

encourage cooperation in the field of education. In particular, there have been envisaged concrete measures, among which the following should be highlighted: the improvement of higher education and training system in Ukraine in accordance with modern requirements, including the system of certification of higher educational establishments and diplomas of higher education; launching of political dialogue between Ukraine and the EU in the field of education and training; increasing of the opportunities for Ukrainian exchange through participation in various EU programs; promotion of training in European Studies in the relevant institutions; expanding the exchange of students, teachers and researchers; strengthening of Ukraine's participation in programs such as Tempus, Erasmus Mundus, Youth etc.

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*Gorzhankina O. Yu.*

**PROCEDURE OF IMPLEMENTING PEDAGOGICAL CONDITIONS FOR  
FUTURE MUSIC TEACHERS' MUSICAL AND PERFORMING  
COMPETENCY FORMATION**

*Odesa, Ukraine*

**Abstract.** *The paper deals with pedagogical conditions for future music teachers' musical and performing competency formation and procedure of their implementation. Pedagogical conditions for effective formation of future music teachers' musical and performing competency are the following: application of problem and task teaching technique when training future music teachers; creating favourable psychological climate at the lesson, which is based on educator and student's co-creation; developing students' ability to perform adequate evaluation and self-analysis in their musical and performing activity.*

**Keywords:** *pedagogical competency, pedagogical conditions, musical and performing competency.*

These days under conditions of society informatization and development of new technologies there is much tension around the issue of future music teachers training, as long as the role of culture is top-priority for the present-day society, human progress is impossible without high level of culture. The progress of music education at school imposes immense responsibility on a music teacher. Under his/her supervision schoolchildren understand fundamentals of musical art as well as learn to think independently, develop creative ability and intelligence, their artistic and aesthetic sense is formed, they show the need for self-expression and creative attitude to life, which will facilitate their successful work in the future. The success of solving these problems depends on formedness of musical and performing competency which is the first key in complicated integrative structure of music teachers' work.

Presently the issues of future teachers training are reviewed by E. Abdullin, G. Alferova, L. Archazhnikova, Ye. Belozertseva, A. Bolgarskiy, Ye. Gorbenko, B. Gershunskiy, V. Dryapik, A. Dubasenyuk, L. Koval, A. Kozyr, V. Kuzovlev, A. Linenko, L. Masol, T. Novikova, A. Oleksyuk, A. Otich, G. Padalka, Ye. Rebrova, A. Rostovskiy, A. Rudnitskaya, N. Sergeev, V. Slastenin, G. Tsy-pin, G. Scherbakova, A. Schelokova. Topical issues of future music teachers training are represented in the works of N. Vasilyeva, L. Guseynova, A. Zaitseva, N. Zgurskaya, V. Kritskiy, T. Plyachenko, G. Saik, I. Sergiyenko, A. Scherbinina, T. Yunik and others.

The paper is aimed at describing procedure of implementing pedagogical conditions for future music teachers' musical and performing competency formation.

According to the researchers, pedagogical competency is an integrated quality of teacher's personality including a complex of personal and professional features which determine the level of mastering professional and pedagogical activity on the basis of professional knowledge, abilities and skills, attitude towards them and level of their use. G. Tsy-pin thinks that basic activity in music teacher's work is musical and performing activity, without which it is impossible to be a music teacher. The author emphasizes that music teacher's musical and performing activity involves mastering the text of a music piece, rendering content-related composer's idea of a piece, recreating musical images embodied in a music piece, choosing expressive means for the most precise rendering of musician's idea, i.e. interpretation [10]. The main musical and performing processes are the following: reviewing musical content, understanding the sense, artistic and acoustic image of a music piece; mastering the interpretative means; aesthetic perfection of the interpretation and presenting a music piece to listeners [2, p. 25].

Academic literature review on the subject allowed to define future music teacher's musical and performing competency as an integrated professionally significant quality of a personality, which is manifested in task-oriented music teacher's creative

capacity for artistic interpretation and creative self-expression in various types of musical and performing activity.

The formation of future music teacher's musical and performing competency requires a set of pedagogical conditions and developed on their basis methodical means of their effective implementation in professional training. In philosophy the category of "conditions" is interpreted as the one which expresses individual's attitude towards surrounding phenomena, without which his/her existence is impossible; a set of objects (things, processes, relationships, etc.) required for emergence, existence and changes of an object; they create environment, background in which a phenomenon arises, exists and develops [8]. Within this framework we will adhere to the opinion of researchers M. Bakhtin, Ya. Ponomarev, S. Rubinshteyn, I. Yakimanskaya [2; 5; 6; 12] who consider pedagogical conditions as an essential component of pedagogical process targeted at achieving the goal. In the course of the study we have concluded that effective formation of future music teacher's musical and performing competency is facilitated by such pedagogical conditions as application of problem and task teaching technique when training future music teachers; creating favourable psychological climate at the lesson based on educator and student's co-creation; development of students' ability to perform adequate evaluation and self-analysis in their musical and performing activity. Considering the first pedagogical condition – application of problem and task teaching technique – it should be noted that "technique" is defined as a means of achieving the goal in philosophy, as a process of transforming any activity [8]. Technological effectiveness is interpreted as structural compartmentalization, ordering, reasonable organization of any process of activity. Presently pedagogical technique is considered from the standpoint of activity designing (V. Bepalko, V. Monakhov); as consistency and planning of pedagogical process (M. Klarin); as a total of scientifically substantiated devices of educational impact on a person or a group of people (B. Yesipov, D. Pratt).

When speaking about organization of musical and performing activity we bear in mind solving problems by students; the content of the problems is directly oriented at forming future music teacher's musical and performing competency. L. Mardakhayev considers training task as an assignment given to a student to fulfill [3]. A task, which can be defined as an assignment, requires intellectual and practical musical and performing as well as pedagogical actions. For example, a task was set for students to learn by themselves and perform the offered music piece. The logic of fulfilling the central assignment (integrative task) oriented at the end result always involves solving partial problems, such as examining a music piece, getting and studying information about it; development of performing idea of the work; review and assessment of performing the music piece. Thus, solving partial problems connected with carrying out different types of analysis allowed students to solve the problem of developing their performing idea of every particular music piece.

The second pedagogical condition is creating favourable psychological climate at the lesson based on the principle of educator and student's co-creation. Theoreticians of general and pedagogical psychology who investigated cooperation in training

process have come to the following conclusions: cooperation is the basis of contemporary education (Sh. Amonashvili, V. Vygotskiy, A. Davydov, A. Leontyev, D. Elkonin, etc), cooperation is a form of collaborative activity and communication aimed at achieving common result (A. Brushlinskiy, M. Volovikova, L. Zankov, I. Zimnyaya, A. Markova, R. Shakurov, etc). In contemporary pedagogy cooperation is regarded as consistent collaborative and value-significant for its participants activity leading to achieving common goals and results, solving important educational tasks. For this very reason collaboration appears as one of the basic ways of students' self-development and self-organization. Student and educators' co-creation based on cooperation in diverse types of activity (labour, learning, communication) is a promising approach to teaching creativity in contemporary education [9, p. 6]. The process of future music teachers' training is closely related to taking into account psychological and pedagogical individual peculiarities of an educator and a student. The success of learning, bringing students' talent to light, their mastering the set of musical and performing competencies depend on effective interaction of two creative personalities. Pedagogical creativity, educator's reference, dialogical character of teaching, educator and student's co-creation should be implemented in this process. Procedure of implementing the second pedagogical condition of forming future music teachers' musical and performing competency involved establishing partnership relationships by means of combining individual efforts of communicants (in interpersonal communication, educator and student' co-creation and interaction with music). For example, in the course of experimental work students were offered to fulfill the following tasks: to perform a music piece studied at the lesson with further analysis of author's text, all the remarques and music notes (the task was carried out in the group in question and answer form); to represent interpretation of a music piece according to famous performer's idea, his/her performing world. The procedure of fulfilling this task involved choosing a well-known music piece arousing positive emotional attitude; careful studying of author's text, all the remarques and music notes; listening to the music piece performed by famous musicians and bringing in remarques to the author's text corresponding to various musicians' performing manner; matching the author's text with the changes introduced by every performer. In the developed dialogue the composer's design, peculiarities of performer's representation and interpretation were discussed. The external aim (author's intention) is transformed into the inner aim realized by the student. The following methods of music piece interpretation were applied: method of comprehensive analysis of a music piece, method of historical and stylistic deduction, creative methods (associations, verbalizations, empathy). These methods make it possible to acquire knowledge on historical era, creative schools, style, musical forms, which influences student's intellectual development, his/her understanding of music text meaning, its emotional feeling and, in its turn, arising a dialogue with the author of a music piece. When fulfilling this task and in the course of experimental work we tried to establish dialogical interaction, make it similar to the dialogue of two equal people, each of them enriching and activating another one. At this stage of the dialogue there appear

opportunities for student's personal and professional development. The educator helps the student to penetrate into the all-embracing world of art and culture, become a remarkable personality contributing to the cultural progress. In the emerged link "educator-student" the outspoken statements are equal; each partner inspires another one's reflections by means of his/her own statements.

The need for the third pedagogical condition – development of students' ability to perform adequate evaluation and self-analysis in their musical and performing activity – was based on the fact that future music teacher's musical and performing competency is one of professional features and personal qualities inseparable from one's consciousness. Such researchers as Yu. Kulyutkin, I. Semenov, G. Sukhogubskaya and others proved that reflection (the process of person's self-cognition of his/her own inner psychic acts and states) is a mechanism of one's self-consciousness, in particular, educator's professional self-consciousness. In academic literature reflection is considered as a form of human academic activity oriented at understanding one's own actions and their laws [7, p. 97]; mind's capability to "turn to oneself"; one's awareness of other people's real attitude towards him/her [4, p. 6]; as educator's capability and need to realize his/her states, compare tasks, actions and attainable results in real pedagogical situations with the purpose of monitoring, assessment and enhancement of teaching [12, p. 39]; one's understanding social environment in socialization process based on life experience [5, p. 144]. The third pedagogical condition was implemented by means of purposeful creation of situations in pedagogical process which require analysis and assessment, substantiation, justification of one's opinion, continuous professional and axiological choice; application of algorithmic devices facilitating students' outcoming into reflexive attitude; students' active involvement into review of their own musical and performing competency. Algorithmic assignments facilitate the development of future music teachers' reflexive and research attitude. Algorithm of outcoming into reflexive attitude developed by B. Ostovskiy is of interest; it includes four reflexive stages [11, p. 175]. In the course of pedagogical experiment this algorithm was improved by us depending on pedagogical situation and current task. The students were given a task to represent their own algorithm of outcoming into reflexive attitude. As an example, an algorithm of outcoming into interpersonal reflection was offered. It included the following questions: "What do I feel when listening to this piece of music, am I agitated, what feeling does it cause?", "What means, ways, devices do I use when performing this music piece?", "Do they correspond to the author's intention?", "Have I performed this music piece the way I wanted?", "How am I going to do this in future (what means and actions am I going to use later on)?", "Have I chosen enough means and actions for adequate self-assessment of the situation: the analysis performed, the way I performed it, the reason I did that?"

When reviewing and estimating musical and performing activity and corresponding competency of educators, fellow students, possible variants of interpreting music pieces by various performers, students obtain their own vision of this type of musical and performing activity; their professional standard, ideal,

normative model which one should orient at is developed; objective standards for self-analysis and self-assessment of oneself as a music teacher, i.e. value orientations required in professional sphere are formed.

At this investigation phase the students were given an assignment to serve as examiners when junior students performed music pieces of school repertory and as independent jury at the contest of vocal and instrumental works by P. Chaikovskiy and S. Rakhmaninov. The results of performing this assignment showed that students' professional self-consciousness is developed according to the scheme "analysis, estimation, choice". This stage is aimed at providing students' comprehensive perception and understanding of professional values. For example, when fulfilling this task students gave their opinions on every performer, every contestant. In the course of discussion we asked students to listen to each other without interrupting, were free to tell most unexpected ideas, used professional vocabulary and were tolerant.

Thus, having reviewed the above mentioned pedagogical conditions, we have concluded that each of them provides solution to a certain aspect of the problem and facilitates efficiency of forming future music teachers' musical and performing competency.

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**Gryshkova R. A.**

## **SPECIFICS OF TEACHING PROFESSIONAL ENGLISH TO NON-PHILOLOGICAL STUDENTS AT HIGH SCHOOL**

*Mykolaiv, Ukraine*

**Abstract.** *The article is devoted to the solution of the problem of effective teaching professional English to future economists, politicians, ecologists and students of other non-philological specialties. The problem is regarded from the viewpoint of changing the existing now knowledge-centered approach to competence approach to teaching foreign languages. Students' priorities in learning professional English should also be taken into consideration. The results of the experimental research in which more than four and a half thousand students of non-philological specialties took part proved that the teaching process should be based on the following positions: integration of all kinds of the development of speech activity in a foreign language with professional disciplines on the target profession; interdisciplinary coordination in teaching professional English and subjects aimed at mastering future specialty, differentiating the notions of 'integration' and 'coordination'. The next position is connected with the necessity of intensification of social and cultural components in teaching materials basing on the principle of 'teaching language through culture and culture through language'.*

*The author considers teaching students to read and understand professional texts to be the first condition of effective English learning at high school. The second condition is connected with learning national manners of behavior, different styles of negotiations, rules of business etiquette in the countries where the potential partners live. Special attention should be paid to tutors' competence in methods of teaching ESP.*

**Keywords:** *Professional English, interdisciplinary coordination, cultural components, knowledge-centered approach, non-philological specialties.*

The process of teaching English for specific purposes (ESP) and problems connected with methodical difficulties of doing this are now actively discussed on the pages of Ukrainian journals and pedagogical literature. That is quite clear: the more attention is paid by the society to the necessity of using English