

Professionally Oriented Tasks in the System of Professional Training of Musical Art Teachers

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Abstract: The relevance of the chosen topic of the article is determined by the need of definition of the tasks in the system of professional training of musical art teachers, that are focused on work, as the integration of higher musical and pedagogical education of Ukraine in the world educational and cultural space based on the principles of national and ethno cultural interests, preservation and development of the Ukrainian intellectual potential of the nation, peacekeeping orientation of international cooperation, tolerance and adaptation in the assessment of mastering and achievements in the field of art culture of different nationalities, puts forward new requirements for the training of future musical art teachers (FMAT) in the field of higher education institutions (HEI).

The article analyzes the theoretical developments on the topic, specifies the tasks in the system of vocational training of musical art teachers in the works of researchers and scientists, the experience of future musical teachers in higher educational institutions. These conditions include: ensuring the motivation of students to professionally solve educational problems by immersing FMAT in an innovative professional educational environment; application of innovative methods of design of educational activities of students in the process of studying the disciplines "Pedagogy", "Musical Pedagogy" to enrich the technical knowledge of the FMAT; to help students to realize the need for continuous professional self-improvement in the process of passing various types of educational practice. The implementation of a certain educational factor was aimed at forming a specific component of the phenomenon under study.

Keywords: *Professional training, musical activity, performing skills, professional competencies, oriented tasks, methodical training, musical art teacher.*

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Introduction

The National State Program "Education" ("Ukraine of the XXI Century") notes that the FMAT should have not only a range of professional knowledge, skills, abilities, but also experience in their application, skills and abilities to solve professional musical and pedagogical problems.

Therefore, scientists: I. Sliatina (2008), O. Shevniuk (1995), O. Oleksiuk (2006), V. Petrushin (2008), N. Stovba (2011), Demchenko et al. (2021), Melnyk et al. (2021), Nerubasska & Maksymchuk (2020), Nerubasska, Palshkov, & Maksymchuk (2020) focused their research on finding ways, means and methods to improve the cognitive activity of future teachers, including music teachers, by understanding the general characteristics of the methodological aspects of music education;

I. Ziaziun (1976), I. Galyant (2006), K. Zavalko (2007), N. Popovych (2012) studied modern educational paradigms, concepts, methodical approaches to professional training of FMAT; researched the history of music and pedagogical education development in Ukraine; studied the peculiarities of the training of professional and personal qualities of a teacher.

The main objectives of the article are to prove the need to modernize the system of music and pedagogical education by changing the traditional reproductive and pedagogical education to active, individual and creative, which leads to the formation of artistic and aesthetic, moral and aesthetic, emotional and of a value nature attitude to the world, cognitive, aesthetic, moral, musical-aesthetic, professional and personal experience of future music teachers.

In the scientific literature, the process of mastering the experience of implementing professional functions in simulated pedagogical situations of professional context is attributed to quasi-professional activities.

The purpose of the article is to define and substantiate professionally-oriented tasks in the system of professional training of musical art teachers, study the formation of professional competencies of students by immersing them in professional activities in the works of leading scientists on the specified topic, select and present examples of oriented tasks, the content of which is aimed at methodological training of music teachers.

Formation of professional competencies of students by their immersion in professional activity in the works of leading scientists

Professional activity is one of the forms of contextual learning and involves modeling of a certain segment of professional activity, creation of real pedagogical situations in real conditions of the educational process of HEI.

Appealing to the importance of formation of professional competencies of a musical art teacher, the implementation of professional functions, modern scientists study various aspects of the professional development of students in this specialty.

Researchers emphasize the need to create conditions for competency-based learning in HEI. However, today there is no single, generally accepted, systemic concept enrichment of the professional experience of future teachers of musical art (Bondar, Telychko, Tovkanets, Shcherban, Kobal, 2020).

There are a number of scientific investigations on the formation of artistic and aesthetic (Sliatina, 2008; Shevniuk, 1995), moral and aesthetic (Oleksiuk, 2006), emotional and of a value nature attitude to the world (Petrushin, 2008), cognitive (Stovba, 2011), aesthetic (Zyazyun, 1976), moral (Galyant, 2006), musical-aesthetic (Zavalko, 2007), professional and personal (Popovych, 2012) experience of FMAT.

Let us consider in more detail the key theses that reflect the author's position on the structure and features of the formation of professional competencies by immersing in the professional activities of FMAT in HEI (Mead, 1963).

N. Stovba (2011) identifies the structural elements of cognitive competencies of future teachers, namely: knowledge and information, the content of which is professional knowledge; motivational-volitional - ways of professional activity and "sensory background", the content of which are professional meanings.

According to the researcher, such a structural and dynamic organization of professional experience reflects its uniqueness and value in professional achievements.

Somewhat different is the scientific position of I. Ziaziun (1976), who developed the structure (needs, emotions and feelings, tastes, views, ideals) of aesthetic experience. According to the researcher, "aesthetic experience through its components - specialized emotions and feelings that

necessarily determine the volitional activity, regulates human behavior, directs the actions of the future teacher on a subject capable of satisfying human needs" (Ziaziun, 1976, p. 45). That is, the author defines aesthetic experience as a "spiritual formation" that contains the following components: motivational, manifested in needs, interests and motivations; emotional component, which represents feelings, emotions, experiences, and value-oriented component, reflected in evaluations, tastes, views and ideals.

Investigating the pedagogical conditions for the formation of moral and ethical experience of FMAT, O. Oleksiuk (2006) calls it the initial elements of feelings and experiences, evaluations, ideals and motives.

Based on the following elements, the author identifies the structural components of this experience in the field of art:

- the author considers the experience of perception as the basis of moral and aesthetic experience, its system-forming core, which permeates all structural components;

- experience in mastering the categories of aesthetics, based on knowledge of the expressive possibilities of musical means, which allows the one to feel more deeply the nature of music, and experience in evaluation and value-oriented activities.

Speaking about the means of formation of moral and ethical competencies of FMAT, the researcher emphasizes the importance of using simulated pedagogical situations that focus students' attention on the need to interpret musical and pedagogical phenomena (DeYoung, Flanders, & Peterson, 2008).

The process of interpretation of musical and pedagogical phenomena, according to O. Oleksiuk (2006), involves a number of stages:

1. Perception of the phenomenon (object or subject of musical and pedagogical activity), when there is an analysis of information about the studied musical and pedagogical phenomenon, the purpose is specified and tasks concerning its transformation are defined, the choice of means of transforming influence is carried out.

2. Interaction with the object or subject of music-pedagogical activity for the purpose of realization of transforming influences - the degree of efficiency of the applied transforming (pedagogical) influences is analyzed; the process of transformation of the musical and pedagogical phenomenon is corrected.

3. Pedagogical self-assessment of the effectiveness of the process of transformation of musical and pedagogical phenomenon (object or subject

of musical and pedagogical activity), when the conformity of the results of transformative influences to the goals and objectives is determined, further prospects of transformation of musical and pedagogical phenomenon are determined, appealing to conceptual attitudes of musical and pedagogical process.

Emphasizing that the interpretation of musical and pedagogical phenomena is a meaningful aspect of professional and pedagogical activities of FMAT, the author claims that such contextual activities of students contribute to the formation of professional competencies (Oleksiuk, 2006).

At the same time, the researcher singled out a number of conceptual provisions that reveal in detail the substantive side of the process of interpretation of musical and pedagogical phenomena by students (Nierman, 1983):

- the content of the process of interpretation is determined by a differentiated approach to identification of the essence of the "musical" and "pedagogical" aspects of the studied phenomena;

- the process of interpretation of musical and pedagogical phenomena is carried out in the context of their analysis as phenomena of artistic and creative activity;

- motivational attitude of FMAT in the process of interpretation of musical and pedagogical phenomena is the search for non-standard solutions and the elimination of stereotypes;

- interpretation of musical and pedagogical phenomena is carried out in the context of ensuring the holistic nature of professional pedagogical activity as an artistic and creative process (Oleksiuk, 2006).

The content of moral and aesthetic competencies of FMAT was studied by S. Khlebik (1992) who identified the following structural components:

- emotionally-perceptual - closely related to the peculiarities of emotional and empathetic development of personality;

- emotional-cognitive, characterized by purposeful perfecting of basic mental skills;

- emotional and behavioral component, which the author considers in close connection with the formation of skills of creative self-realization of the individual in artistic activity.

Examples of oriented tasks, the content of which is aimed at methodological training of musical art teachers

The article proposes the structure of professional tasks, the content of which is aimed at the formation of professional and personal experience of FMAT.

Determining the structure of the situation of professional activity, the author of article was guided by the generally accepted understanding of activity as a unity of five components: purpose, content, ways to achieve the goal, process, result, and the structure of pedagogical and creative activities.

We believe that the list of announced structural components should be supplemented by reflection. After all, it is the organization of students' reflection that provides the meaning-forming vector of educational and professional activity of FMAT (King, 2004).

Let us consider the outlined components in more detail (Sternberg, 2000).

The target component implements mainly the function of value orientation, the meanings of musical and pedagogical activities of the teacher, because those are the values that are the intention of the spiritual education of students.

In a specific situation of professional activity the appropriation by FMAT of either any one value, or hierarchy of values is organized. The content of the situation of professional activity of FMAT, on the one hand, is the content of a musical work, on the other - the content of pedagogical activity (Matuga, 2004).

Of particular value is the ontological, existential nature of music, which expresses the phenomena not of psychological but of spiritual order. Musical works that represent the "positive pole" of culture and are value-oriented, due to their focus on the emotional sphere of students, are able to transform the inner world of FMAT.

The content of pedagogical activities within the situation is determined by the concept of "interaction". Note that under such conditions there is a designing and construction of two types: real and role (Van Lange, 2007).

Real interactions are lined up in meaningful lines "student - teacher", "student - student", "student - group of students". Role interactions are determined by the form of presentation of content. Ways to achieve the goal are the forms and methods of educational activities of students.

Oriented tasks, the content of which is aimed at methodological training of musical art teacher, include (Nazarenko, 2019):

1) problematic tasks related either directly to a musical work or to pedagogical activity (in the field of music teaching methods);

2) game situations (role play) that allow students to effectively master various professional roles, as well as try themselves in the role of other subjects of pedagogical activity (students, parents, guests invited to the concert, etc.); acting out of game situations stimulates processes of self-knowledge and promotes understanding of musical and pedagogical positions of the colleagues by students, provides formation of dialogic relations in educational process;

3) modeling of a fragment of musical, pedagogical or musical-pedagogical activity - a fragment of a lesson; educational event; conditions for the perception of a musical work; situations of learning or education, interaction between subjects of educational activity; interpretation of a musical work from certain positions, etc.;

4) analysis of texts of musical works.

The key method of solving professional problems is interpretation. The process of implementation of the content of the situation of professional activity should be based on the principles of dialogicity (Oleksiuk, Bondarenko, Cherkasov, Kosinska, Maievska, 2019).

Student's dialogic relations are formed under following conditions:

a) to oneself as a reflexive, analytical attitude, openness to dialogue with oneself;

b) to future students as existentially equal partners;

c) to the subject content of future professional musical and pedagogical activities;

d) to the role played by the student within the situation, as well as to the role positions of other participants in the situation (Rebrova, 2014).

The application of these provisions in situations of professional activity ensures the implementation of the function of dialogic interaction of the subjects of the educational process in HEI.

The result of students' participation in professional problems solving is reflected in positive changes in the formation of experience in musical and pedagogical problems solving (Rokeach, 1973).

It should be noted that reflection in situations of professional activity has several objects: the process of real interaction with dialogue partners - the teacher, classmates; the result of real interaction with dialogue partners;

the process of analysis of a musical work; the result of the analysis of a musical work; the process of performing the playing role; the result of performing the playing a role. At the same time, the stage of reflection in the structure of the professional situation can change its functionality.

Conclusions

Thus, the problems of preparation of FMAT in the system of higher education of Ukraine reflect the constant transformation of society. Therefore, today pedagogical universities are constantly looking for ways to update education through the use of new pedagogical technologies.

Therefore, in music-pedagogical science and educational practice considerable attention is paid to solving the issue of formation and education of versatile, multifunctional professional qualities of FMAT, who are ready for continuous personal growth, for being solving new problems in today's changing conditions, capable of performing not only traditional, narrowly specialized duties, but also to the implementation of multidisciplinary professional activities, which reflects the diversity of types and forms of music education of students.

At the present stage of development of society, the problem of educating the musical culture of society in general and student youth in particular, has become extremely acute. This is due to the tendencies of technocracy, digitalization, computerization, which have sharply reduced the popularity of the vectors of humanistic and intellectual and aesthetic formation of the individual.

Musical art, being one of the important components of aesthetic education and having a huge power of emotional impact on the spiritual world of students, is becoming increasingly important in the structure of the educational process of secondary schools as an effective means of comprehensive harmonious development of students.

It is generally recognized that the involvement of students in the art of music contributes to the growth of musical culture of the individual and the spiritual culture of society.

Within the limits of this article professionally oriented tasks in the system of professional training of music teachers are defined and substantiated, the question of formation of professional competencies of students by their immersion in professional activity in works of leading scientists on the specified subject is researched, examples of oriented tasks, the content of which is aimed at methodological training of musical art

teachers in modern institutions of higher education, are selected and presented.

Such definitions of "creative activity", "practical readiness" as factors of the organization of the process of formation of professional and personal experience of a musical art teacher in the system of continuous pedagogical education, provisions on the study of objective and subjective factors that affect the process of formation of the professional experience of future teachers of music need further development and concretization.

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