods of musical introspection also aims to actualize the empathic perception of music. In fact, the current experience of musical emotions against the background of already known, previously experienced moods acts as a catalyst, a kind of enhancer of the activity of musical perception.

The next step in the self-analysis of musical impressions is the conceptual comprehension of what is heard, the rational elucidation of the origins of the composer's creative inspiration. Students should realize that a certain choice of the author of the means of musical expression is motivated by the desire to fully embody their own impressions of the surrounding reality, of the emotional perception of the world.

Thus, the article proposes new pedagogical approaches and methods of training performers in higher education institutions. Addressing the problems of formation of artistic and performing self-efficacy, stylistic culture of performing musical works and artistic empathy of students is due to the need to develop and apply pedagogical tools to ensure the relationship between the characteristics of the performer and his professional skills, identifying opportunities to implement communicative properties of art to determine the optimal ways to work with gifted youth.

We consider the realization of the developmental potential of axiological approaches in the process of performing students' training to be an important direction of further research in the field of modernization of higher music education.

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**THE EMERGENCE AND DEVELOPMENT OF METHODS OF
TEACHING THE FINE ARTS
ІЗ ІСТОРІЇ І РАЗВІТТЯ МЕТОДИКИ ОБУЧЕННЯ
ІЗОБРАЗИТЕЛЬНОМУ ІСКУССТВУ**

The ability to draw has always been and is of great importance for a person, and its use has served and is one of the means of communication between people. Man began to develop his skills in drawing in ancient times. Already primitive people achieved great success in this, as evidenced by the drawings found by archaeologists.

In ancient Egypt, drawing and sketching was given great attention in teaching children. The first information about the schooling of the ancient Egyptians reaches the 3rd millennium BC. NS. School and upbringing in Ancient Egypt were designed to transfer a child, teenager, youth to the world of adults.

The first schools appeared in the times of the Ancient Kingdom - a period in the history of Ancient Egypt, covering the reign of the pharaohs of the III – VI dynasties (XXXII – XXIV centuries BC). At this time, a centralized strong state was formed in Egypt.²¹⁰

As a rule, ordinary people did not study anywhere, but they took the education of future doctors, architects, builders and officials very seriously. Gradually, temple schools appeared, where future scribes were trained. Parents brought their children here when they thought they were ready to learn. Later, schools appeared at large state institutions. Basically, boys from 7 to 16 years old were taught here.

The Egyptians laid the foundation for the theoretical foundation of the practice of drawing. Drawing training in Ancient Egypt took place by memorizing schemes and canons, by copying samples. While teaching drawing, the artist-teacher forced to learn the rules of depicting the shapes of objects according to established templates. The pedagogical methods and techniques adopted in Ancient Egypt were consistent with the goals and ideals of education and training. The student had, first of all, to learn to

²¹⁰ Всемирная история / Под ред. Жукова Е. М. М.: Мысль, 1956–1965. Т. I. 801 с. С.160.

listen and obey. A popular aphorism was: "Obedience is the best quality in a person." The teacher, of course, addressed the student with these words: "Be attentive and listen to my words, do not forget anything that I am telling you."

This was the main methods, although a certain historical limitation of the ancient Egyptian method of teaching drawing.

Ancient Greek artists approached the problem of education and upbringing in a new way and significantly enriched teaching methods. For the first time, Greek artist-teachers used the method of teaching drawing, which was based on drawing from nature. The times when the Greek state flourished were also the heyday of painting. Famous Greek artists are Apollodorus of Athens (second half of the 5th century BC), Zeuxis (464–378 / 375 BC), Parrasius (420–370 BC).

According to experts, Apollodorus of Athens was the creator of the unique technique of chiaroscuro, for which he received the nickname "shadow-man". Subsequently, this technique was lost, and only reappeared in the Renaissance.²¹¹

In the era of the Roman Empire, the artist-teacher thought less about the lofty problems of artistic creation. Dominated copying of samples, repetition of the techniques of the great masters of Greece. Along with this, Roman artists gradually moved away from the deeply thought-out methods of teaching drawing that were used by the artist-educators in Greece.

In the Middle Ages, the achievements of realistic art were rejected. Medieval artists did not recognize either the principles of constructing images on a plane, or the teaching methods developed by the Greeks. Villard de Honnecourt (1195–1266), a French architect who went down in history with his "Album", which is a valuable source of information on Western European medieval architecture.

Villard kept his "Album" or a book of drawings made with a lead pin, circled with a pen and provided with comments, just like a travel diary, but then decided to turn it into a textbook on "good advice in the great art of painting and carpentry", as well as "the ability to portray, as taught by the laws of geometry".

The master gives here architectural sketches of cathedrals in Reims, Chartres, etc., Drawings of construction machines, samples of ornament, various religious and allegorical figures, images of animals and diagrams of proportions. In contrast to the anthropomorphic ancient canon, his drawings

²¹¹ Андреев А.Н. Мастера живописи / А.Н. Андреев. М.: Искусство, 2011. 808 с.

are subordinated to a system of conventional geometric figures, according to which this or that image is constructed.²¹²

The Renaissance era opens a new era both in the history of the development of the visual arts and in the field of teaching methods for drawing.

The best masters of fine arts begin to work on the problems of drawing: Cennino Cennini (late XIV century - early XV century), Battisto Alberti (Leone Battista Alberti; 1404-1472), Leonardo di ser Piero da Vinci; 1452-1519), Albrecht Dürer (1471-1528).

They actively embark on the path of scientific research, strive to understand the laws of natural phenomena, to establish a connection between science and art. Renaissance artists strive to revive ancient culture, collect and study monuments of ancient art in order to understand the working methods of their creators.

So, Leonardo da Vinci, on the basis of literary information about the art of Ancient Greece, developed the proportions of the ancients. In the doctrine of proportions, perspective and anatomy were the focus of the theorists and practitioners of the art of this time.

Battisto Alberti proposes to build the entire learning process on drawing from life. Following the sequence, he introduces the student to the basic principles of linear perspective. Alberti was the first to develop the theory of drawing, based on the laws of science and the laws of nature. He outlined his thoughts on this in the treatise "Ten Books on Architecture" ("De re aedificatoria", 1452), the last edition of which was carried out in the 30s of the twentieth century.²¹³

Albrecht Dürer was noted for his proposed application of the method of generalizing the form. Dürer attached particular importance to a personal show when teaching drawing.

Thus, the artists of the Renaissance not only theoretically substantiated the most pressing problems of art, but practically brought their necessity.

Leonardo da Vinci tried to comprehend all the knowledge of his time in all areas of science and technology. An artist, sculptor, architect, as well as a mathematician, military engineer, botanist, he strove to accumulate all his knowledge in painting. Only this art allows, he believed, to create a

²¹² Фуртай Франциска. Записки средневекового масона. Альбом Виллара де Оннекура. Серия: Библиотека Средних веков. СПб: Алетейя 2008. 248с.

²¹³ Альберти Леон Баттиста. Десять книг о зодчестве: В 2 т. М.: Издательство Всесоюзной Академии Архитектуры, 1935–1937.

complete illusion of reality and convey human genius. Leonardo da Vinci left only about 20 paintings, among them the most famous and unique in their perfection "Mona Lisa" (1505/06), "Lady with an ermine" (1490).

Drawing training in the XVII – XIX centuries. in Western Europe was also of great importance, was inherent in outstanding artists and was promoted by famous figures of culture and art.

In his book *Emile or Education*, the outstanding French Renaissance thinker Jean-Jacques Rousseau (1712–1778) points out that drawing is essential for the development of the senses.²¹⁴

Since that time, artistic trends have taken shape within the dominant capitalist culture. These directions depart from the realistic reflection of the world and human images.

Impressionism (fr. Impression - impression) appears - an artistic movement in painting, as well as in literature and music, which arose in the 1860s and was finally formed at the beginning of the 20th century. in France. In the 1880s, a departure from impressionism began in the visual arts of France, especially in painting.

As mentioned earlier, already in the work of a number of impressionists, there were tendencies to abandon the realistic plein air of the 1870s, a more decorative manner of performance appeared. This process made itself felt with particular force until the 1890s in the work of such a typical master of impressionism as Claude Monet (Oscar – Claude Monet; 1840–1926).

However, it was not the changes in the later work of the Impressionists themselves that were of greater importance, but the advancement of a group of new names to the forefront of the artistic life.

The masters of this new artistic generation are by no means united; they accept their artistic task in different ways and solve it in different ways. In some cases, artists sought to further modify Impressionism (Van Gogh, Gauguin, Cezanne), in others - seeking to overcome the limited aspects of Impressionism, they opposed it with their understanding of the nature of painting and the role of art (Picasso, Dali, Chagall).

A great contribution to the teaching methodology of drawing was made by the teachers of the Academy of Arts, founded in 1858. Thanks to them, the Academy has become one of the best in Europe. It created a consistent system of art education and a method of teaching drawing.

In 1735. was published the first textbook on drawing by Johann Preisler (Johann Daniel Preißler; 1666-1737), which has become known to

²¹⁴ Руссо Ж.-Ж. Педагогические сочинения: В 2-х т. / Под ред. Г. Н. Джибладзе; сост. А.Н. Джуринский. М.: Педагогика, 1981. 656 с.

this day. According to his teaching system, drawing begins with drawing straight and curved lines, geometric shapes and volumetric bodies, after which the student proceeds to drawing parts of the human body, the head, the whole figure. It should be noted that the first foreign teachers simply forced their students to copy drawings from Preisler's book. This gave art historians a reason to call Preisler's method "copying".

A significant contribution to the method of teaching drawing was made by a Russian painter, a native of the Ukrainian city of Glukhov, A.P. Losenko. (1737-1773). He gave a scientific and theoretical basis for each position of the drawings. His work "Explanation of the short proportion of a person" ("Explanation of the short proportion of a person") studied many generations of Russian artists.

Also noteworthy is the teaching method of the Russian painter Shebuev V.K. (1777-1855) - he strove to bring the student closer to the nature of knowledge of the objective laws of the structure of form. Shebuev approached the matter from a scientific and research point of view. In 1822 he compiled a "Complete course of drawing and anatomy rules for students of the Academy of Arts." At the Academy, he had a tremendous influence on the development of many Russian artists, including K. Bryullov, A. Ivanov, F. Bruni, etc.

In 1834, the Russian amateur artist A.P. Sapozhnikov. (1795-1855) published "Drawing Course". The value of the Sapozhnikov method lies in the fact that it is based on drawing from life. Shoemakers taught to draw from nature to think, analyze, reason.

The outstanding Russian artist A.G. Venetsianov dealt with the issues of drawing teaching methods. (1780-1847) - the founder of the so-called "Venetian school". He was the first to approach teaching methodology as a creative process. The basis of his method is the search and development of rules that in a simple form would reveal the laws of art and nature.

In 1844, a book by the artist and teacher of German origin A. Gippius (Gustav Adolf Hippius; 1792-1856) "Essays on the theory of drawing as a general subject matter" appeared. Gippius taught at the Orphanage and the Elizabethan Institute and published teaching aids for teachers and students.

Russian artist of Belarusian origin S.K. Zaryanko introduced a lot of new things into the teaching methodology. (1818-1870), the method of which is based on the scientific and theoretical substantiation of the drawing.

The main principles are simplicity and clarity. He was the first to propose a method of teaching perspective and developed a teaching system, the peculiarity of which was the unity of drawing and painting.

Thus, the value of the manuals Preisler I.D., Sapozhnikov A.P., Gippius G.A., Zoryanka S.K. in the development of teaching methods of drawing in general education institutions is difficult to overestimate.

From the middle of the XIX century. they laid the foundation for a scientific and methodological approach to teaching drawing in Europe. In particular, the creation of such methods as "copying and geometric drawing methods", "drawing from nature."

After the revolutionary events at the beginning of the twentieth century. Lunacharsky A.V. became theorists of artistic and aesthetic education of revolutionary Russia. (1875-1933), Krupskaya N.K. (1869-1939), Shatsky S.T. (1878-1934) and others. Their views differed in their ideological approach to the visual arts.

However, the scientific and methodological achievements of artists and teachers of the previous century became the basis for the scientific and methodological works of students and followers: E.A. (Fleurina E.A. Fine art of preschool children. - M.: Uchpedgiz, 1956), Sakulina N.P. (Sakulina NP, Komarova TS Visual activity in kindergarten. - Moscow: Prosveshchenie Publishing House, 1973; Sakulina NP, Komarova TS Visual activity in kindergarten: A guide for educators. second ed., revised and supplemented - M.: Education, 1982), Labunskaya V. (Labunskaya V. Fine art of children. - M.: Education, 1965), Rozhkova E.E., Makoeda L.L. (Rozhkova E.E., Makoed L.L. Fine art. - M.: Education, 1968).

Investigating the issue of increasing the effectiveness of teaching and educating schoolchildren by means of the visual arts, scientists relied on the positive that was accumulated in pedagogical science and school abroad and in pre-revolutionary Russia, critically approaching the shortcomings.

In 1946, the Research Institute of Art Education of the Academy of Pedagogical Sciences of the RSFSR was created, in which employees of the fine arts sector performed a number of works revealing the methodological principles of teaching fine arts. These works had a great influence on the formulation of the subject of drawing in schools as an academic discipline.

In 1951, "Methodology for teaching drawing in secondary school" by ES Kondakhchan was published, in which the author quite fully and meaningfully examines the methods of teaching drawing at school.²¹⁵

In 1957, a number of drawing textbooks were published for primary school students N.N. Rostovtseva.

²¹⁵ Кондахчан Е.С. Методика преподавания рисунка в средней школе // 2 изд.—е. М.: Искусство, 1952. 226 с.

For a more effective scientific development of the problems of aesthetic education of schoolchildren by means of the visual arts, active study and generalization of advanced pedagogical experience, for the development on this basis of a new system of teaching the visual arts in grades 1-4 and its introduction in 1968 at the Institute of Art Education of the Academy of Pedagogical Sciences of the RSFSR laboratory of fine arts under the guidance of a famous artist and cultural figure, academician B.M. Nemensky. The scientific results of the laboratory's work have developed a corresponding concept of artistic and aesthetic education of children and youth by means of the visual arts, which in the 1970s was embodied in the work of the general education school of the entire former USSR.

Throughout the entire period of development of the general education school, professional visual arts significantly influence the setting of aesthetic education of schoolchildren.

Acquaintance with the outstanding works of artists, truthfully reflect the life of modern people, contributes to the strengthening of the emotional and aesthetic impact of art classes on schoolchildren.

The best works of famous Russian artists (Deineka, Zhukov, Brodsky, etc.) are included in the visual arts curriculum. The pedagogical experience of leading artists and their pedagogical views and opinions in many ways contribute to the strengthening of the realistic positions that underlie the teaching of the visual arts in the general education school.

Nowadays, the methodology of teaching the visual arts has become a separate academic discipline in the professional training of specialists - future teachers of the visual arts.

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