

Master training of the governor of general educational institutions contributes to the formation of its professional culture, as it is during the masters' course the future governor moves to the higher level of development of his skills, namely, from the teacher to the education manager. The successful formation of the professional culture of the future governor of general educational institutions in the process of the master training is possible under the conditions of orientation of the educational process to the formation of the professional culture of the future governor of the secondary school; a purposeful formation of positive motivation to pedagogical activity and a sustainable need in the self-development of professional culture; implementation of the optimal set of forms and methods of the educational process organization aimed at the development of the professional culture; orientation of teaching practice to the formation of the professional culture of masters' course students.

The prospects of further research are to determine the potential of career-oriented disciplines related to the development of the professional culture of the future governors of educational institutions in terms of the magister' course.

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### **PROFESSIONAL ART EDUCATION: REALITIES AND PROSPECTS**

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**Abstract.** *The article refers to the operation of competency paradigm in art education environment. Outlined are the debatable issues to be solved in the professional education of artistic direction in view of the specific features of the latter and the prospects for its effective reform to meet modern realities are defined. In particular, it is noted that the reform of professional art education at present requires improvement of educational standards as to the training of a contemporary specialist of artistic profile, and formation of a specially organized system of pedagogical maintenance of the teaching and*

*educational process which has a number of principally important, specific functions as to the art education space, the system primarily aimed at the formation and development of subjective characteristics of a future pedagogue musician, his spiritual and creative self-development, self-expression, self-realization in accordance with the values of a democratic society. Particular attention is to be paid to the providing of higher education institutions with greater freedom in the design and implementation of the evaluation system of the quality of training of professionals in the sphere of arts with a maximum de-bureaucratization of this process and it's aiming at the development of the spiritual and creative potential of students. It is emphasized, that at present there acquires the status of necessity the problem of formation of the potential of creativity of the art education area based on universal human, educational, cultural and aesthetic values and allows the students to make a choice of the individual creative path of ascend to the profession. It is noted that the condition for the existence of creative potential of the artistic educational environment is competence that is a necessary but not sufficient characteristic of this potential, and it requires the development of special teaching methods and certain institutional changes, including the redistribution of competence and adjustment of the criteria, which are used for evaluation of the results of its functioning. It is stressed that the definition of the already achieved level in the field of professional artistic education and the outline of possible prospects of its further improvement can become an impetus for the emergence of new conceptual ideas as to its really effective reform.*

**Keywords:** *art educational environment, professional art education, de-bureaucratization, competency approach, competence, potential of creativity and individual creativity*

The new version of the "Law of Higher Education", which is currently being implemented at the national educational community, focused on a series of reforms declared by the Ministry of Education and Science of Ukraine and aimed at de-bureaucratization and democratization of Higher Education, granting more rights and autonomy to Higher Education Institution, openness and integrity of higher education in the European cultural environment.

Performance targets of Higher School of transition to the Western European model of education to overcome the barriers between domestic and European educational systems, called forth extensive testing of the latter in educational theory and practice. Although, some part of the Ukrainian education community is rather doubtful regarding the advisability of automatic transfer of Western theories, models, tools and methods of pedagogy as a new paradigm of education without taking into account socio-historical experience [2, p.47] and cultural context of domestic pedagogy and practice, competence approach with a module-rating system of education quality assessment in its modular version is

firmly established and has been fixed in the regulations as mandatory competence approach.

Extrapolation of the competence approach to national educational environment has determined the study and development of a wide range of issues related to the definition of its content, components, mechanism application in pedagogy, widely researched by domestic and foreign scholars (V. Verbytski, H. Zaichuk, E. Zeier, J. Zymnia, D. Zavodchikov, N. Murovana, A. Ovcharuk, O.Pometun, M. Pustovoi, M. Sosnin, N. Tabachuk, M. Filatov, A. Khutorskoi, Y. and Shvalb and the others). Conceptual ideas of modernization of domestic higher education on the basis of competency approach are presented in the fundamental works of I. Bekh, T. Brazhe, I. Yermakov, I. Ziaziun, V. Kraievskiy, N. Nychkalo, J. Raven, O. Savchenko, V. Slastonina, V. Yadov, became a theoretical and methodological basis for the integration of professional art education.

Delineation of features of such integration and defining of specific functioning of competency approach in art education area have become the research subject of many scientists (O. Yeremenko, A. Kozyr, O. Oleksiuk, V. Orlov, O. Otych, H. Padalka, A. Rastrygina, O. Rostovskiy, O. Shcholokova and the others), and currently is a significant scientific contribution of groundworks in this area. Over the last decades numerous domestic researchers have been studying in details the issue of the formation of key and professional competencies of future teachers in general (A. Lanovenko, Y. Lohinova, N. Nahorna, A. Semenova, H. Skrypka), and music teachers in particular (S. Hrozan, O. Horbenko, L. Pushkar and the others).

Therefore, spectrum of researches of the application of the competency-based approach to art education is continuing to expand. However, along with significant positive achievements and a huge amount of work that experts of higher education were supposed to make in the context of new educational discourse: inspect thoroughly educational standards, develop new curricula, learning complexes with work programs, guidelines and many other papers, which, according A. Andrieieva are hardly justified in terms of economic and temporal spending[1], the educational process of higher education institutions still has a number of issues that require immediate intervention.

First of all, due to the fact that in the course of modernization of the national education area, the most crucial ideas of the Bologna system essentially remained in the shadows and not all of its principles found the way for realization in the national educational space, as painstaking work

and the enormous social and financial spending's is required [1, p.31]. Some of these ideas have undergone significant transformations, which, unfortunately, not always enjoyed the positive consequences. Currently, still being a matter of debating, and partly criticizing from university teachers and researchers, the degree of options compliance of the competency-based approach to monitoring the quality of training, education and breeding of future professionals of art profile.

Hence, the aim of this article is to outline the present-day realities of functioning of the competency approach in art education area and identify the possible prospects for effective reforming of professional art education on the basics of elimination of bureaucracy, democratization, considering the specific features of its organization.

We should conclude that the lack of understanding that the concept of "competence" can be applied not to all mental abilities and objective abilities, realized in the course of human activities [1, p.32], and ignoring of specific features of art education that is connected not only with the objective activity (acquisition of knowledge, skills, modes of action), but also directly with art itself (spirit sphere, productive imagination, interpretation, creativity), have resulted in a formalization of the specified approach in training of art sphere specialists.

Today it is and undeniable fact that it appears to be almost impossible to control the qualitative results of art achievements of the Art Department students, on the basis of generally accepted principles of competency approach, when the level of competence is measured by the presence of competence itself. For example, in the course of creative examinations to assess the effectiveness of student's emotional experience, creative imagination and self-expression in the interpretation of the work is not possible, as the availability of relevant knowledge, formed professional skills, abilities and modes of actions, do not measure the ability of the individual to feel the music and have developed motivation for creative self-realization in such activities. On that we consider to be reasonable the opinion of scientists that it is typical not only for the theory of the competency-based approach, but also for normative documents regulating its implementation in education, the blending of knowledge with personal qualities, and of skills and abilities with values [5, p.68], make "educational goal-setting extremely vague and even chaotic" [1, p.33].

Therefore, it seems to be ineffective to identify professional training of student-musicians with training of students of other concentrations, full completion of which is conducted by means of a "competency" cycle.

Constructing a non-classical model of art education (O. Oleksiuk), which provides a special organization of art and educational environment and is aimed at training highly competent professionals with value-meaning, spiritual and creative and behavioral characteristics, ready "for more effective resolution of professional, social and personal problems " [3, p.193], it is appropriate to rely on the position of the researchers (A. Andrieiev, D. Bordwell, M. Polanyi), suggesting that not all, that future specialist knows and is able do (or should know and be able to) can be expressed explicitly and transferred in a form that gives the room for the control and qualimetric assessment [1, p.34].

That is the essence of art as a form of reproduction of reality, of human spiritual world and his/her self-expression, as well as developing potential of art activities, determining the specificity of its implementation in the current environment of the functioning of art education [1, p.8], suggests that the competency approach at present is not the only possible option of real reforming or, at least, requires rational adjustment of this approach considering the specificity of training art sphere specialists.

Thus, in the light of currently set goals of professional art education regarding the actual reforming, perhaps is not necessary to attach, as A. Andrieieva mentioned "universal value" importance to the competency approach and build up "national strategy for the development of education as a whole" on its basis .We absolutely support the view of the scientist, that the nomenclature of professions with appropriate diversification of guidelines and end requirements for graduates of different profiles [1, p.35] should be divided into the "knowledge" and "competency", and, we believe, more on "creative" specialties. In this context, the idea of development of the three-contour educational system, where the specialties of the above types were assessed under the relevant parameters seems to be plausible.

It is clear that we do not obligatory talk about complete rejection of the competency approach because most of components of professional training of teacher-musician (theoretical, research, practical and pedagogical) can be adequately assessed in terms of competencies. Integrating with the cultural aspects of the professional discipline unit, together with cognitive and behavioral aspects, they are observed in the orientation of students to the theoretical understanding of regularities of music art, the history of its development, the interpretation of figurative content .In this context, it is logical to use the category of "professional competence" as a complex personality resource and characteristics of a

future teacher-musician readiness for being effective in the course of professional activity. Since the very mentioning of the notion suggests the future specialist's acquisition of deep understanding of the nature and character of general knowledge, which consists of intuition, unconscious cognitive processes, the importance of context - all the things that are the basis of art knowledge and ability to base activity on the nature of music art.

However, the specifics of professional artistic education in accordance with the humanistic values of a democratic society is called forth to reproduce the integrity of the human being and, along with the formation of values of artistic and material order, take care of growth and development, above all, a human being himself, noble and spiritual [4, p. 45]. Namely, professionalism of a modern professional musician should be measured not only by the level of formation of their professional competence, but also by the presence of specific characteristics in the personality structure, they are a part of the system of spiritual and creative life senses of a personality and direct his/her activities to the implementation of humanistic values.

It is impossible to learn to be independent and original only by means of acquisition of competences. It takes place only in the process of development, and not just development, but also self-development, development of self-isolation, development of a personality [7, p.113].

Consequently, the implementation of humanistic paradigm in the field of professional art education is of particular meaning associated with the inclusion of the individuality in the value-semantic world of culture, mastery of which is defined by the latest vision of contemporary socio-cultural purpose of qualified professional musicians who possess not only a set of professional competence, but are also called forth to provide a broad introduction of artistic values for the environment of students [4] and turn the music art in a of personality formative means.

Thus, guidelines system of professional art education requires real reforming considering its purposes and character, the hallmarks of which, in a democratic society, should be the formation of future expert on the grounds of his personal interdependence, socio-cultural and professional and creative development.

Unfortunately, the traditional music and teacher education interprets these criteria as a way of evaluating knowledge and skills (or competencies), accumulated by a student at the course of studying the curriculum subjects and few attention is paid to the acquisition and

improvement of experience of greater personal self-expression in music and teaching activities. It means that students assess the characteristics of their profession from the standpoint of the traditional idea of the adequacy of professional training at the level of mastering competencies specified in the specialty passport of a "music teacher". Namely, the given characteristics of the qualification competency orientation significantly reduces the possibility of music art as a means of humanizing society and affects the motivation of students for personal self-expression in their future professional practice according to the capabilities and needs of each and demand of music professionals in today's society .

Hereby, undoubtedly, one must say about the creating of special art education space that operates as a separate field of knowledge in accordance with the regularities inherent only to it and has a much broader horizons than provided by the existing traditional training program of a professional of art profile. Above all, it is determined by a change of socio-cultural status of art that occurs in connection with the adoption of scientific and artistic paradigms on a European scale, key operation factor of which is reproduction of creative potential, or "creativity module" [1] of one or another society. Therefore, the field of art education space has to become an environment where the not only professional competencies are implemented and development of the spiritual and creative personality of the future expert takes place, but also "personalities and ideas are developing, creative teams are crystallizing and distribution of creative experience is being carried out" [1, p.37].

So, the most important task of the professional arts education, at which it has to be targeted and by means of which, in finale account, its effectiveness must be evaluated is not so much the individual competence, but conditions for formation and reproduction of creative educational and artistic environment, where the professional and creative development of a future expert musician takes place.

The formation of creativity potential of the artistic-educational environment based on universal human, educational, cultural and aesthetic values and allows the students to make a choice of individual path of creative ascend to the profession, nowadays acquires the status of necessity. As for the education, such position means unity of plurality of the "I", where both, a teacher and a student retains his intrinsic value, remains himself and on this basis it spiritualizes the art educational environment, which, in its turn, becomes the basis for personal spirituality and creativity of every one .

In view of what has been said, we conclude that the reform of professional art education currently requires, above all, to improve educational standards for the training of a modern professional of artistic sphere and to create a specially organized system of pedagogic support of the educational process with a number of critical, specific to art education space, functions, primarily aimed at the establishment and development of subjective characteristics of future teacher-musician, his/her spiritual and creative self-development, self-expression, self-realization in accordance with the values of a democratic society. Particular attention should be paid to the issues of providing higher education institutions with greater freedom in the design and implementation of the system of evaluation of the quality of training in the art sphere with maximum de-bureaucratization of the process and its focus on the development of the creative potential of students.

On the background of considered issues, there actualizes the problem more global in nature, associated with the formation of creativity potential of art education area, the condition of the existence of which, undoubtedly, is competence, but only as a necessary but not a sufficient characteristic. Of course, this will require the development of special teaching methods and perhaps some institutional changes, including the redistribution of competences and adjustment of criteria that are used for evaluation of results.

Thus, the definition of the achieved level in the field of professional art education and the outline of possible prospects of further improvement can be the impetus for the emergence of new conceptual ideas about its actually effective reforming.

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