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PEDAGOGICAL CONDITIONS FOR THE FORMATION OF INTERPRETIVE COMPETENCE OF FUTURE CHOREOGRAPHY TEACHERS IN THE PROCESS OF PROFESSIONAL TRAINING

In the context of humanization of choreographic and pedagogical education and its orientation to the paradigm of personality-oriented training, the issue of forming the ability of future choreography teachers to stage and interpret activities in the process of professional training becomes sufficiently relevant. The study of the source base and the analysis of scientific research in recent years proves that in order to increase the effectiveness of the formation of interpretive competence of future choreography teachers, it is necessary to create certain pedagogical conditions.

The works of V. Andreyev, S. Dynina, N. Ippolitova, M. Zvereva, B. Kupriyana, A. Naina, N. Yakovleva are devoted to the study of the issue of pedagogical conditions. The problem of actualization of professional potential in the scientific literature is highlighted in the researches of many scientists, in particular N. Bibik, I. Zimniaya, V. Kraevskiy, O. Lokshina, O. Ovcharuk, O. Pometun, S. Rakov, O. Savchenko, S. Sysoyeva, Yu. Tatura, I. Tkachuk. The issues of integration processes in the educational environment are researched by S. Goncharenko, R. Gurevych, I. Kozlov'ska, Y. Kmit, Y. Sobko. The paradigm of orientation of educational, cognitive and concert-performing activities is considered in the studies of R. Zakharova, L. Labintseva, V. Yakuba, P. Jacobson, T. Serdyuk. The process of

professional training of choreography teachers at a higher educational institution has been researched in the works of L. Androshchuk, T. Blagova, O. Parkhomenko, G. Nikolai, O. Tkachenko, V. Pokhylenko, A. Kryvokhyzha, K. Zozulia, T. Medvid', O. Martynenko.

The purpose of the article is to substantiate pedagogical conditions for the formation of interpretive competence of future choreography teachers in the process of professional training.

Making concrete the essence of the concept of «pedagogical condition», it should be noted that the use of this definition is associated with solving the problems of the educational process, and in general is interpreted as: «the circumstances on which the holistic productive pedagogical process of professional training of specialists depends and occurs, which is mediated by the activity of the individual» [12, p. 143]; «the factors affecting the process of achieving the goal, and are divided into external (positive relations between the teacher and the student; the objectivity of the assessment of the educational process; place of study, room, climate, etc.) and internal (individual properties of students: health status, character traits, experience, abilities, skills, motivation, etc.)» [10, p. 85].

It should be noted that influencing the content and procedural components of the educational process, pedagogical

У статті розглядається проблема фахової підготовки майбутніх педагогів-хореографів в умовах закладу вищої освіти в аспекті формування їхньої інтерпретаційної компетентності. Автор виокремлює педагогічні умови формування інтерпретаційної компетентності майбутніх учителів хореографії та доводить, що реалізація педагогічних умов передбачає основні чинники, які забезпечують актуалізацію фахового потенціалу хореографічної підготовки майбутніх учителів хореографії, формування інтерпретаційних знань, умінь та навичок на основі інтегративної сутності мистецтва, визначають спрямованість навчально-пізнавальної та концертно-виховної діяльності в навчально-виховному процесі.

Даний комплекс педагогічних умов визначає пріоритетні напрямки фахової підготовки майбутніх учителів хореографії, такі як позитивну мотивацію до навчання, впровадження інтерактивних технологій, інноваційних методів навчання, розвиток умінь майбутніх учителів компетентно доносити хореографічний матеріал до учнівської аудиторії, розв'язання педагогічних завдань за допомогою засобів хореографічного мистецтва, навичок педагогічної імпровізації, впровадження методів моделювання фрагментів хореографічних занять та мікрорішення, принципів історизму, художньої аналогії, художнього переведення, танцювального симфонізму, специфічного контрапунктичного поєднання звуку та рухів, ритму побудови малюнка танцю на фоні декорацій, драматургічності хореографічної дії.

Перспективу своєї подальшої роботи автор вбачає в експериментальній перевірці розробленого ним комплексу педагогічних умов у освітній процес закладу вищої освіти – Центральноукраїнський державний педагогічний університет імені Володимира Винниченка, на базі якого запроваджено педагогічний експеримент у рамках здійснюваного ним дисертаційного дослідження.

Ключові слова: педагогічна умова, актуалізація фахового потенціалу, інтеграція різних видів мистецтв, спрямованість навчально-пізнавальної та концертно-виховної діяльності.

conditions contribute to the implementation of the principles of didactics, its laws and regularities. On this basis, we have identified pedagogical conditions for the formation of interpretive competence of future choreography teachers in the process of professional training, as follows: actualization the professional potential of choreographic training; integration of various types of Arts in the process of forming interpretive competence; orientation of stage-performing and artistic-creative activities.

In the process of **actualization the professional potential of choreographic training**, it is necessary to determine the motivational and value potential, the system of needs and interests, as well as the updated system of professional potential of teachers-ballet masters, which is an essential prerequisite for the formation of interpretive competence of future choreography teachers. We have associated the actualization of professional potential with motivation.

Motivation is claimed to be an important factor in the formation of interpretive competence and professional personality of a choreography teacher, the style of intellectual and artistic thinking, their pedagogical tact, artistic reflection and individual professional qualities. It should be emphasized that the formation of interpretive competence of future choreography teachers largely depends on the level of development of cognitive motives based on students' interest in learning the content of educational material and future professional activities. Thus, it is knowledge that is the basis for professional development and self-development of future teachers of choreographic art and provides a qualitative characteristic of students' attitude to the process of mastering knowledge in a positive emotional state and a sense of success.

It is necessary to state that an important component of actualization the professional potential of choreographic training is the development of the student-choreographer's interest in a thorough study of the disciplines of the choreographic cycle, which depends on the teacher's appropriate selection of effective teaching methods and techniques for optimizing the educational process. That is why it is impossible to overestimate the role of *interactive technologies and innovative teaching methods* in mastering choreographic skills.

It must be remarked that the experimental work on the selection and implementation of interactive technologies in choreographic art provides for the following positions: involving all participants in the educational process and stimulating active interaction between them; dividing students into subgroups; careful selection of material for each task; determining a clear plan and scheme of classes; creating an atmosphere of trust, mutual understanding, and ease; directing musical material to the implementation of the concept of the unity of creative task and stylistic features of choreographic and composition work.

Taking into account the specifics of choreographic art, it is necessary to distinguish four groups of interactive technologies according to the organizational

and pedagogical orientation, which contribute to improving the effectiveness of the educational process and positively affect the formation of interpretive competence of future choreography teachers, such as: frontal, group, couple and personal-group interactions.

Frontal interactive technologies are determined by the teacher's work with all students at once. Such interaction primarily has the character of a discussion and is aimed at certain emotions of students, increasing their motivation and concentrating their interest in solving certain problems. During the experimental work, we used the methods of discussing the problem in a general circle, improvising the situation by role, debates, role-playing games.

In the course of the experimental work with certain groups of students, in particular from 3 to 6 people, *group interactions* were used, which, unlike frontal ones, had a clear praxiological direction. Group interaction between students during the interpretation of a particular task involves strengthening the interaction of practical and creative aspects of individuals. Considering that a significant part of the art of dance is based on duet choreography and working in couples, interactive training in couples is aimed at developing students' interpretive skills and abilities in working with the choreographic duet.

Personal-group interaction contributes to the development of certain personal qualities through the attitude of the team to him or her. With this approach, when performing tasks aimed at developing interpretive competence, we divided the work of students into participation in individual and group interactions. During individual work, a student was offered a certain task, as a result of which their interaction with the team took place. Group interactions were the opposite of the previous one and were characterized by the team's reaction to a student's actions, possibly in the presence of objective criticism that was motivational for their development.

It is obvious that the defining criterion for such interactions is a quantitative indicator of students' involvement in the interactive work. The result of this approach directly depended on the variability of the group construction, the main indicator of which was considered to be creative imagination of each participant. So, in the process of implementing the above-mentioned organizational and pedagogical interactive technologies, it is necessary to identify such groups of interactions that differ in the content of stage and production activities:

– *discussion of a choreographic composition in a general circle* is considered as one of the main interactive technologies in the field of choreographic education. With this approach, the theme of compositions is selected, the

interpretation of which completely depends on the intellectual development and professional training of students, their creative imagination and acquired artistic experience. It is clear that such a discussion of choreographic compositions is aimed at developing students motivation, correcting their choreographic perception, and searching for possible interpretive means of expression;

– *the analysis of the staged plan of études and compositional acts* is aimed at clarifying the essence of a certain paradigm in a choreographic context. This technology contains the theoretical aspect of forming the cognitive component of the artist's choreographic experience through the analysis of the staged plan of études and compositional acts, which can be choreographic works, concert performances, ballets, musicals, etc.;

– *creating choreographic exercises, études, acts, and duet compositions* on a specific topic in groups or couples is an important technology for attracting students to individual interpretive activities. Such an interaction allows one to combine the sensory and creative capabilities of students with practical skills of interpretive activity;

– *the production of a choreographic action* is a combination of theoretical and practical technologies of interactions and consisted in the fact that a certain group of students was offered a task for staging a fragment of a choreographic performance. In such a situation, this or that group of students works as a team of like-minded people, distributing tasks for creating a libretto, selecting musical accompaniment, implementing a choreographic idea, revealing the content of the text and semantic load among its members so that the ideas of each member of the team complement each other;

– *improvisation on a given topic* determines the intellectual and creative creativity of students, their choreographic-lexical and activity-practical experience. Improvisation on a given topic confirms the practical implementation of the choreographic imagination of the creator in accordance with certain musical accompaniment. A striking example of such an interaction is a contact improvisation, an improvisation in couples, an improvisation on a certain artistic and figurative plot;

– *rotation of couples* during interpretive and creative activities makes it possible to absorb different views on choreographic improvisation and is designed for the sensory perception of the partner, their technical skills and abilities. To competently create a duet choreographic and stage composition, future choreography teachers need to clearly understand the dynamics and plasticity of

movements in a couple, to feel the physical capabilities of the partner.

In the process of actualization the professional potential of choreographic training of future choreography teachers, an important component is a set of innovative teaching methods aimed at improving the effectiveness of the formation of interpretive competence of future choreography teachers.

The specifics of choreographic art allow us to interpret innovative teaching methods as a purposeful interaction between teachers and students, aimed at developing the choreographic and lexical base, motor skills, improvisational abilities, academic dance motor skills and motivational sphere, provided that the latest teaching methods, techniques and instrument are introduced. The main methods of innovative choreographic training are supposed to be: the method of demonstration, the method of illustration, the method of electronic presentation in the Power Point system, the method of activating educational activities, the method of emotional impact, the method of imitation or copying.

The demonstration method is a teaching method based on a visual display of dynamic images of subjects, performance techniques, exercises, or individual elements of dance movements in space and time with the participation of the teacher. The demonstration method makes it possible to perceive the basic laws of choreographic technique in specific dynamic types of practical activities, contributes to the creation of the atmosphere of sensory empirical knowledge and positively affects the emotional sphere of students.

The illustration method involves showing objects, processes, and phenomena in their symbolic representation. A special feature of an illustration as a method of pedagogical action is the use of various types of arts aimed at developing the student's creative imagination.

The method of electronic presentation in the Power Point system is used to expand worldviews, achieve maximum accuracy of analysis and interpretation of audiovisual material through sensualistic perception of students in the course of lecture and classroom work.

The method of emotional influence on the consciousness and behaviour of students during the interpretation of a choreographic composition consists in releasing the attitude of students to a certain paradigm of choreographic art, activating their sensory sphere of creativity under the emotional influence of the teacher. Such interaction awakens the individual emotional and imaginative sphere and positively affects the formation of interpretive competence of future choreography teachers.

The method of imitation or copying refers to a group of the methods that determine the orientation of students to achieve certain success in professional and career growth. Copying the performance style and individual stage style of the performer proves that students should absorb the most perfect examples of performing skills of dancers of different genres, their style and temperament. With this approach, students develop creative imitation.

For our research, pedagogical practice is an important component of actualization the professional potential of choreographic training of future choreography teachers and forming their interpretive skills. It has become the final component of undergraduate students' acquisition of interpretive skills.

The next pedagogical condition for the formation of interpretive competence is the ***integration of various types of Arts in the process of professional training of future choreography teachers.***

Speaking about world art as a general abstract category, it is necessary to emphasize that each of its types in one way or another carries the features of the other. It must be noticed that the emergence of the paradigm of variability of the universal artistic heritage is based on fine art, musical art and plasticity of the human body. Each of these types of art has connections with the tangent system and is the dominant basis for modern creativity. Thus, modern choreography integrates features of musical, artistic, literary, theatrical, circus, and cinematic arts.

It is necessary to remark that in order to obtain high indicators of the formation of interpretive competence of future choreography teachers, the main methodological foundations and forms of integration of various types of Arts must be modernized and liberalized in the course of the educational process. One of the most significant forms of practical application of art integration is integrated lectures, practical and seminar classes.

It is obvious that in the dimension of choreographic disciplines, the content aspect of integrated lectures is aimed at forming an integral system of art-wide knowledge in order to develop the versatility of the artistic worldview. The logical and methodological aspect determines the process of forming the integrity of the student's creative thinking based on intersubject connections. The result of integrated practical classes is the formation of practical skills to analyse, compare, generalize current general art issues, which develops analytical and creative thinking, creative imagination, artistic taste, improvisational and creative variability of students choreographers. A seminar session,

as an integrative form, is a lesson in which «process of preparing and conducting, students defend scientific provisions and conclusions based on their own knowledge in the process of preparing for it» [14, p. 86–89].

Among the most essential *pedagogical principles* of using the integration of Arts in the process of forming interpretive competence the principle of historicism, the principle of artistic analogy, and the principle of artistic interpretation must be defined.

The main task of the principle of historicism is to use the artistic heritage of a certain period or era, which allows the student to feel and analyse its artistic climate, the picture of the world, its general features, patterns and trends. Such an analysis leads to understanding of the limits of knowledge of art in a certain historical period of time.

The essence of the principle of finding artistic analogies lies in the individuality of human imagination. By perceiving a particular art form, such as music, the student builds visual images in their imagination, which are the foundation for further interpretive practice. A special feature of this principle is the motivation of the student's subconscious mind to produce ideas, to increase interest in aesthetics of art.

The use of the principle of artistic interpretation involves the inclusion of future teachers in the interaction of Arts in creative and transformative activities, such as dramatization and theatricalization.

It should be noted that the process of interpreting the artist's creative idea into the area of choreographic art is determined by the qualitative characteristics and skills of the choreographer teacher to integrate the universal artistic heritage. Any movement is always based on the relationship with musical accompaniment, which is due to the synthesis of the concept of the composer and choreographer. In turn, each choreographic position gives stylistic colouring to the composition and is determined by the general canons of world fine art. The stage design of scenery and costumes is based on the trends of artistic creativity, while drama takes as a basis the functional canons of theatrical action.

In the process of studying the essence of *musical art*, it should be stated that the dynamics of aesthetic impact on the listener is determined by the instrumentation of a musical action. The expressiveness of choreographic art basically synthesizes the thesaurus of musical art and is based on its genres. That is why an important indicator of the quality of stage heritage is primarily its relationship with musical accompaniment. This is due to the ideological content of the musical composition and the ability to emotionally influence the listener, which must

perfectly coincide with the impressions of the seen plasticity of stage movement.

In the aesthetic interaction of music and dance, the main indicator is considered to be the ideological fullness of the creative idea, which is transmitted by means of expression and serves as a common reference point in the process of interpreting the stage heritage. V. Vanslov notes that the organic synthesis of music and choreography «becomes possible due to the kinship of the figurative nature of these Arts» [2, p. 33]. That is why it is advisable for future choreography teachers to pay attention to the nature of musical accompaniment, understand the composer's idea and choose such techniques of choreographic lexis that complement and reveal the musical accompaniment as expediently as possible.

An important component of the correspondence of musical and dance-dramatic action in the process of interpreting a choreographic idea to be highlighted is the *principle of the dance symphonism* of M. Petipa, which was expanded and developed by the choreographer L. Ivanov [3]. Choreographic lexis should be the same component of artistic heritage as a score of a particular piece of music in a symphony orchestra. Choreographic movement under this condition is considered to be one of the autonomous components of the synthesis of choreography and music, which performs the functions of influencing the viewer's consciousness through visual means of perception and plays an important role in the general sensualistic perception of the viewer.

When researching the formation of interpretive competence in the process of integrating musical and choreographic types of arts, it is worth paying attention to the *principle of a specific counterpoint combination of sound and movement* of B. Nizhinskiy, which is based on a thorough rethinking of musical accompaniment and highlighting the main structural theme, transferring it to the lexical content of a choreographic movement [13].

It is *visual arts* that have a significant influence on the contemporary art of dance. According to the domestic researcher O. Merlyanova, «the perfect plastic language of fine art, combined with musical accompaniment and choreographic plasticity, creates a single integral image of the performance, emotionally influencing the viewer» [8, p. 101].

Choreography is a dynamic art in space and time, consisting of poetically meaningful plasticity of the human body. It is obvious that in their origins, art and dance are inextricably linked, because, complementing each other, they are designed to illustrate the movement of the human body. Thus, the issue of a stage posture, angle and dynamics of movement in

accordance with the graphic images of the universal artistic heritage is quite relevant. The artist should use the dance instrumentation in such a way that their idea could be clearly understood by the viewer and caused their emotional experience, based on the aesthetic experience acquired during their life.

In the process of interpreting an artistic idea in the dimension of dance art, a significant role is played by the design of the stage, the props of performers and the stage costume. So, on the stage there should be the atmosphere of the intended artistic dimension, which is harmoniously combined with the choreographic action and is perceived in an original way by the performers and the audience. The quality of such a dimension is determined in the integration with differential indicators of the plasticity of the action, the manner of performance, and the direction of the stage act.

In the process of forming interpretive competence through the integration of choreography and art, it is necessary to pay attention to the *principle of the rhythm of establishing a dance pattern against the background of scenery*. Under such conditions, the performer becomes a certain spatial figure, a stage module, which is expressed in a unit of a scale dimension, through which the stage action is projected being characterized by the ratio of the dynamics of the action with the static design of space.

It should be remarked that each choreographic composition is interpreted on the basis of the laws of drama of *theatrical art*. The interaction between dancers on stage takes a crucial position and serves as a starting point for the artist's aesthetic idea.

The *principles of dramaturgy of a choreographic action* are thoroughly studied by the teacher, choreographer R. Zakharov, according to whom «every ballet, act, episode, dance, scene is created on the basis of a single law of drama, even every combination in dance should also have its own beginning, development and end» [4, p. 5-6]. Dance is a drama that is embodied in the stage area of being as instrumentation of plasticity of the human body. At the same time, a substantial layer of the dramatic concept is contained in the musical accompaniment, which gives the art of choreography the effectiveness of performance. On this foundation, the concept of «musical drama» appears, which is the basis for the construction of each composition.

The orientation of stage-performing and artistic-creative activities of future choreography teachers, being a particular pedagogical condition, are considered as the final stage in the formation of interpretive competence.

Stage-performing activity of a dancer is basically a paradoxical process, the peculiarity

of which is the awareness of the concept of a choreographic work, its author's and stylistic canons on the one hand, while on the other, it is a performer's interpretation and the uniqueness of individual skills in communicating the essence to the viewer that is important. As a result, the performer appears as a kind of guide between the choreographer's concept and the viewer's perception. Such interaction requires enormous efforts on the part of the dancer associated not only with the process of rehearsal mastering the work, but also with its psychological comprehension, based on the emotional and sensory sphere, creativity, internal energetic potential and artistic values.

It should be emphasized that under the condition of stage interpretation of a choreographic work, the dancer faces the task of forming its artistic version. In this case, there are several forms of interpretive skillfulness of the performer. The simplest one is the common performance of the composition, which is as close as possible to the stylistic and technical canons of the present. A sign of a greater skill is the creation of an individual emotional image by the dancer, based on their own spiritual experience and in the course of synthesizing the author's concept through the psychological prism of feelings.

As L. Labintseva notes, stage and performance activities are characterized by three levels of the creative process. At the first stage, there is a perception of the choreographic text and awareness of the semantic meaning of units of choreographic syntax, such as motives, emotions, interactions. On the second stage a combination of the motor-technical component and the emotional concept of the work into a single whole occurs. The third level is characterized by the formation of the performer's understanding of the dramatic concept of the work, which coincides not only with the lexical content of the composition, but also reflects the individual emotional vision of the performer [5, p. 215-216]. The result of such preparatory activities is a concert performance itself.

Speculating that the core of professional training of future choreography teachers is the stage and performance readiness for further concert and performance activities, we consider it necessary to highlight the psychological and pedagogical features of readiness for stage and performance activities, and namely: the ability to correctly explain choreographic material adapting it to children's perception; the ability to interact with the class based on the principles of co-creation and community; the ability to select musical and choreographic material taking into account the choreographic capabilities of the class and the age characteristics of children; the ability to solve artistic and

creative tasks using means of choreographic ability to feel the motivational and strong-willed atmosphere of the audience; the ability to possess the skills of stage improvisation.

Creating and interpreting a choreographic concept, teachers should transfer their own internal energetic potential to the consciousness of students at an emotional level, thereby encouraging them to the creative search, emotionality and soulfulness of performance. That is why, based on a set of professional requirements for future choreography teachers, we have identified the main directions of the stage and performance training, such as to know and be able to perform choreographic works of various styles, genres and forms; to be able to reveal the artistic image of a choreographic work by methods of emotional influence and visual example; to have the skills of individual performance of a choreographic work; to be able to conduct independent research of materials of actual choreographic works in order to enrich their own artistic potential, develop artistic taste and artistic and aesthetic values; to be able to perform fragments of choreographic productions from the school curriculum, concentrating the attention of children on the key means of dramatic expression; constantly develop their own technical skills in performing basic choreographic elements and choose the most appropriate methods of explaining them; develop their own creative skills (improvisation to musical accompaniment, improvisation on the theme, creating choreographic acts and études, etc.).

It is worth noting that stage and performance activity of future choreography teachers is a primary component of the formation of their interpretive competence and serves as a foundation for the formation and development of choreographic skills and abilities that form the functional base for the artist's artistic and creative activity. **Artistic and creative activity**, in turn, is in constant symbiosis with stage and performing one and is based on the complex of choreographic and performing skills and interpretive and creative skills of future teachers.

Thus, it should be remarked that under the concept of choreographic «artistic creativity» it is necessary to perceive the process of creating the unpredictable choreographic reality by choreography teachers, based on the laws of plasticity of the human body, the canons of dramatic action and genre stylistics. The main feature of such creativity is its existence in space and time, the mediation of performance, the depth of the stage image, which is revealed with the help of plasticity of the human body.

We should not forget that the orientation of the process of artistic and creative

activity of the future choreography teacher will be successful only if they have positive motivation in terms of training, professional knowledge, skills, creative abilities, artistic experience, versatility of aesthetic worldview, independence of creative thought.

Taking into account the relevance of using the latest trends in the education system as a whole, it is necessary to rethink the very direction of artistic and creative activity of future choreography teachers, to highlight its main trends, as follows: activation of the formation of the creative position of future choreography teachers by reducing the share of reproductive information in the course of the educational process by the teacher and stimulating the student to their own intellectual and creative search; orientation to the development of individual creative abilities of future teachers by means of encouraging their self-development, self-education and acquisition of individual creative experience; motivation of future teachers to search for their own interpretive calls, motives, methods, ideals in contrast to their imposition by the teacher.

We should not forget about the use of active professionally-oriented teaching methods, which, according to T. Blagova «are aimed at developing the priority awareness of the relevance of pedagogical activity in the disciplines of the choreographic cycle, the creative approach to solving professional problems, and activating independent cognitive activity» [1, p. 74-75]. Such methods include modelling fragments of choreographic classes and micro-teaching.

According to the researcher, the method of modelling fragments of choreographic classes allows involving future choreography teachers into participation in solving problem situations in the course of modelling the educational process. This method is aimed at developing students' didactic skills and acts as a guide between the cognitive and creative spheres of the choreographer. In turn, micro-teaching is aimed at forming pedagogical mastery of future choreography teachers and helps students acquire skills in solving practical tasks, applying the obtained interpretative skills.

Conclusions. Considering the above said, it can be stated that as a result of the conducted research, we have identified a set of pedagogical conditions for the formation of interpretive competence of future choreography teachers, which is focused on the actualization of the professional potential of future choreography teachers, the integration of various types of Arts in the process of professional training, the orientation of stage-performing and artistic-creative activities in the process of

educational activities. This complex defines the priority areas of professional training of future choreography teachers, such as positive motivation to learn, introduction of interactive technologies, innovative teaching methods, development of skills of future teachers to competently explain choreographic material to the audience of students, solve pedagogical tasks using means of choreographic art, skills of pedagogical improvisation, introduction of methods of modelling fragments of choreographic classes and micro-teaching, the principles of historicism, artistic analogy, artistic translation, dance symphonism, specific counterpoint combination of sound and movements, rhythm of establishing a dance pattern against the background of scenery, dramaturgicity of the choreographic action. Prospects for further research consist in experimental verification of the proposed set of pedagogical conditions.

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Педагогические условия формирования интерпретационной компетентности будущих учителей хореографии в процессе профессиональной подготовки

В статье рассматривается проблема профессиональной подготовки будущих педагогов-хореографов в условиях учреждения высшего образования в аспекте формирования их интерпретационной компетентности. Автор выделяет педагогические условия формирования интерпретационной компетентности будущих учителей хореографии и доказывает, что реализация педагогических условий предусматривает основные факторы, которые обеспечивают актуализацию профессионального потенциала хореографической подготовки будущих учителей хореографии, формирование интерпретационных знаний, умений и навыков на основе интегративной сущности искусства, определяют направленность учебно-познавательной и концертно-исполнительской деятельности в учебно-воспитательном процессе.

Ключевые слова: педагогическое условие, актуализация профессионального потенциала, интеграция различных видов искусства, направленность учебно-познавательной и концертно-исполнительской деятельности.

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Pedagogical conditions for the formation of interpretive competence of future choreography teachers in the process of professional training

The article deals with the problem of professional training of future teachers-choreographers in the conditions of higher education institutions in the aspect of forming their interpretive competence. The author determines pedagogical conditions for the formation of interpretive competence of future choreography teachers and proves that the implementation of pedagogical conditions determines such main factors that ensure the actualization of the professional potential of choreographic training of future choreography teachers, the formation of interpretive knowledge, skills and abilities based on the integrative essence of art, determine the direction of educational-cognitive and concert-performing activities in the process of educational activities.

This complex of pedagogical conditions defines the priority areas of professional training of future choreography teachers, such as positive motivation to learn, introduction of interactive technologies, innovative teaching methods, development of skills of future teachers to competently explain choreographic material to the audience of students,

solve pedagogical tasks using means of choreographic art, skills of pedagogical improvisation, introduction of methods of modelling fragments of choreographic classes and micro-teaching, the principles of historicism, artistic analogy, artistic translation, dance symphonism, specific counterpoint combination of sound and movements, rhythm of establishing a dance pattern against the background of scenery, dramaturgicity of the choreographic action.

The author perceives the prospect of his further work in the experimental verification of the complex of pedagogical conditions developed by him in the educational process of a higher education institution, and namely of Volodymyr Vynnychenko Central Ukrainian State Pedagogical University, on the basis of which the pedagogical experiment was introduced as part of his dissertation research.

Keywords: pedagogical condition, actualization of professional potential, integration of various types of Arts, orientation of educational, cognitive and concert-performing activities.

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Ось уже 15-й рік поспіль у Львові проводиться Всеукраїнський хоровий фестиваль «Жайвір» скликає друзів», що стає святом для гостей, учасників та місцяч подібно до хорових фестивалів у Литві, Латвії, Австрії, Голландії.

А розпочиналося все зі створення у 2000 р. у Львові на базі Центру творчості дітей та юнацтва Галичини дитячо-молодіжного хорового колективу «Жайвір», і 20 років я є його художнім керівником, викладачем вокалу, диригентом. Колектив – нині Народний художній колектив України камерний хор «Жайвір» – став переможцем чисельних міжнародних і всеукраїнських фестивалів і конкурсів, побував з гастрольними виступами у вісімнадцяти країнах світу, отримав звання Зразковий (2003 р.), а згодом – Народний художній колектив України (2005 р.). Випускниками «Жайвору» стали понад триста вихованців.

Колектив бере активну участь у культурному житті Львова, є учасником благодійних акцій, реалізує проекти з відомими музикантами і колективами, як наприклад, виступ з хором імені Г. Верьовки на сцені Львівського театру опери та балету ім. С. Крушельницької (2017 р., 2018 р.). Завдяки перемозі хору «Жайвір» у світовому інтерактивному конкурсі хорів (2018 р.) Львів і Україну вперше відвідала відома британська співачка Кеті Мелуа.

Хор записав і випустив 8 CD, 5 музичних відеокліпів (які можна подивитися на YouTube Zhayvir Choir: «Наше Різдво», «На Івана, на Купала», «Діти Землі», «Відчинилося життя», «Зачарований Львів»). Працює наш сайт (zhayvirchoir.lviv.ua), новини про життя колективу можна довідатися у соціальних мережах Фейсбук та Інстаграм – Zhayvir Choir.

Досягнення хору є результатом відданої і наполегливої праці усього педагогічного колективу, дітей і їхніх батьків. Місію хору вбачаємо у вихованні в дітей на кращих зразках музичної культури музичного смаку, таких вічних цінностей: любов, віра, традиції, пісня, нація, держава, мова і духовність. А також – у пропагуванні української музики в Україні і світі.

Сьогодні у хорі 3 вікові групи: «Жайвортя» (3–5 років), «Жайвортя» (6–10 років), «Жайвори» (11–17 років). Розпочинають навчання діти з маленьких поспівок, дитячих пісень, а згодом можуть співати твори класиків української хорової музики (М. Леонтовича, К. Стеценка, А. Вахнянина) і сучасних композиторів. Вважаю нашим великим досягненням те, що ми не обмежені репертуаром, зосереджуємося на творчості українських композиторів, співаємо якісну музику різних жанрів і стилів, завдяки цьому хористи розвивають голос, опановують різні манери виконання.

Величезний практичний досвід реалізувався в хоровій хрестоматії «Співає Жайвір» мого авторства (з ме-