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Circle of scientific interests: philosophy of science.

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Circle of scientific interests: philosophy of science.

*Стаття надійшла до редакції 08. 12. 2018 р.
Рецензент – д.п.н. професор Черкасов В. Ф.*

UDC 318.89.453

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PERSONALLY ORIENTED APPROACH IN THE PROCESS OF PROFESSIONAL TRAINING OF THE FUTURE TEACHER OF MUSIC ART

Formulation and justification of the relevance of the problem. The concept of the personally oriented teacher's training is a system of psychological and pedagogical ideas that determine the goals, content, technology and professionalism of the pedagogical system, the process of pedagogical action by the teacher providing social and personal inquiry, the functioning and personal development of subjects of learning, involves the implementation of the principle continuity, attitude towards the student as a subject of pedagogical communication, taking into account his individual-typological peculiarities, formation of a holistic personality who is realized his dignity, is responsible for his actions, understands and respects other people. Personally oriented education in this regard is quite promising, since it proceeds from the self-worth of the individual, of his spirituality and sovereignty. The purpose of such training is to form a person as an unique person, the creator of himself and his circumstances, the recognition of the uniqueness of the individual, his intellectual and moral freedom, the right to respect.

The personally oriented approach in pedagogy establishes the notion of the social, active, creative essence of human as an individual, as a product of general historical development, as a carrier of culture in which he resides and acquires the experience of his own activity, mastering the experience of mankind through the prism of individuality and subjectivity.

Analysis of previous studies and publications. The theoretical concepts of the personally oriented approach are formulated in the works of I. Bekh, I. Zyazyun, N. Nychkallo, O. Rudnytska and others, which substantiate the initial provisions of personally oriented pedagogical education in Ukraine, based on the principles of humanization, fundamentalization, integration, democratization.

Personally oriented approach, according to I. Bekh, is aimed at moral and spiritual development of the subject, but not at his adaptation to the environment. Based on the mechanisms of consciousness and self-consciousness, the personally oriented approach contributes to the upbringing of higher meanings of human life and practical orientation towards them [1].

This is also stated in the work «General and artistic pedagogy» by O. Rudnytska, which states that a personally oriented approach, which replaces the «knowledgeable» approach, places in the center of the educational system not the accumulation of as much human knowledge as possible, but the provision of harmonious the ratio of its personal, professional and creative qualities, the development of its unique individuality and independence in solving life problems [8].

Personality is a systemic quality acquired by an individual in interaction with a social environment. In accordance with this, the signs of the level of personal development are conscious acts of the feeling of involvement in social events, the definition of personal attitude towards them and the identification of himself as the object of self-knowledge and self-education. Therefore, in addition to the individualization of the learning process, under which the student, as a rule, remains the leader of the ideas of the teacher, which ensures his active, maximally productive work; in a personally oriented pedagogy, the student is the creator of his own activity, which involves the development of a unique subjective, emotional and personal relationship to the world, to himself, to his activity. The student's personality can be understood only as a subject.

The personalist M. Berdyaev interprets that the personality is the focus in which the spirit and nature, freedom and necessity, independence and dependence are met, is the uniqueness in which

the whole world, the microcosm, the universe, as the cosmos in the individual form, is synthesized, metaphorically, which can never be recognized by the teacher to the end, it can be felt, understood, coexisted with it, and not knowing it for the purpose of transformation, formation, education, training [2].

Important for our study are theoretical and methodological developments of well-known contemporary psychologists-scientists from the standpoint of the subject approach, in particular K. Abulkhanova-Slavska, I. Bekh, M. Losskyi, O. Starovoytenko, T. Tytarenko, which are substantiated and generalized by V. Tattenko: any mental, soul and spiritual activity involves «own person», the carrier and the author of his own life, who initiates, creates and implements his life projects himself; the need for a comprehensive consideration of the individual psychological factor in the process of transferring socio-cultural experience from generation to generation; active participation of the young person in the formation of his own soul and spiritual worlds; every child has intent and potency for the authentic human being; to disclose fully his subjective-task potential, the child can only under the condition of creative work («joint action») with other significant, in particular with pedagogies and teachers; to ensure the activity of self-realization of the individual, self-development and self-improvement must the educational process, its goals, components, strategies and technologies that are considered as conditions; the introduction of the subjective-action paradigm of education leads to systemic consequences, manifested in the principal overcoming of factors that lead to a «motivational blockade» of the process of education and upbringing, provoke moral and psychological confrontation between students, parents and teachers [3].

The purpose of the article. Explore the personally oriented approach in process of professional training of the future teacher of music art.

The main material of the study. The organization of the pedagogical process is carried out by certain subjects (subjective factors) and in certain objective conditions. Objective factors have substantial influence on the pedagogical process, which in many ways determine it. Knowledge is true and really when it is acquired by a person in accordance with her needs, interests and feelings. This is why it is clear that the role of the student cannot be reduced to the passive recipient who consumes and simply accumulates certain information. He, according to S. Volkova, must become an entity, because «without special effort no knowledge will be meaningful, it will not receive the status of that “spiritual power» (K. Ushinskyi), through which the person begins to look at the world differently, or to feel

differently, otherwise want and act» [3], thus accentuating the activity of the subject in the educational process. This activity is predetermined by the ability of the developing environment to provide a system of opportunities for effective personal self-development for all subjects of the educational process, that is, the possibility of advocating both the fact of the educational environment and the fact of the behavior of the subject.

Subjective approach in pedagogical science acquires a representative value, becomes the center of organization of teaching and pedagogical process, in which the teacher becomes the subject of activity, creates and manifests himself in the pedagogical process. V. Petrovskyi stresses that this process is in direct dependence on the subject in the pedagogical process – the teacher [6].

The subject matter of the teacher as his determining characteristic includes such qualities as the ability to defend natural human rights, to be the subject of his professional activity and life, the creator of his professional formation, the master of his work, the creative teacher, the spokesman of his values, world outlook, beliefs, preferences, personality traits, ability to open their emotions, feelings, perceptions of students as they are, to show their unique, individual style in activity, in ways of solving tasks and problems. In this turn, according to M. Berdyaev, the subject's personality forms a person who «is in essence recalcitrant and disobedient, he is resistance, a continuous creative act» [2, p. 78]. Subject-subjective level as the widest in its capabilities covers the various levels of subjective of the teacher and students with the only limitation that the subjective of the student is less than the subjective of the teacher. Therefore, in the educational process, it is the teacher who has to create such conditions that contribute to the intensive and dynamic development of the individual of the future teacher, cause the experience of the joy of creative inspiration and achievement of the result, satisfaction of students' need for knowledge and self-expression.

Formation of the personality of the future teacher of music art from competent and personally oriented positions enables to consider the creative and performing training of future teachers of music art, in which the unlimited possibilities of spiritual and moral and creative and performing perfection, professional competence, readiness for innovations, self-search activity and individual-unique style, integral-harmonious development as a criterion for the essence of the personality of the future teacher. In this way, personally oriented and subjective approaches enable the acme-logical direction of the process of creative and performing training of future specialists, mastery of them by acme-oriented strategies of creative self-realization in

the process of achieving the vertices of professionalism.

The known thesis is that a pattern of behavior is perceived better if it is demonstrated by a person that is meaningful to the student. Therefore, the teacher would be an example for imitation, a guideline in the creative development of a future specialist. In the book «Freedom of Teaching», K. Rogers sets out the qualities of the teacher (*facilitateur*), who facilitates learning, serves as an assistant consultant, introduces a humane attitude towards students, affection and interpersonal trust, helps to identify and pinpoint goals, and causes a desire to work and to achieve the goal, helps each student to transform this desire into the motivated energy of the performance.

Professional qualities, creative experience, professional sample, professional personality are perceived and mastered by students through the prism of their moral qualities and requirements of future professional activity. The personality of the student can only be developed by the educated personality of the teacher, therefore, the ability of teachers to identify themselves as a facilitator, involves the presence of such essential and significant qualities as professional competence, pedagogical skill, erudition, intelligence, communicative, creativity, empathy, demanding, reasoning, objectivity, persuasiveness of judgments, acceptance of opinions of another, cooperation on parity basis, tolerance, self-presentation, setting on positive, justice, mobility, purposefulness language ability, observation, understanding of the psychological state of the student, the ability to awaken those who study, independence and criticality of assessment and self-evaluation, organize independent work of students, clearly, promptly formulate the opinion, possess the technique of pedagogical and interpersonal communication (language, facial expressions, gestures, movements); to insist on the solution of artistic and creative tasks, to involve in the creative and performing process, to achieve high authority, to possess a complex of professionally significant personal qualities (volitional and empathic); to subtly «conduct» the cognitive activity of students [8].

Providing creative examples of dialogue communication, empathy, and tolerance in the teacher's and student's artistic and pedagogical interaction, characterized by tolerance and respect, the reconciliation of the teacher and the student as an understanding of the bilateral, «two consciousnesses» (M. Bakhtin), allows creating an atmosphere of psychological support for intellectual and emotional development of students, freedom of expression, promotion of the authorship of future teachers. Formation of such psychological climate, which is dominated by positive emotions, indicates the humanization of

the educational process, the expansion of the space of ideas about the pedagogical process, predetermines the perception of the student as an active subject and, accordingly, the subject-subjective level of management, the gradual transition from target to the value orientation of composer and performing activity. The wider is such space, which forms and creates a teacher, the more humane will be the process of creative and performing training of future teachers.

The dialogue level of the management of the process of creative and performing activity necessarily involves its humanization, spiritual orientation, ascent of students to the heights of subjectivity, tops of spirituality and requires the teacher of purposefulness, perseverance, high level of professional training, general culture and development, a sufficient level of subjective; the belief in the possibility of the dialogue level of management, the desire for self-improvement, the improvement of professionalism.

Dialogue level of management of the process of creative and performing activity of students involves a personal, subject-subjective, equal, spiritually oriented communication of the teacher with students. The artistic and pedagogical dialogue is so permeated by the personality at the named level of management that it becomes a «dialogue person» [1]. In this concept, such development of the personality of the teacher and the student, their individual and spiritual capabilities, that the management of the process of composer and performing activity is converted into dialogue communication, which is due to the very peculiarity of this activity, communication at the level of spiritual values and meanings.

This level of communication is characterized by openness, naturalness, spontaneity of expression of subjective feelings and experiences arising between the participants of the composer and performing activity in their interaction and due to this activity; empathic understanding, compassion, cooperation, empathy with feelings, mood and thoughts of each other; positive attitude towards the participants of the composer and performing activity to yourself; the acceptance of others and yourself as equal partners, mutual assistance and mutual understanding. As a result of the dialogue of the directed activity of the teacher, the student becomes more and more acquainted with the properties of the subject of creative activity, expanding the space of ideas about it. The main landmarks are not the goals, but the values and semantics, creates a valuable field of opportunities that helps students to find their values and meanings of life, causes them positive emotions, feelings of hedonism from their own creativity, a sense of change in oneself, the vision of the process of composer and performing activity in another aspect, the way of its ascension to the heights of artistic dialogue – composer and

performing creativity.

The clarity of the students' representations about the essence and significance of composer and performing creativity in pedagogical activity, activation and encouragement for independent creative work, the induction of future specialists to self-assessment of artistic phenomena, pedagogical actions, scientific facts that are realized in the dialogic community of the teacher and the student. Involvement in the process of composer and performing activity of all students without exception, each of which finds its place, «role», importance and significance («we cannot do without you», «it is impossible without you»), demand, allows everyone to feel necessary in joint activity.

Conclusions and prospects for further researches of directions. The personally oriented approach is based on the perception of individuality, the self-value of the individual who is the bearer of subjective experience and in the creative and performing training of the future teacher of music art becomes of special significance as it is determined by the very specificity of its content, the active dialogue nature of the process of understanding and perception of artistic works, empathy the interaction of subjects of artistic polylogue, involves the recognition of the uniqueness of the subject experience, which interacts with the socio-cultural experience and thus is a vector for the formation of the spiritual potential of the individual, contributes to the formation of national consciousness, a sense of professional honor and dignity, the ability to work in a team, the spiritual development of the personality of the future specialist.

It is in the creative and performing activity that the meaning of «yourself» and «other one» is known, intensification of the process of self-creation, active development of internal mechanisms of artistic cognition and thinking, creative and conscious actions in the design, modeling of the artistic image, as well as spiritual communication of personality-subjective «I» student with a common for all the spiritual sphere «We» – the sphere of intersubjectivity in the process of creative and performing polylogue, in which subjective empathy acquires new features, makes emotional, intellectual and volitional unity.

The personally oriented approach in relation to subjective, polysubjective and acmeological in the creative and performing training of the future teacher of music art is based on the following leading positions: the direction of professional disciplines to the development of the student's personality; assertion of the subjective role of the student in the process of learning, who

understands the purpose and content of his professional activity, reveals his own creative possibilities, designs and implements them in various types of creative and performing activity; recognition of the need to maximize the spiritual and creative development of the student, the development and activation of creative potential, confidence in his creative forces, expanding the possibilities of self-expression and self-actualization, which has a profound effect on creative and performing activity, in all its content components.

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Circle of scientific interests: professional training of future teachers of musical art.

Стаття надійшла до редакції 08. 02. 2019 р.

Рецензент – д.п.н. професор Шандрук С. І.