У зв’язку з цим назвіла необхідність активного освоєння та впровадження комп’ютерних технологій в хореографічний процес, оскільки комп’ютерізація освітньої діяльності – це об’єктивна потреба, що потребує прояву мобільності, ініціативи і творчості.

Сучасний студент повинен вміти самостійно і активно працювати з інформацією, вміти ставитися до неї критично і застосовувати її залежно від цілей і завдань своєї майбутньої професійної діяльності.

Сучасний педагог повинен вміти навчити цьому. Очевидно, що, використовуючи лише традиційні методи навчання, вирішити цю проблему неможливо. Тому останнім часом інформаційно-комунікаційні технології перейшли з допоміжних засобів навчання в розряд провідних.

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FORMING THE ARTISTIC AND COMMUNICATIVE CULTURE
OF A FUTURE TEACHER OF MUSIC IN THE PROCESS OF THEIR TRAINING
IN HIGHER EDUCATIONAL INSTITUTIONS

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The integration of Ukraine into the European educational space is aimed at bringing the system of training of future specialists in line with international educational standards, the development of democratic freedoms, the formation of a personality as a cultural man. The
analysis of modern pedagogical practice shows that there are contradictions between the high level of professional knowledge, the skills of teachers and the inability to involve children in creative activity, to create a friendly atmosphere, to manage their own emotional state, to establish with students spiritual and personal psychological and pedagogical contact on the basis of the principles of tolerance, mutual understanding, mutual respect, openness, sincerity, freedom and equal partnership.

Research in the field of psychology suggests that a significant part of educational problems is the result of underestimating the communicative aspect of the educational process.

Conversely, the achievement of high educational results reveals a logical dependence on the optimal conditions for the interaction of the teacher and the students (O. Bodalev, A. Mudrik, V. Myasishchev, S. Maksimenko). The specificity of art is based on the spiritually-dialogical basis and acts as the main content and expressive means of artistic communication of the persons included in it (M. Aranovsky, M. Bachtin, M. Buber, E. Gussler, O. Sohor, G. Tarasov, A. Shyutz, E. Levinas, etc.). So, the educational process can’t be productive beyond the establishment of pedagogically appropriate communicative relationships: mutual understanding, respect for one another, correctness, tact, tolerance between a teacher and a student.

Based upon the systemic analysis of the definitions «culture», «communicative culture», «artistic activity» in the research there was determined the content of artistic and communicative culture of the musical teacher, which we interpret as an integrative personal quality, which causes his ability to set emotional and psychological contact with a student in the process of art learning, transformation of artistic and educational interaction into a culture creating process. Artistic and communicative culture of a music teacher determines a vector of his humanistic orientation on acknowledgement, rethinking and correction of his own subjective development and realization in process of communication with art of student’s unique personal creative potential (Zaitzeva, 2015).

The structure of artistic and communicative culture of a future music teacher includes motivational requirement, learning competential, regulative connative, reflexive valuing and creative presentative components. The motivational requirement component implies the presence of conscious interest of students in mastering the means that help to establish emotional and psychological contact with a student in the process of artistic communication; learning competential component absorbs the basic artistic and communicative competences of the future music teacher; regulative connative component characterizes the ability of the future music teacher to correct the emotional and psychological color of the artistic and communicative process, the ability to choose an optimal style of behavior in changing conditions of artistic communication; reflective valuing component represents the ability of the future teacher of music to realize their own communicatively meaningful qualities, to analyze and evaluate personal feelings and states in a certain artistic and communicative situation at a lesson, the ability to adequately perceive and reflexive-empathic assessment of a student; creative presentative component assumes the ability of the future teacher of music to self-presentation, the creation of a pedagogical image, the manifestation of artistry, mobility and improvisation in artistic and communicative actions.

The theoretical basis of forming artistic and communicative culture in a future music teacher is an existential and reflexive approach, developed in process of the research. It is a system of scientific and pedagogical settings to provide artistic and creative interaction between a teacher and student, based upon actualization, constructing and deepening of such relations in artistic dialogue space, where the bases of subjectness, mutual value, mutual respect and coworking are most fully realized. Existential and reflexive strategy of musical studies supposes backing upon valuable aspects of learning interaction, allows the teacher to concentrate not only on his own feelings, but also to ‘include’ personally valuable experience.
of a student into the process of artistic communication. Effectiveness of musical teaching in this context is reached through encouraging the student to recognize his own feelings on what is personally important to him in art, and also tolerant attitude to artistic feelings of ‘The Other’. The existential and reflexive approach caused the development of methodical system, which includes targeting, theoretical, content, processive, methodical and value resultative components (Zaitseva, 2015).

These principles in interaction and interdependence make possible the systemic definition of pedagogical conditions, methods, means, ways and forms of organizing artistic and communicative students’ activities in process of musical studies (Zaitseva, 2015).

Determined that theoretically substantiated and experimentally proven methodical system of forming artistic and communicative culture in a future music teacher guides the educational process on the systemic joint creation by the teacher and student of the space of artistic education; provides the future teacher of music with the possibility of independent, alternative approaches to the identification of the individual communicative style of activity with the student; creates conditions for the harmonization of the intellectual and emotional background of artistic interaction between the teacher and the student; complements the motivational factors of the professional formation of students as a component, as mastering the developer-co-constructive type of interaction.

References: