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Kosinska Nataliya

METHODS OF FORMING A FUTURE MUSIC ART TEACHER'S MUSICAL AND AESTHETIC EXPERTISE BY MEANS OF THE ARTS INTEGRATION

*Institute of Arts, Borys Grinchenko Kyiv University,
Kyiv, Ukraine*

Abstract. *The article highlights the methods of forming a future music art teacher's musical and aesthetic expertise while studying at art faculties of higher educational establishments. The structure of musical and aesthetic expertise of a future music art teacher has been formulated and justified.*

Keywords: *a future music art teacher, musical and aesthetic expertise, the structure of musical and aesthetic expertise, the arts integration.*

In the course of socio-economic changes that result in a dramatic makeover of the Ukrainian society, the role of future specialists in music teacher education is growing rapidly. Dynamic socio-cultural transformational processes in this country, the policy of integration into the European community, determine the creation of favourable conditions for artistic self-development of a personality. In this respect, the problems of art education, in particular the problems of musical and aesthetic education of Ukrainian students are becoming relevant. This, in its turn, causes the need to define efficient factors in forming musical and aesthetic expertise of future teachers of artistic disciplines, who are considered to be the source of aesthetic values. This is emphasized in The Law of Ukraine on Education and Higher Education, in the National Strategy of Education Development in Ukraine for the period of up to 2021, in the National Program of Education for Young Children and School Age Children of Ukraine, in the Concept of Development of Ukraine for the period of 2015-2025, in the Concept of Education of Children and Youth in the National System of Education.

Modern education system does not focus on studying the subject itself, but on solving existing problems. Therefore, the establishment of professional qualities of a teacher's personality is closely connected with the implementation of knowledge integration ideas in the process of forming musical and aesthetic expertise. Musical and aesthetic expertise is a combination of musical knowledge and skills, and characterizes on the whole the level of development of a personality concerning various kinds of musical activity.

The structure of musical and aesthetic expertise consists of the following components:

- motivationally-oriented (includes musical needs and knowledge);
- operationally-perceptive (generalizes musical skills and talents);
- monitoring and assessing (characterizes the level of a person's awareness of figurative subject matter of music);
- the ability to aesthetically appraise musical works;
- the ability to interpret musical works.

The analysis of studies and publications. In the works of contemporary academic researchers various kinds of expertise have been widely studied. For instance: artistic and aesthetic expertise, studied by Shevniuk O., musical and aesthetic by T. Zavadska [2], moral and aesthetic by S. Khlebyk, moral and ethical by O. Oleksiuk[5], the expertise of music performing activity by O. Khlebnikova. The analysis of research studies confirmed the increase of scholars' interest in the issue of development of future music teachers' artistic culture, extension of their competence in different kinds of art, poly-artistic education (L. Masol, L. Rapatska, O. Shevniuk, O. Shcholokova, B. Yusov and others).

A great number of scientific works look into the matter of knowledge integration. Thus, theoretical and methodological fundamentals of the arts integration in higher education have been studied in the works by E. A. Abdulin, O. Melik-Pashayev, O. Oleksiuk, H. Padalka, O. Rudnytska, O. Shcholokova, M. Berulava, I. Kozlovska, M. Chapayev, I. Yakovlev and others. Integration of form and purpose of training future art teachers has been analyzed by such scholars as A. Verbytskyi, V. Bezrukova, V. Hinetsynskyi, M. Kostiukov, V. Sydorenko, V. Kharytonov and others. Musical and aesthetic potential in higher education has been examined in the works of S. Horbenko, D. Kabalevskyi, L. Masol, O. Oleksiuk, H. Padalka, M. Rumer and others. Theoretical aspects of forming aesthetic culture have been scrutinized by Y. Borev, O. Onyshchenko, O. Semashko, A. Shveitser, I. Honcharov, V. Rozumnyi and others. Theories of a person's brainwork facilitation in the process of learning have been proposed by V. Davydov, V. Krayevskyi, I. Lerner and others.

The need of teachers' artistic knowledge integration while obtaining artistic education is caused by a holistic character of artistically-cognitive activity of the subjects to artistic education and their future professional work. The objective to form integrative artistic intelligence of teachers, majoring in art, involves orientation toward correlation and diffusion of knowledge of different artistic structures in a single aesthetic environment, the synthesis of symbolic and notional elements of the artistic language of different kinds of art in the process of their perception and emotional experience. In research and methodological literature the problem of artistic knowledge integration is viewed from different aspects, namely: an emphasis is given to a great pedagogical and educational potential of the arts integration by such scholars as Y. Fokht-Babushkin, V. Razhnikov, O. Rudnytska, O. Tsenko; the matters of different kinds of art interaction in pedagogical process have been studied by L. Vashchenko, N. Karpova, T. Kryzhanivska, L. Masol, O. Melik-Pashaev, T. Penia, H. Ryzhova; the objectives of professional artistic and aesthetic teacher training have been conceptualized by T. Reizenkind, L. Rapatska, O. Shcholokova, O. Shevniuk; ways of implementation of integrative processes into the systems of teaching certain artistic disciplines are found in the works of H. Padalka, M. Bonfeld; levels of integrative connections between the subjects of artistic cycle have been classified by H. Shevchenko, V. Neverov.

The analysis of the artistic education purpose and organization at departments of music teacher-training has shown that there is a whole range of controversies between: the need of society for creative specialists with a high level of musical and aesthetic expertise and insufficient rationale for the problem of students' readiness for artistic self-realization; the aggravation of the community's demand for implementing innovative approaches to training future teachers of artistic disciplines in music and ineffective methodological provision of such activity in higher educational establishments; a considerable potential of the arts integration in connection with forming future teachers' musical and aesthetic expertise and its inefficient usage, application of conservative ideas, obsolete forms and methods of such activity.

The research objective is theoretical justification, formulation and experimental verification of methods of forming future music art teachers' musical and aesthetic expertise by means of the arts integration. In accordance with the objective, the following tasks have been defined: to characterize the essence and structure of musical and aesthetic expertise of future teachers of artistic disciplines; to draw up methods of forming musical and aesthetic expertise of future teachers of artistic disciplines; to define the criteria, figures and work out future teachers' development level of musical and aesthetic expertise; to experimentally verify methods of forming future

music art teachers' musical and aesthetic expertise by means of the arts integration.

In order to realize the objective and fulfill the set tasks, such methods have been used in the research as: theoretical – analysis, systematization and generalization of philosophical, psychological and pedagogical, study-of-art literature, research and methodological sources for the purpose of figuring out the extent of prior research of the problem under study and specification of definitions; empiric – pedagogical observation, questionnaire surveys, testing, personal interviews, assessment; observational – direct and mediated observation; predictive – method of expert evaluation, self-evaluation; statistic and graphic methods of experimental data processing; modeling – for working out the model of forming future teachers' system of values in the course of acquisition of musical and aesthetic expertise; pedagogical experiment (diagnostic and forming).

An important condition of forming future teachers' musical and aesthetic expertise is taking into account the phenomenon of artistic integration in educational process. Getting familiar with the ways of functioning of art in the learning process, one should consider three main aspects:

- study of individual kinds of art (integration is absent);
- using examples of interrelation of the arts, to which we can refer demonstration of works of music or fine art, which are similar in mood, style or genre, in order to facilitate their influence on the person, who is perceiving it (integration on the level of the complex of the arts);
- artistic synthesis, in which a balanced fusion of different kinds of artistic creation is going on (integration on the level of artistic synthesis) [6].

In a wide sense, integration of knowledge in the field of artistic education can be viewed as a sequence of stages of mastering the artistic language and acquisition of experience in its perception: from mastering individual mono-sensory kinds of art to sensing and understanding forms of their balanced combination. This sequence is outlined in the table below:

Art phenomena	Artistic notions	Aspects of knowledge acquisition
Independent kinds of art: music, fine art	About each individual kind of art	Subject study of special disciplines
Combination of the arts and their interaction	About ways of contrasting and comparing artistic language elements	Complex usage of different kinds of art
Synthetic kinds of art: theatre, cinema,	About a balanced unity of artistic	Analysis of peculiarities of means

television, choreography, variety art, circus	synthesis	of expression in synthetic kinds of art
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The priority in forming a future music art teacher's artistic expertise is given to such forms of education as individual, group and cooperative learning, lectures in the form of concerts, students' individual work, engagement in projects, preparing and performing pedagogical and executive practice, script writing, directing and conducting artistic educational events, writing an individual artistic journal, creating one's own artistic portfolio.

The formation of future teachers' musical and aesthetic expertise is exercised through the following methods:

- verbal, visual and practical;
- stimulation and motivation to study: educational discussions, cognitive games, methods of educational stimulation;
- comparative analysis of musical works;
- control and self-control: oral and written monitoring;
- generalization, which is an instrument of establishing the system of knowledge;
- creative tasks – give an opportunity to integrate cultural, performing, methodological preparation and unite all the elements into a single process;
- problem-seeking, searching and reproductive methods: orientation, explanation, training, individual work;
- integrative methods: methods of pedagogical experiment;
- cognitive, methods of learning processes;
- creative – intuitional, heuristics methods;
- organizational – administrative methods;
- systematic and consistency methods;
- interpretational methods.

Means of the arts integration are means of expression, characteristic of different kinds of art, rather the same by name, but different in meaning when it comes to individual kinds of art. These means are the foundation of unity and interrelation of the arts, an artistic and didactic integration factor. For instance, motif in music art is an arrangement of notes that is repeated regularly in a piece of music, whereas in fine art it is a primary element of a pattern; harmony in music is one of the major elements of the musical language, combining sounds in consonance, while in fine art it is a combination of various kinds of expression, which organically complete one another, creating a whole entity; contrast is one of the means of expression, characteristic of all kinds of art. In music art, it is expressed by dynamics, tempo, music nature, and in fine art, it is a contrast of images, opposite by nature (big – small, dark - light).

Competences, formed in the course of acquisition of musical and aesthetic expertise by means of the arts integration are:

- Musical and aesthetic – a combination of musical, emotional and aesthetic knowledge and skills;
- Informational – information technologies skills, the ability to process various kinds of information;
- Communicational – interpersonal communication skills;
- Artistic and aesthetic – the extent of development of artistic and aesthetic, study-of-art and cultural knowledge;
- Musical and performing – a teacher’s skill of artistic interpretation, individual artistic and performing activity;
- Professional competence – combination of knowledge, skills, experience and personal qualities, which allow a teacher to effectively perform professional activity.

Conclusions. Justification and experimental verification of methods of forming future art teachers’ musical and aesthetic expertise by means of art integration will provide the possibility for personality growth; broaden the specter of aesthetic needs; form musical and aesthetic views and create an opportunity to experience the involvement of an individual into a wide range of artistic and aesthetic emotions.

The efficiency of forming future art teachers’ professional expertise depends on the complex realization of such conditions: implementation of hermeneutic methods of communication with art into the learning process, using an integrative approach in the process of artistic preparation, creating an artistic educational environment in an educational institution, which will guarantee the maximal realization of future teachers’ artistic potential.

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Kots Yevheniia

**DESTABILIZING FACTORS OF THE ANXIETY IMPACT ON
UNIVERSITY STUDENT'S PERSONAL POTENTIAL**

*Lesya Ukrainka Eastern European National University
Lutsk, Ukraine*

Abstract. *The theoretical analysis of the nature, development and impact of the anxiety destabilizing factors on the student's individual while studying at university is carried out in the article. It was proved that anxiety is the base of adaptive and maladaptive changes of mental state and behavior caused by mental stress and consequently the formation of difficult obstacles to social development of the individual, high barriers to interpersonal communication, fear of public speaking.*

The significance of the communicative dimension in the educational process of university students, such as fear of public speak and interact with fellow students, which may contribute neutralization of students' learning activity and the ability to adapt socially is demonstrated.

Keywords: *anxiety, social anxiety, student, learning process, personal potential.*

Dynamic processes of social development over the past few decades indicate complex socio-economic change. The uncertainty and unpredictability of the future causes state of emotional tension in most individuals. A significant number of young people feel lonely, feel emotional discomfort due to lack of trusting relationships with peers and adults, uncertainties of social position in the team, aborted values, plans for the future. Besides, modern civilization, rescuing people from many social fears, brings in their life many other, even more terrible ones such as AIDS or nuclear war and so on. Some Ukrainian psychiatrists call this era the "century of anxiety", believing that this feeling is caused by the knowledge of today's problems, denial of basic spiritual values and the rate of social change, permeates all the aspects of our lives.

The aim is to study the effect of anxiety on the student's individuality during his studies at the university.