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### EMOTIONAL CULTURE IN PROFESSIONAL TRAINING OF FUTURE PRESCHOOL TEACHERS

The article deals with the issue of preschool teachers' emotional culture formation as an important component of developing students' readiness for professional activity. The meaning of the concepts of "emotional culture", "components of emotional culture", "pedagogical culture of a teacher" is interpreted. The main attention is focused on the features of teachers' training. The formation of future teachers' emotional culture plays the special role in this process. Emotional state of an educator often reflects in his/her pupils' mood, that is why it is necessary to develop emotional culture among other properties of general culture of a preschool teacher. According to the author, the formation of emotional culture is a component of teachers' pedagogical activity and includes the system of their knowledge and skills. As the development of emotional culture cannot be formed on its own and does not depend on the pedagogical experience, the author offers to form students' emotional culture in the process of their professional training. In order to implement such a system of educational activity organization, which would stimulate the development of manifestation features of every component of emotional culture, a specialized course "Students' emotional culture formation" has been developed and approved. The course includes eight interconnected lessons, which are presented as an integral system, and are oriented at the development of future preschool teachers' emotional culture, in particular, the following its components: motivational, intellectual and operational, communicational, emotional and volitional. Special attention should be focused on students' efforts and abilities, motivating them to self-development. Lessons within the course are oriented at the development of own emotional state reflection among students.

**Keywords:** future preschool teacher's emotional culture, components of emotional culture, professional training of future preschool teachers, preschool teacher's pedagogical culture.

Подано до редакції 21.08.2015

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UDC: 378.147+37.011.31+78+792.8

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### METHODOLOGICAL ASPECTS OF FORMING FUTURE MUSIC AND CHOREOGRAPHY TEACHERS' ARTISTIC COMMUNICATION SKILLS

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*The article presents the realization of educational conditions in the methodology of forming future music and choreography teachers' artistic communication skills. The special complex of forms and techniques promoting effective formation of structural components of students' artistic communication skills is suggested.*

**Keywords:** educational conditions, artistic communication skills, methodology of forming artistic communication skills, future music and choreography teachers.

**Problem statement.** The basis of art educational activities is communication which takes place in the subject-subject interaction mediated by mutual exchange of artistic information. Modernity requires artistic disciplines teachers' ability to establish interpersonal polyphonic interaction during perception, understanding, comprehension and interpretation of artistic information and make an adequate assessment of artistic communicative process efficiency. An important task of higher artistic and pedagogical education is to prepare future teachers of artistic

profession to organize artistic communication in educational process.

**Review of recent researches and publications.** The issue of artistic communication is highlighted in scientific works by S. Hrozan, I. Halperin, O. Mykhailychenko, O. Oleksiuk, H. Padalka, O. Plotnytska, O. Rostovskyi, O. Rudnytska, O. Shcholokova, B. Yavorskyi, etc. Some aspects of formation of artistic communication skills of future teachers of artistic disciplines, including music, are researched in the works by O. Baldyniuk, O. Berehova, L. Vasylevska-Skupa, S. Hrozan, O. Huba, L. Kozhev-

nikova, V. Krytskyi, O. Lesnyk, Ye. Provorova and others. Theoretical review of the literature has shown that active involvement of future music and choreography teachers in the process of artistic interaction is impossible without mastering artistic communication skills. These professional skills are the most important means of education in all artistic disciplines [3].

The formation of future music and choreography teachers' artistic communication skills involves determining and scientific justification of a number of pedagogical conditions, implementation of which will contribute to the effective formation of the mentioned phenomenon. However, the problem of methodological support of mastering artistic future music and choreography teachers' communication skills in higher education remains underexplored and has not yet been the subject of a special study, which emphasizes the relevance of the problem.

**The aim of the article** is to identify and study methodical aspects of forming artistic communication skills of future music and choreography teachers.

**Major content.** Theoretical and methodological review of the research problem, observation and understanding of specific educational activities and artistic communication activities of music and choreography teachers allowed to come to the following understanding of this phenomenon: artistic communication skills of future music and choreography teachers are a set of integrated professional and educational actions which provide productive artistic dialogue with works of art in the polyphonic interpersonal interaction of participants, as well as communication through the transferring and exchange of artistic information, emotions, thoughts, ideas based on internal and external dialogue in the process of perception, understanding, comprehension, performing interpretation and evaluation for the purpose of creative self-expression and self-assertion.

This set consists of four groups of basic skills providing the perception of information, understanding, comprehension and cognitive and analytical study, holding artistic and pedagogical dialogue in artistic and performing interpretation, evaluation (reflection) of artistic and educational activities, such as:

- the ability to establish dialogical interaction with an artwork and an author in the process of perception, understanding and verbal artistic and pedagogical analysis;
- the ability to establish interactive (interpersonal, polyphonic) interaction in artistic and performing interpretation;
- the ability to model and implement artistic and pedagogical dialogue of students with artworks;
- the ability of adequate evaluation and adjustment of one's artistic and communicative actions based on reflection.

The structural components of future music and choreography teachers' artistic communication skills are determined to be emotional, motivational, cognitive-operational, active and creative, artistic and organizational and reflective.

One of the most important stages of future music and choreography teachers' artistic communication skills formation is development, justification and implementation of educational conditions in the methodology of forming these skills.

In literature these terms are defined as a circumstance on which something depends [2]; some pedagogical conditions are interpreted as the content of components (content, organizational forms, learning tools and relations between a teacher and students), which form educational system [1].

In the context of our study, pedagogical conditions of forming future music and choreography teachers' artistic communication skills are defined as creating artistic communication space (environment), which is implemented on the basis of techniques, methods, tools and provides teachers with the opportunity to organize artistic and creative interaction actively in order to develop professional and teaching skills, as well as readiness for productive artistic and pedagogical communication.

The review of theoretical and methodological foundations of forming artistic communication skills of future teachers majoring in arts has allowed to define and justify a number of pedagogical conditions which will provide effective implementation of the studied phenomenon formation.

The first condition – creating positive motivation to artistic communication activities – is aimed at encouraging students to widely participate in artistic communication activity, activation of interest in multisubjective artistic interaction and providing students' ambitions to achieve the highest level of development in the field of art education and professional improvement.

The second condition is considered as the use of synergetic potential of artistic and educational environment with the creative interaction of subjects of educational system which initiates the display of internal sources of self-development and self-organization, discovering future specialist's creativity, expanding sphere of his/her professional activities. Its aim is the realization of synergistic resource of artistic and educational environment that involves the use of synergetic ideas, such as self-organization, nonlinearity, establishment of order through chaos, bifurcation changes, open systems, etc.

The third condition is the expansion of students' polyartistic semantic thesaurus. It involves the use of technologies which include hermeneutic focus, orientation at their intellectual and emotional development, active formation and systematization of knowledge and professional skills. It is aimed at harmonization of combined theoretical and practical knowledge, abilities and skills of artistic communication.

The fourth condition is reflexive attitude of future music and choreography teachers. It actualizes their reflective attitude to self-awareness, self-control, self-assessment of their activities, as well as carrying out correction of artistic communication actions. This condition is designed to solve students' individual problems related

to interpersonal communication, interaction with artistic and educational information, development of self-knowledge and self-regulation.

The implementation of the above mentioned pedagogical conditions includes providing organizational and educational, emotional and psychological support for the formation of future music and choreography teachers' artistic communication skills through implementing creative and productive forms and methods of forming their readiness for artistic communication activities into professional training. The developed author's procedure of forming artistic communication skills of future music and choreography teachers was implemented gradually.

The first stage (artistic and introductory, informative) involved implementing the condition of creating positive motivation to artistic communication activities. It was accompanied by interviews with future teachers of music and choreography concerning the issue of "Specificity and means of artistic communication with artworks", students' participation in artistic and pedagogical debates, discussing the issue of communication with works of art, engaging students into observation of artworks, using the interactive method of artistic information verbalization, using associative method of artistic experiences visualization. The applied methods encouraged students to activity, contributed to the increase of their interest in artistic communication, artistic and imaginative perception of art, readiness for deepening in the artistic and imaginative content of the work.

The second stage of the research and experimental procedure of forming artistic communication skills of future music and choreography teachers (communicative and analytical, cognitive) involved implementing the condition of expanding students' polyartistic semantic thesaurus. It is worth noting that within the second stage students mastered emotional and informational analysis of the artistic concept, idea, imaginative content and dramatic composition of works of art; determined artistic and technical means, vocabulary; expanding artistic and professional knowledge, understanding and conscious use of the corresponding (choreographic or musical) language, vocabulary, terminology; possession of artistic and technical skills necessary for artistic communication with artworks. Solving the problem of understanding a literary text and artistic language, we used a method of artistic and cognitive analysis of artworks; the system of musical and rhythmic education by E. Jacques-Dalcroze was also applied for multiartistic education of future music and choreography teachers. On the basis of the acquired knowledge students were given a task to create their own terminological dictionary of musical and choreographic art. At this stage it was important to teach students to comprehend the artistic text, understand the relevant artistic language in details deepening into the inner world of an author or "characters" of the work.

At the third stage of formative experiment (activity and creative, interpretative), it was important to provide discovering students' creativity. The condition of apply-

ing creative synergy of artistic and educational environment was implemented. At this stage students were actively involved in independent creative and interpretation practice. Creative tasks were differentiated in terms of complexity, used for progressive and consistent growth of students' independent behaviour. Stepwise formation of artistic and interpretational skills was going on in the direction from verbal interpretation to artistic interpretation. To develop the ability to perceive, interpret artistic information of one art form by means of other art forms in the process of artistic communication we used intonational and figurative method of artworks interpretation. In order to develop the ability to interpret the artistic idea, imaginative content and dramatic composition of works of art, to form a subjective author's approach to creating performing interpretation in artistic communication, students were proposed the method of figurative and musical intoning of paintings. To develop the ability to identify personal meanings of artworks in the artistic interpretation, the method of figurative and musical intoning of literary works was used.

The method of creative projects facilitated the formation of abilities to use artistic and communication potential of individuals and groups for the perfect concert performance in the process of artistic and creative multi-subjective interaction, capacity for constant self-regulation concerning productive style of communication, artistry development, intonation and figurative expressiveness in the interpretation of a literary text. Using these methods provided students' involvement in the process of active artistic and creative activity, encouraged comprehension of the image and logics of an artwork and searching for the best performing solution in the interpretation of artistic and educational information.

At the last stage of formative experiment (control and corrective, reflective) the condition of reflexive attitude of future music and choreography teachers was implemented. It should be noted that the development of reflexive component of artistic communication skills was carried out throughout the whole process of forming the above mentioned skills of future music and choreography teachers. The importance of talks and discussions at the beginning and at the end of each artistic and communication process was highlighted. After the tasks were completed by students at every stage of formative experiment, the results and the process of educational activities implementation were discussed, which helped future music and choreography teachers to realize the importance of forming artistic communication skills as the prerequisite for successful professional activity, to evaluate their results adequately, correct them and acquire new skills. To develop students' ability to organize teachers and students' artistic communication with artworks, the fourth stage involved the use of the method of simulation modelling of artistic and educational activity. After the lessons during teaching practice students analyzed them according to specific parameters. The students had to analyze the disadvantages of their own artistic and educational activities and activities of one their

colleagues with the aim of evaluating the lesson and formulating certain recommendations.

Thus, the use of the proposed complex of forms and methods had to promote progressive formation of all the components of future music and choreography teachers' artistic communication skills in students.

**Conclusions.** The article presents certain methodical aspects forming artistic communication skills of future music and choreography teachers; the necessity of using such forms and methods of training as conversation, pedagogical debates, discussions, context observation of artworks, interactive method of artistic information verbalization, method of artistic experience associative visu-

alization, method of the artistic and cognitive analysis of artworks, system of musical and rhythmic education by E. Jacques-Dalcroze, creating students' own terminological dictionary, method of intonational and figurative interpretation of artworks, method of figurative and musical interpretation of paintings and literary works, method of creative projects, method of simulation modelling of artistic and educational activity, as well as reflexive review of teaching practice in educational process is proven. Implementation of these methods provides effective formation of artistic communication skills in future music and choreography teachers.

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#### МЕТОДИЧНІ АСПЕКТИ ФОРМУВАННЯ ХУДОЖНЬО-КОМУНІКАТИВНИХ УМІНЬ МАЙБУТНІХ УЧИТЕЛІВ МУЗИКИ ТА ХОРЕОГРАФІЇ

У статті актуалізована проблема формування художньо-комунікативних умінь майбутніх учителів музики та хореографії. Метою статті є визначення й обґрунтування методичних аспектів формування художньо-комунікативних умінь майбутніх учителів музики та хореографії. Проведено теоретико-методичний аналіз досліджуваної проблеми. Пропонується визначення поняття «художньо-комунікативні вміння майбутніх учителів музики та хореографії» та «педагогічні умови формування художньо-комунікативних умінь майбутніх учителів музики та хореографії». Виявлено чотири групи базисних умінь, що входять до комплексу художньо-комунікативних умінь майбутніх учителів музики та хореографії: уміння автора встановлювати діалогічну взаємодію з художнім твором у процесі сприйняття-розуміння та вербального художньо-педагогічного аналізу; уміння встановлювати інтерактивну (міжособистісну, поліфонічну) взаємодію в процесі художньо-виконавської інтерпретації; уміння моделювати та здійснювати художньо-педагогічний діалог учнів із творами мистецтва; уміння адекватно оцінювати та корегувати власні художньо-комунікативні дії на основі рефлексії. Визначено та науково обґрунтовано низку педагогічних умов, реалізація яких забезпечуватиме ефективне формування досліджуваного феномену, як-от: створення позитивної мотивації до художньо-комунікативної діяльності, використання синергетичного потенціалу художньо-освітнього середовища, поширення поліхудожнього семантичного тезаурусу студентів і розвиток рефлексивної позиції майбутніх учителів музики та хореографії. Розкрито реалізацію педагогічних умов у авторській методиці формування художньо-комунікативних умінь майбутніх учителів музики та хореографії. Представлено етапи впровадження розробленої методики: художньо-ознайомлювальний, інформативний, комунікативно-аналітичний, когнітивний, діяльнісно-творчий, інтерпретаційний, контрольно-коригувальний, рефлексійний. Запропоновано комплекс форм і методів, які

сприятимуть ефективному формуванню у студентів компонентів структури художньо-комунікативних умінь. Серед них – художньо-педагогічні дискусії, контекстне спостереження творів мистецтва, інтерактивний метод вербалізації художньої інформації, метод асоціативної візуалізації художніх вражень, метод художньо-когнітивного аналізу творів мистецтва, система музично-ритмічного виховання Е. Жак-Далькроза, створення власного термінологічного словника, інтонаційно-пластичний метод інтерпретації художніх творів, метод пластичного та музичного інтонування живописних творів мистецтва, метод музично-пластичної реалізації літературного твору, метод творчих проєктів, метод імітаційного моделювання художньо-педагогічної діяльності, рефлексійний аналіз педагогічної практики. Обґрунтовано необхідність використання названих форм і методів у процесі професійної підготовки майбутніх учителів музики та хореографії для забезпечення формування у них компонентів структури художньо-комунікативних умінь.

**Ключові слова:** педагогічні умови, художньо-комунікативні вміння, методика формування художньо-комунікативних умінь, майбутні вчителі музики та хореографії.

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### **МЕТОДИЧЕСКИЕ АСПЕКТЫ ФОРМИРОВАНИЯ ХУДОЖЕСТВЕННО-КОММУНИКАТИВНЫХ УМЕНИЙ БУДУЩИХ УЧИТЕЛЕЙ МУЗЫКИ И ХОРЕОГРАФИИ**

В статье актуализирована проблема формирования художественно-коммуникативных умений будущих учителей музыки и хореографии. Целью статьи является определение и обоснование методических аспектов формирования художественно-коммуникативных умений будущих учителей музыки и хореографии. Проведен теоретико-методический анализ исследуемой проблемы. Предлагается определение понятия «художественно-коммуникативные умения будущих учителей музыки и хореографии» и «педагогические условия формирования художественно-коммуникативных умений будущих учителей музыки и хореографии». Выявлены четыре группы базисных умений, входящих в комплекс художественно-коммуникативных умений будущих учителей музыки и хореографии: умение автора устанавливать диалогическое взаимодействие с художественным произведением в процессе восприятия-понимания и вербального художественно-педагогического анализа; умение устанавливать интерактивное (межличностное, полифоническое) взаимодействие в процессе художественно-исполнительской интерпретации; умение моделировать и осуществлять художественно-педагогический диалог учащихся с произведениями искусства; умение адекватно оценивать и корректировать собственные художественно-коммуникативные действия на основе рефлексии. Определен и научно обоснован ряд педагогических условий, реализация которых будет обеспечивать эффективное формирование исследуемого феномена: создание положительной мотивации к художественно-коммуникативной деятельности, использование синергетического потенциала художественно-образовательной среды, расширение полихудожественного семантического тезауруса студентов и развитие рефлексивной позиции будущих учителей музыки и хореографии. Раскрыты проблемы реализации педагогических условий в авторской методике формирования художественно-коммуникативных умений будущих учителей музыки и хореографии. Представлены этапы внедрения разработанной методики: художественно-ознакомительный, информативный, коммуникативно-аналитический, когнитивный, деятельностно-творческий, интерпретационный, контрольно-корректирующий, рефлексивный. Предложен комплекс форм и методов, способствующих эффективному формированию у студентов компонентов структуры художественно-коммуникативных умений. Среди них – художественно-педагогические дискуссии, контекстное наблюдение произведений искусства, интерактивный метод вербалізації художественной інформації, метод асоціативної візуалізації художественных впечатлений, метод художественно-когнітивного аналізу произведений искусства, система музыкально-ритмического воспитания Э. Жак-Далькроза, создание собственного терминологического словаря, интонационно-пластичский метод интерпретации художественных произведений, метод пластического и музыкального интонирования живописных произведений искусства, метод музыкально-пластической реализации литературного произведения, метод творческих проєктів, метод імітаційного моделювання художественно-педагогічної діяльності, рефлексивний аналіз педагогічної практики. Обоснована необходимость использования названных форм и методов в процессе профессиональной подготовки будущих учителей музыки и хореографии для обеспечения формирования у них компонентов структуры художественно-коммуникативных умений.

**Ключевые слова:** педагогические условия, художественно-коммуникативные умения, методика формирования художественно-коммуникативных умений, будущие учителя музыки и хореографии.

*Reviewer: Doctor of Pedagogy, professor Olena Rebrova*

*Подано до редакції 19.08.2015*