

of the individual and contributes to its development.

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**INNOVATION CONTEXT OF CREATIVE AND PERFORMING  
TRAINING OF FUTURE MUSIC TEACHER**

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**Abstract.** *The article substantiates the importance of the introduction of the composer-performance technology in the system of higher music and teacher education as the innovation in the training of future music teachers. Creative and performing training of future music teachers is defined as a continuous complex dynamic system that provides improvement and development of professionally significant qualities, musical abilities, integration, constant growth, thorough and fundamental knowledge, the acquisition of professional competences and most importantly – qualitative conversion of the internal world of future teachers, leading to an entirely new internal state, way of life and professional work. The article highlights the importance of engaging students in composer-performance activities, in which the author's ability is formed as a generalized professionally crucial personal quality of future professionals as an integrated top of creative and performing training of future music teachers. The introduction of the author's course of "Fundamentals of composer's craftsmanship" for students of "Master's" education and qualification level, which is designed to promote professionally important personal qualities, professional competence, ability to self-expression in everyday and creative life of future specialists. It is generalized that pedagogic*

*effectiveness of creative and performing training of future music teachers depends on: awareness of their socio-cultural, spiritual and artistic, artistic and developmental mission, the significance of their profession in the realization and implementation of the mission in professional and everyday activities; providing of motivational direction of composer and performing activities that calls forth positive changes in the character of their own students; providing of artistic and performance training process with integration and activity nature on the basis of a systematic and synergetic, individually oriented, cultural, axiological, hermeneutic, acmeological approaches; orientation for future pedagogic career of students, dialogic nature of partnership of the participants of the educational process, involvement in a joint work; reconstruction of the content of professional disciplines, shifting of emphasis from theoretical information of students mastering art theory to involvement of students in composer-performance activities.*  
**Keywords:** *creative and performing training, higher music and teacher education, composer's craftsmanship, author's ability.*

The national education system has set important tasks, that are to prepare conscious national intelligentsia, update and enrich the the intellectual gene pool of the nation, educate its spiritual elite, increase cultural potential, which will determine high efficiency of future professionals; create the necessary conditions for the free development of the student's personality, their cognitive processes and spiritual culture through involvement in various kinds of creative activity; formation of a man-creator elf-concept based on self-education, self-development, self-improvement, moral self-completion.

Higher music and teacher education faces grave task, associated with the training of future professionals capable of creative self-expression, self-realization, professionals who are able to affect the intellectual development of the younger generation by means of music, to awaken their interest in art, engage them in active creative activity, direct their spiritual development to artistic watercourse [3].

Solution of these problems enables creative and performing training of future music teachers, that is a continuous dynamic system that provides the improvement and development of professionally significant qualities, musical abilities, integration, constant growth, thorough and fundamental knowledge, the acquisition of professional competences and most importantly, - contributes to the qualitative conversion of the internal world of future teachers, leading to an entirely new internal state, way of life and professional work.

Organized in such a way, creative and performing training involves a radical updating the objectives and content of education, technology of teaching professional disciplines in higher education institutions, the

introduction of new disciplines and methods aimed at developing the spiritual and creative personality of a future teacher. Composer and performance activity stand as an innovative technology, in the course of which worldview, value orientations, professionally significant personal qualities, professional competencies that are concentrated on the author's ability of future music teacher as an integrated professionally significant personal characteristic. Individual artistic talent, culture of artistic perception, emotion and erudition, creativity, uniqueness and originality, development of artistic thinking, capacity for empathy and reflection, the formation of "self-concept", opening the way for creative self-development, self-expression, self-actualization and self-identity of music teacher is particularly evident in the creating and performing of their own artistic and interpretative version, the ability to translate the original artistic intent in a corresponding sound form, original and expressive ability to execute, implement in the course of self-creative activities, engage others in creative and performing process apply to the pedagogical watercourse.

Domestic scientists (A. Avdiievskii, A. Bolharskyi, B. Brylin, N. Huralnyk, O. Demianchuk, O. Yeremenko, L. Koval, A. Kozyr, L. Masol, A. Mykhailuchenko, H. Nicolai, O. Oleksyuk, A. Otych, V. Orlov, H. Padalka, A. Rastryhina, T. Reizenkind, A. Rostovskyi, A. Rudnytska, N. Sehed, V. Cherkasov, H. Shevchenko, O. Shcholokova and the others) have made a significant contribution to the theory and practice of art and music and teacher education considering the training of future specialists in higher education institutions and artistic education of the younger generation, detection and coverage of the scientific foundations of the formation of personality potential of future music teacher [2; 4; 5].

Researchers study professional training and development of music teacher through the prism of different areas and aspects, particularly through the instrumental music aspect: music and performing competence of specialists, their willingness to innovate activity in the musical training environment (O. Horbenko, L. Huseinova, K. Zavalko), training of future specialists for educational activities with instrumental performing groups (L. Pankiv, T. Pliachenko), creative self-realization of future music teachers in the performance activity (A. Zaitseva), the ability of artistic interpretations of future music teachers (B. Krytskyi); through the vocal and choral aspect: the culture of vocal and choral performance of future music teachers on the basis of hedonistic principles, its focus on vocal and performing and music and teaching activities (L. Vasylenko) vocal and

speech culture (N. Hunko, L. Derevianko) through the theory of music: activation of creativity and the formation of composer's skills of future music teachers and instructors (E. Brylin , I. Hrynychuk, A. Dushnyi, A. Opanasiuk); through the polyartistic aspect: explanation of subject-integrative model of general art education as a system core of artistic and aesthetic education of students (L.Masol), the formation of artistic and mental experience of future art specialists (O.Rebrova ), the application of varieties of art in the process of culture formation of the future music teachers (O. Buzova), interaction of arts in the artistic development, the formation of capacity for creativity of students (N. Anischenko, H. Shevchenko, O. Shevniuk, O. Shcholokova , and the others. However, the analysis of scientific literature on the researched topic and studying of practical experience of the organization of the educational process at different educational and qualification levels of the training of future music teachers allows us to assert that the problem of artistic and performing training of future music teachers in its entirety, that focuses on the formation of spiritual and creative personality that would meet the requirements of present and future, be the translator of high artistic culture, the founder and an active member of the cultural and educational space still remains not enough studied and researched.

The outlined aspects of artistic and performing training of music teachers characterize its relevance in the domestic socio-cultural and educational realities and are found in the contradictions between the social order of society for highly professional and competitive professionals, for a new generation of music and teaching staff, the demand for their personal and creative position and the actual state of creative and performing training, oriented towards the formation of functional readiness of future music teachers to teach art in secondary schools; strong value and personal potential of composer-performance activities and lack of theoretical development of ways of its implementation as well as practical implementation in the learning process.

The key conceptual idea of our research is the spiritual and creative dominant, that being based on the theoretical ideas of humanistic paradigm of pedagogic education, its spiritual, value and personal, creative and activity directions, is characterized by the ability to creatively interpret and reproduce life material on the basis of gained artistic and interpretative experience, possess theoretical, performing, polyartistic, practical and methodological, research competencies, development of professionally significant personal qualities (erudition, ability to artistic and imaginative

thinking, creativity, empathy, the art of transformation, reflection), methods and techniques of pedagogic influence, readiness of future music teachers to perform social functions of pedagogic education.

Conceptual framework of this study focuses on identifying artistic and performing training as a complex multidimensional process that in its result sets a new level of professional training of future music teachers, achieving integrated peaks - the author's capacity as professionally important personal quality that is being formed in composer-performance activities of future music teacher.

The leading approach in the artistic and performing training of future professional-musicians is the integration and activity approach, concentrating system, synergistic, competence, student-centered, cultural, axiological, hermeneutic (interpretative) acmeological approaches. The analysis of each of these approaches has made it possible to single out some important conceptual ways to solve the problems of artistic and performing training of future music teachers, namely: to provide interdisciplinary connections based on a systematic approach; consider internal resources and capabilities of the personality in the educational process and the possibility of impact of the environment on them based on a synergistic approach; focus on the student as the main value on the basis of competence-based approach, which is a standpoint of object-subject interaction between teacher and student; implementation of a creative dialogue between teachers and students on the basis of mutual understanding, mutual support, promoting student's development and self-development on the basis of personality-oriented approach; achieve cultural correspondence of artistic and performing training of future professionals based on the cultural approach that allows to analyze the dynamics of educational ideas and concepts in the context of the world of professional culture; ensure transformation of content objectivity of a piece of art into subjective semantic value views and beliefs of future music teachers based on axiological approach; perception of identity, self-worth of the individual as the bearer of the subjective experience of artistic communication based on the active dialogic nature of understanding of different arts on the basis of the interpretative approach; to encourage students for creative self-expression and self-realization in composer-performance activity as the highest result of professional training based on the acmeological approach.

Based on the position of the conditionality of the process of artistic and performing training by relationship and interaction between of music

and performing, music and theoretical, polyartistic, practical and methodological, art and teaching, research competencies that make up the content of professional competence as a result of the training of future specialists, the introduction of the author's course "Fundamentals of composer's craftsmanship" designed for VI-year students of "Master's" educational and qualification level, which involves the formation of the core composer-performance competence, which integrates professional competencies (music and performing, musical and theoretical, practical and methodological, polyartistic, research), provides and constitutes the formation of the author's ability, the ability of future teachers to self-expression and self-improvement in their own designed creation and involves the formation of axiological, artistic and interpretative, stage and performing, practical and methodological, research, creative and design, reflective and evaluative skills. The introduction of the course "Fundamentals of composer's craftsmanship" in the course of music-theoretical subjects ultimately determines the disclosure of students' musical compositions, application of universal teaching methods (artistic and stylistic analysis, literary analogies, creative projects, composition, improvisation) which effectively influence the formation of the author's ability of future professionals.

The results of the study have made it possible to conclude that artistic and performing training of future professional-musicians becomes more effective with the introduction into education process of composer-performance technology that enables the formation of the author's ability of future music teacher, the capacity for self-expression and self-actualization, readiness of future music teachers to perform social and educational functions under current needs.

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*Stryga E.V.*

## **BLENDED LEARNING APPROACH: DEVELOPMENT PERSPECTIVE**

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**Abstract.** *In the article Blended Learning Approach is analyzed within development perspective. The elements of a productive blended learning were defined. Among them are: - envision the curriculum as a series of modules, or units, that ultimately fit together for the aims of the class. Each element of instruction — either set out in a time sequence or a series of achieved expertise/experience — should scaffold the learner to the next step forward. Every module of a blended learning unit need be steeped in interactive technology; - use classroom time for guided technology, showing not only exemplars of the tools available and work completed with technology, but also some hands-on exploration in the presence of the teacher and peers; self-directed inquiry-based learning by the student should be encouraged as much as possible. Blended learning experiences lend themselves nicely to the concept of differentiated instruction because students can explore and create at their own pace, away from peer pressures and perceived classroom expectations. It is incumbent on the instructor to have in place multiple paths, however, so that the top student is as challenged as the struggling one; the element of design of any online space component in blended learning is critical. The last thing an educator wants is a student confused by the navigation within a site.*

**Keywords:** *blended learning, approach, classroom environment, classroom equipment, teacher's role.*

It is known that blended learning is a student-centered approach to creating a learning experience whereby the learner interacts with other students, with the instructor, and with content through thoughtful integration of online and face-to-face environments. As technology becomes more prevalent and accessible for students and educators, the concept of “blended learning” is becoming a more common idea. Blended learning is the concept of integrating face-to-face instruction with