

consciously penetrate the mystery of what we managed to preserve from the treasures of past generations. For those imperishable seeds are stored for new seeding” [1, p. 3].

Recently, young people have got interested in embroidery, but only lucky ones have adequate information about the symbolism of embroidery patterns. All these are the components from which, accumulating, a national image of the world should be formed.

Conclusions. Thus, the person’s ability to think in images created a unique psychological phenomenon of holistic perception of the world, which we call the national image of the world. The search for the best ways and methods of developing the national image of the world, consideration of different pedagogical ideas led us to belief that the richest, and most substantive and the most nature-corresponding material for this purpose is folklore, in particular, game activity.

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Bilova Nataliia

MONITORING OF THE QUALITY OF PROSPECTIVE MUSIC TEACHERS’ PROFESSIONAL TRAINING

*South Ukrainian National Pedagogical University named after K.D. Ushynky,
Odesa, Ukraine*

Abstract. *The article examines the nature of pedagogical monitoring as a system-like organized following-up and assessing the state of prospective music teachers’ training aimed to anticipate and correct its results. The given work provides an overview of the substantial essence of self-monitoring as a process of self-exploration, critical self-analysis and self-evaluation of students’ educational achievements in professional, particularly, musical and performance training, based on comparison with performance*

samples. There is determined the content of the stages of individual experience transformation regarding the formation of musical and performance samples and standards as the criteria for self-evaluation of professional activity quality, such as: experiential and accumulating, technological and corrective, performance and predictive.

Keywords: *monitoring, self-monitoring, self-analysis, self-evaluation, performance standards.*

Search for the ways to renew artistic and pedagogical educational system is carried out in the context of the categorial field “education quality”, its component – the quality of prospective specialists’ training. Increased attention to the problem of training quality, particularly, in the field of music, is conditioned by the demands of society concerning the competitiveness of future specialists capable of professional self-realization in conditions of today’s educational market.

Understanding the quality of education is associated not so much with the amount of students’ new knowledge, but, according to new state standards, with mastering basic and key competencies, universality of prospective specialist’s professional training, with the new methodology of thinking – reflexive thinking about solving professional tasks as an active subject of student’s professional development [1, 2]. This professional training focuses on the continuous personal self-development through the formation of subject and professional positions to productive activity, mastering key metacompetency – the ability to learn throughout life in conditions of fast variabilities of contemporary cultural society.

The system of professional quality control requires flexibility, mobility, professional appropriateness of the criteria for evaluating the effectiveness of the learning process, developing teachers and students’ personal and professional reflection, which will facilitate the construction and correction of individual trajectories of prospective specialists’ professional development. The quality of professional training, professional competency of prospective specialist is, according to M. Wolles, “in the hands” of the specialist. The scientist argues, that educational activity has a strong reflexive component that is caused by the specifics of the educational process, namely, its dynamics, changeability, infiniteness and variability, which makes it impossible to create a universal directory of pedagogical prescriptions “for all occasions” and therefore “... the teacher should be a reflecting professional, continuously analyzing his activity” [7, p. 34]. The best tool for personal and professional reflection on the educational process concerning focused and systematical controlling and adequate assessment of the quality of prospective music teachers’ professional training is monitoring, which has to be a marker of the quality of prospective music teachers’ professional training.

Theoretical and methodological principles of conducting monitoring as a tool for education quality control were studied by S. Babinets, W. Bepalko, L. Vashchenko, P.Klymenko, Yu. Levada, N. Pishulyn, N. Seleznirov, A. Subetto and others. Monitoring as a means of improving the educational process was considered by O. Lokshyna, O.Liashenko, O. Ovcharuk et al. Scientists study teaching context of monitoring mainly in relation to the management functions of control, analysis and correction of educational process in higher educational institutions (V. Andreiev, O. Maiorov, A.Orlov, V. Slobodchikov, L. Shybaiev et al.).

Analysis of the theory and practice of the state of the problem reveals that implementation of monitoring into the process of prospective specialists' professional training future is mainly due to the current and final assessment of knowledge and skills by clearly established criteria, demonstrating the prevalence of analytical and evaluation, control functions of teachers into the subject-object basis, where the student is still the subject of monitoring. Insufficient is the coverage and use of significant personal and developmental resource of this phenomenon on the basis of subject and activity-based approach concerning the participation of students as subjects of the process of evaluating their own learning achievements. We see *the aim* of this article in defining the nature of pedagogical monitoring, the content essence of students' self-monitoring in professional, particularly, musical and performance activity, as an effective tool for optimizing prospective music teachers' professional training and self-development.

Monitoring (from Lat. *monitor* – warning, from Eng. *monitoring* – control) as a concept was borrowed from environmental and health, social and scientific sectors and means constant observation of any phenomenon, object in order to compare its status with a certain standard. Reference literature defines the concept of “monitoring” also as a continuous following-up any process aimed to reveal its compliance with the desired result, adding it with the actions of prediction and prevention of critical situations.

Monitoring has recently found wide implementation at all levels of education and levels of scientific and practical sphere in the context of measuring educational quality, particularly, the quality of prospective specialists training. Monitoring in the pedagogical context was fully highlighted by O. Maiorov, which he sees as “... a system of collecting, processing, storing and disseminating information on the educational system or some its elements, which focuses on informational provision of management and allows to make conclusions about the state of the object at any time predicting its development” [4, p. 85]. This definition of the essence of educational monitoring is invariant of scientific statements of other scholars who made certain additions, underlining the intentionality, scientific validity, dynamics of monitoring as the system-like organized following-up the status of the learning process in order to

determine its compliance with the desired result that provides prediction and correction of its development [3, p. 153]; as a tool for management decision-making based on the analysis of the results of the study at university [5, p. 35].

As we can see, monitoring is defined as a complex system phenomenon, as the process of conducting the procedures of following-up and diagnostics (evaluation), which necessarily involve comparison with any standards, samples, desirable models etc.; as an informational system that is constantly updated and implies the development of standards and criteria for evaluation of object conditions, results of activity in order to correct and predict its future productive operation.

Analysis of prospective music specialists' professional training proved that during the period of study pedagogical monitoring is a systematic following-up of the results of mastering the content of training programs through the current (modular) and final (test-examinational) certification of students. In this way of quality control and evaluation of students' mastering learning programs provided by teachers they set the feedback based on the analysis of the results achieved – educational achievements of students and their comparison with the expected results on the quality of learning programs. Thus, pedagogical monitoring reflects only external management of the quality control of prospective specialists' professional training. "Behind the scenes" remains prospective specialist's subjective position regarding the importance of evaluation and self-evaluation activity, readiness for its implementation, responsibility for the quality of professional self-development. We see the implementation of powerful personal and developmental resource of monitoring in mainstreaming social and academic status of the student as a subject of adequate monitoring procedures for self-assessment of their own academic achievement.

Students' awareness of their strengths and weaknesses, shortcomings, their overcoming is the basis for building up one's own professional trajectory of professional self-development. This is especially important is for training prospective music teachers whose professional activity is linked to independent working on and interpreting new (for specialists) pieces of music (both in solo and ensemble performance – as a concertmaster, accompanist, team player, improviser). It is students' participation in self-monitoring which is an important component, motivating prospective specialists to improve their professional training, making them direct subjects of professional self-management, self-formation and development.

Introduction of the term "self-monitoring" to scientific use is associated with the name of American psychologist Mark Snyder (Snyder, 1974). But the investigations of the problem of self-monitoring only date back to the end of the twentieth century, when its high predictive ability regarding the vital indicators of success and competence of the individual in the plane of interpersonal

relations was proved. Scientists pay attention to the following traits of self-monitoring: "... firstly, the ability and desire to follow-up through introspection and self-control one's own expressive behavior and, secondly, the realization of this ability in a real situation" [6, pp. 8-9]. Communicative context of studying self-monitoring allows to extrapolate this definition onto the process of training prospective music teachers because the specifics of musical and educational activity of a teacher is to establish the artistic communication with pieces of art and through pieces of art with others in the artistic and verbal, musical and performance interpretation of music.

Professional training of prospective music teachers which is performed in the individual form of training has all the possibilities to systematically monitor, diagnose, analyze and correct the quality of educational and professional tasks performance. Self-analysis and self-evaluation as a basis of prospective specialists' self-monitoring in the process of professional, including musical and performance, training are formed on the basis of individual experience, available musical historical and theoretical, methodological knowledge, developed performance skills and abilities. A significant place in performance experience of music teacher is occupied by thesaurus of musical and auditory ideas of sound and performance images-standards as a leading factor of the success of his musical and performance activity. Performance self-monitoring is carried out on the basis of comparison, compliance of sound "results" of interpretation of the work with established musical and auditory ideas of the sound image, commonly acknowledged performance standards in the author and stylistic, cultural and historical, performance and musicological context. The criteria for assessing the quality of performance interpretation are artistic and conceptual, genre and stylistic, auditory, tactile and motor performance standards.

Different performance experience of prospective music specialists justifies feasibility of individual approach regarding inclusion of students as subjects of professional and performance activity into the process of monitoring and self-monitoring by means of self-evaluation of their own professional academic achievements (in the process of music interpretation) according to the results of diagnostics and self-evaluation of the level of performance training, formation of student's performance experience. Summarizing the above-said, we can define self-monitoring of prospective music teachers' training as a process of self-exploration, critical self-analysis, self-evaluation and interpretation of the results of state and dynamics of professional, particularly, musical and performance training, based on its comparison with performance samples and standards aimed to develop management and self-management solutions of projecting and correction of optimal individual personal and special trajectories of professional development.

In our view, it is advisable to carry out the implementation of

monitoring and self-monitoring as an effective tool of improving the quality of professional and performance in a dialog artistic and reflexive medium in the interaction of teachers and students, as an experiences interchange, including the reflexive ones with active “introduction” of student as the subject of monitoring process procedures. This interaction is recommended to be introduced in various organizational and methodical forms of training, stage by stage through awareness, experiencing, understanding and interpretation of observation results and self-investigation of one’s own academic and professional achievements according to performance samples and standards.

We distinguish the following stages of mastering music and performance samples and standards in the process of self-monitoring: experiential-accumulating, technological and corrective, performance and predictive.

The first stage of formation esteem and self-esteem is experiential and accumulating, propaedeutical (from Greek *propaidéuō*, teach preliminarily), which involves actualization, addition, generalization and systematization of knowledge about performance samples and standards as the criteria for evaluating performance; encourages students to expand the thesaurus of musical and auditory, associative ideas about sound images of works studied on the basis of understanding, feeling and comprehending the means of its verbal and non-verbal realization. The expansion and formation of the thesaurus of performance standards is carried out during all the period of students’ professional training by means of the method of teacher’s performance demonstration, listening to the performances of famous musicians (concerts, audio and video recordings), as a result of subject perception and experience, understanding and feeling of sound images.

The second stage, *technological and corrective*, includes gaining experience of complying , comparing one’s own performance with mastered performance samples, standards and finding own performance shortcomings in the process of working on pieces of music; implies correction of selected performance artistic and technical techniques in accordance with certain performance tasks in the author and stylistic context. The attention is focused on “pre-listening” (Rus.- pre-hearing) of future sound result (see-hear-play), which determines the choice of appropriate stylistic performance techniques (and not vice versa: see-play-hear). Student’s self-assessment is compared with a tutor, teacher-adviser’s assessment, is reasoned for compliance / non-compliance with performance standards, productive ways and means of performance correction are offered.

The third stage – *performance and predictive*, is oriented on self-evaluation of the quality a creative interpretation of artistic idea, emotional and expressive implementation of performance conception and evaluation of fellow students’ music interpretation in the process of various organizational and

methodical forms of current and final control: musicological and methodical colloquia (from Lat. *colloquium* – conversation, talk), creative and performance workshops, artistic and performance presentations of works, competitions as quasi-professional activity: with teachers and students' social status (roles) changing: “teacher-facilitator” (acts as a coordinator of communicative group actions), “student-teacher” (discusses students' evaluations and self-evaluations based on the degree of conformity to performance models, standards, determines drawbacks, offers and justifies methodological advice, recommendations for choosing appropriate individual artistic and technical, emotional and expressive performance techniques in the process of artistically perfect performance interpretation of works). At this stage there are jointly made suggestions and recommendations for planning and predicting future trajectory of performance self-development and self-improvement of each student as a subject of his professional and performance activity.

Conclusions. Monitoring of the quality of students' professional training is a complex system of intentional following-up and diagnosis of the efficiency of the educational process that provides predicting and correction of its development in the context of measuring the education quality. An integral part of monitoring is self-monitoring as a process of self-exploration and adequate self-evaluation of professional (particularly, musical and performance) training, based on comparison with performance samples and standards as the criteria for evaluating students' academic achievements. Combination of pedagogical monitoring with self-monitoring allows to realize the existing quality level of students' professional training at each stage of training, to reveal training achievements and shortcomings, to design optimal individual professional trajectories of prospective specialists' professional development. Gaining an experience of evaluating and self-evaluating of performance interpretation requires students' stage by stage active involvement in the process of monitoring and self-monitoring aimed to actualize axiological component of monitoring as a system-based evaluation of the quality of prospective music teachers' professional training.

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Bohdanova Inna

State of the integral self-regulation of prospective specialists as a subject of cognition

*South Ukrainian National Pedagogical University named after K. D. Ushynskyy
Odesa, Ukraine*

Abstract. *The content of the article is devoted to the disclosure of the state of prospective specialists' integral self-regulation as peculiar, general, specific formation, the core of which is personal mobilizedness to the successful use of one's potential opportunities and which serves as a measure of knowledge, skills and experience of successful activity. The characteristics of integral self-regulation are three basic states (passive, moderate and optimal) and three intermediate states (adaptive, resultant, constructive).*

Keywords: *state of integral self-regulation, personal mobilizedness.*

Many-year experience of studying the problem of training prospective specialists of educational space gives reason to believe that their number and