

The collective monograph outlines the main issues of the development of Ukrainian art and education in the modern cultural space of the 21st century. Leading Ukrainian researchers present the main provisions of their research on the issues of artistic education and upbringing, professional training of future musicians. The monograph is intended for students, masters, teachers of faculties of art specialties.



Cherkasov Volodymyr (Ed.)

Art and education in world cultural spaces of the XXI century



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**Art and education in
world cultural
spaces of the XXI century**

*monograph edited by
prof. Cherkasov V.F.*

**Мистецтво та освіта у
світовому культурному
просторі ХХІ століття**

*монографія за редакцією
проф. Черкасова В.Ф.*

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У колективній монографії викладені основні питання розвитку українського мистецтва та освіти в сучасному культурному просторі XXI століття. Провідні українські дослідники викладають основні положення своїх досліджень із питань мистецької освіти та виховання, професійного навчання майбутніх музикантів.

Монографія розрахована на студентів, магістрантів, викладачів факультетів мистецьких спеціальностей.

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Content

Cherkasov Volodymyr

European vectors of higher musical development
education in Estonia, Latvia, Lithuania.....4

Loboda Olga

A hermeneutic approach to the creation of a developmental creative
environment in the context of the training of
musician-pedagogues.....24.

Mykhaskova Marina

Formation of professional experience of music-pedagogical
activity of future music teachers.....53

Drozhhina Nataliya

The author's method of forming ensemble skat improvisation skills
based on the example of Bob Stoloff's master class.....82

Kurkina Snizhana

Musical art in the system of aesthetic, artistic education of
preschool education institutions of Ukraine.....93

Huseynova Larisa

Theoretical and methodological principles of the formation of
readiness for instrumental and performing activities of the future
music teacher.....124

Parkhomenko Oleksandr

To the problem of formation of choreographic skills in the theory
and methodology of training future teachers of choreography....151.

Rostovskaya Julia

Professional beliefs of future teachers of choreography as a
qualitative characteristic of a future teacher.....176

Kulikova Svitlana

Art therapy as an integral part of socio-cultural activities.....202.

Dvornik Yuriy

Theoretical foundations of the creative formation process
qualities of the future teacher.....233

Kravchuk Olena

Theoretical foundations of musical training of the future
choreographer in institutions of higher education.....249

Karpenko Evgen

The importance of developing listening skills in the professional
training of the head of a pop vocal ensemble.....285.

the dance activity of future choreography teachers, the deeper their knowledge of choreographic art.

Relying on the principles of formation of ballet mastery skills allows to determine the general guidelines for the development of choreographic culture, aesthetic influence on the education of students of appropriate personal ballet mastery qualities.

However, the teacher's creative freedom should be based on correct ideas about the nature of dance, its social functions and the possibility of aesthetic influence on children, on deep knowledge of the achievements of modern science and advanced pedagogical practice, on a responsible attitude to the assigned work.

It is clear that the art of choreography from the very beginning requires independence and firm convictions from the choreographer. Knowledge of theory and practice gives him confidence, activity in the search for expressive choreographic means, enriching the creative choreographic process, revealing his production, performance and pedagogical possibilities.

Therefore, the formation of choreographic skills of future teachers of choreography is a complex and long process that requires not only perfect mastery of technical skills, but also mastering the methods of working with dance groups of various types.

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**PROFESSIONAL BELIEFS OF FUTURE TEACHERS OF
CHOREOGRAPHY AS A QUALITATIVE CHARACTERISTIC OF
A FUTURE TEACHER
ПРОФЕСІЙНІ ПЕРЕКОНАННЯ МАЙБУТНІХ ВИКЛАДАЧІВ
ХОРЕОГРАФІЇ ЯК ЯКІСНА ХАРАКТЕРИСТИКА
МАЙБУТНЬОГО ПЕДАГОГА**

Modern higher education in Ukraine aims to prepare young people for future professional activities and active participation in public life. Historical-social, socio-political and many other factors have a significant influence on the training of specialists with higher education. The integration of domestic higher education, in particular pedagogical, into the European space involves the

improvement of the foundations and principles of modern professional and pedagogical training of teachers.

In the European scientific space, the problems of developing choreographic art and improving the professional training of future choreographers are becoming quite relevant. The realization of the significance of choreographic art in the system of culture and education became the opening of the specialty "Choreography" in higher education institutions of Ukraine, which caused the need to improve the system of professional training of future choreography specialists.²¹⁸

It is the training of pedagogical personnel that occupies one of the main places among the important conditions for the modernization of higher education in Ukraine. As emphasized in the National Doctrine of Education Development, the state should ensure the training of highly qualified specialists capable of creative work, professional teaching and executive development.

However, the professional qualities of a teacher-choreographer cannot be considered apart from the development of his personality. First, each person acquires the necessary knowledge, skills and abilities only in a personal context. Secondly, it is possible to master professional skills only at the individual and creative level. Any knowledge, before being embodied in professional practice, passes through the emotional and value "filters" of the individual. That is, the personality of the future teacher of choreographic disciplines is considered in its internal integrity, where the professional and personal "I" are closely connected by a system of values.²¹⁹

The professional personality of a teacher is a complex structural entity, which includes an individual, a personality, and the subject of his pedagogical activity. It has three important interrelated components: individual (natural biological, psychophysiological basis of the teacher); personal (system of professionally meaningful relationships); subject (way of interaction in a professionally significant environment, when the initiative to create a system of rational methods of activity passes to the teacher).²²⁰

²¹⁸ Ростовська Ю. О. Формування виконавсько-сценічної майстерності майбутніх фахівців з хореографії у закладах вищої освіти. Наукові записки. ерія «Психолого-педагогічні науки» Ніжин: НДУ ім. М. Гоголя, 2023. № 2. С. 142.

²¹⁹ Сердюк Т. Формування художньо-естетичного досвіду майбутніх учителів хореографії: дисертац. дослідження, 13.00.04 – теорія та методика професійної освіти. Нац. пед. університет ім. М. Драгоманова. Київ, 2009. 287 с. С.15.

²²⁰ Ростовська Ю. Формування педагогічних переконань майбутніх учителів музики і хореографії у процесі методичної підготовки: дисертац. дослідження, 13.0002 – теорія та методика навчання музики і музичного виховання. Ніжинський державний університет ім. М. Гоголя. Ніжин, 2005. 213 с. С.23.

Psychologically, the personality of a teacher-choreographer is a dynamic and plastic formation in which stability and stability are combined with flexibility and continuous enrichment of the sphere of its possibilities. Therefore, the main way of being of such a person is development, which expresses the basic need of a creative person — to constantly go beyond his limits, to achieve the possible fullness of embodiment in the individual form of his essence.

The personality of the future teacher-choreographer constantly extrapolates himself into his future, and projects his future onto his current existence. Such a desire for one's future is a desire for development. The future exists in the personality of a creative person as the direction of his development. It manifests itself in the form of a passionate desire for one's goals and ideals, as a desire to express oneself in choreographic activity - performing or pedagogical.²²¹

With the formation of the teacher's personality, the integrity and integrability of his psychological organization increases, the connection of various properties and characteristics strengthens. He has new opportunities for creative development, expands and deepens connections with the surrounding world, society, and other people.

Such a growing multi-level of value-meaning attitudes of a person to the world, which are realized in his creative activity, communication, active contemplation, aesthetic experience, is an important criterion for the progressive development of the personality of the future teacher of choreography. That is, he is a subject of his own development, who is constantly searching and choosing those types of active attitude to the world in which his unique capabilities can be most fully revealed and developed.²²²

In the process of development, a person becomes a conscious personality, that is, a system of mental properties that internally determines a certain stability of his behavior, the logic of actions in harmony with his existing views, beliefs, characterological traits and the place he occupies in the system of social relations. Therefore, the personality of the future teacher of choreography can be considered as a whole system of properties and characteristics that enable his professional activity.

Social activity, pedagogical focus, value orientations, and professional beliefs stand out among the significant qualities of a modern teacher's personality, in particular choreography. The social activity of the teacher-artist is

²²¹ Загальна психологія: підручник (за заг. ред. С. Д. Максименка. 2-е вид., переробл., доповнене. Вінниця: Нова книга, 2004. 704 с. С.31.

²²² Сердюк Т. Формування художньо-естетичного досвіду майбутніх учителів хореографії: дисертац. дослідження, 13.00.04 – теорія та методика професійної освіти. Нац. пед. університет ім. М. Драгоманова. Київ, 2009. 287 с. С.24.

manifested in his attitude to his own profession, which is expressed by the level of "involvement" of the individual in professional activity. It acts as a holistic position of the individual, as it is most closely related to the system of life values, orientations, and beliefs.

Pedagogical orientation is the personality quality of a teacher-choreographer, which is determined by the goals on behalf of which he acts, his needs, interests, motivation, inclination, value orientations, beliefs. It is considered as a positive attitude towards the profession of choreography teacher, experiencing everything related to this profession; as constant interest in choreographic activity in general, responsibility for its results, purposefulness in mastering the basics of professional skill, etc.²²³

Value orientations are a selective attitude to a set of material, social and spiritual goods and ideals, which are considered as goals and means to satisfy the needs of an individual or a social group. The concept of "personal value orientation" is directly related to the philosophical category "value", which denotes the positive or negative value of the phenomena of reality. Because what is considered good and bad, moral and immoral, beautiful and ugly, depends on what values form the basis of the individual's worldview.²²⁴

The value orientations of the personality of the future teacher of choreography are such social values that act as strategic goals for the teacher. They occupy a special place in the motivational and regulatory system of his behavior and professional activity and influence the content and direction of needs, motives, and interests.²²⁵

In a wide range of perceived and recognized values, an important place is occupied by the professional beliefs of the choreography teacher, which allow him to adhere to the correct guidelines in his pedagogical and creative activities, to believe in the transformative function of choreographic education, to see the dialectic of the educational process, its internal contradictory nature.

Professional convictions, in our opinion, are the system-forming quality of the future choreography teacher's personality. Along with knowledge, feelings and will, such beliefs are the main element of self-

²²³ Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.17.

²²⁴ Філософський енциклопедичний словник / НАН України, Ун-т філософії ім. Г. С. Сковороди; [редкол.: В. І. Шинкарук (голова) та ін.]. Київ: Абрис, 2002. VI, 742 с. С.602.

²²⁵ Черльонков Я. Особливості формування професійної культури майбутнього вчителя. Рідна школа. № 12. 2002. С. 14–17. С.16.

awareness of a teacher-choreographer. This is expressed in self-discovery, self-analysis, self-criticism, self-evaluation, on the basis of which the level of professional knowledge, experience, and the nature of opportunities are realized.²²⁶

Philosophical science understands the subject's intellectual-emotional relationship to any knowledge as true (or untrue) due to the unity of proof and belief. Conviction is the central element of consciousness and self-awareness of an individual.²²⁷

Forming an ordered system of views (political, philosophical, aesthetic, professional, scientific, etc.), a set of beliefs, together with principles and ideals, acts as a worldview, which is a form of social self-awareness of a person, through which he perceives, interprets and evaluates the surrounding reality as the world of his existence and activity; determines and perceives his place and purpose in it. The presence of persistent beliefs indicates a high level of personal activity, the measure of which is the organic unity of knowledge, beliefs, and practical action.²²⁸

Beliefs are based on solid knowledge in a certain area, which are closely intertwined with the will and constitute the content of motives for activity. However, unlike knowledge, beliefs always have a personal character. If a person's knowledge can be judged by his judgments, then beliefs can only be judged by his actions.

That is, professional knowledge, as a basis for the formation of professional beliefs, is a form of spiritual assimilation by future teachers of the choreography of the results of cognition, the process of reflecting reality, characterized by awareness of their truth.²²⁹

Knowledge forms the basis of the progressive development of the personality of the future teacher-choreographer. They are the property of the thoughts of the person himself, the result of his

²²⁶ Ростовська Ю. Формування педагогічних переконань майбутніх учителів музики і хореографії у процесі методичної підготовки: дисертац. дослідження, 13.0002 – теорія та методика навчання музики і музичного виховання. Ніжинський державний університет ім. М. Гоголя. Ніжин, 2005. 213 с. С.31.

²²⁷ Філософський енциклопедичний словник / НАН України, Ун-т філософії ім. Г. С. Сковороди; [редкол.: В. І. Шинкарук (голова) та ін.]. Київ: Абрис, 2002. VI, 742 с. С.318.

²²⁸ Сучасний тлумачний психологічний словник. Харків: Прапор, 2007. 640 с. С.412.

²²⁹ Ростовська Ю. О. Професійна підготовка майбутніх учителів хореографії у контексті формування їх педагогічних переконань. Наукові записки. Серія «Психолого-педагогічні науки». Ніжин: НДУ ім. М. Гоголя, 2019. № 1. С. 152.

independent interpretation of the artistic reality and the basis of the conscious social activity of the individual, his creative activity. Therefore, general and specialized knowledge become professional beliefs when they are independently understood, and not taken for granted "ready-made"; when they are the result of intense mental activity.

The formation of professional beliefs occupies an important place in the process of forming the personality of the future teacher of choreography. Being important structural components of the worldview, such beliefs significantly affect the attitude of the future teacher of choreography to his own professional activity, exerting a significant influence on the direction of his thinking and actions, as well as internally determining the line of behavior.²³⁰

One of the main problems of higher education, in particular choreographic education, is the formation of such a system of professional knowledge, beliefs and ideals, which would collectively make up the worldview position of the personality of the future teacher-choreographer. At the same time, it should be taken into account that such knowledge becomes a worldview when it acquires the character of beliefs; when they organically enter a person's consciousness, directing his future teaching or creative activity.

Psychologists have established the dependence of the level of formation of professional beliefs on the level of knowledge and the possibilities of their consolidation in practical activities. Formed on the basis of experience, professional beliefs determine the spiritual world of future teachers-choreographers, their needs, motives of behavior. Therefore, in the educational process, it is necessary not only to influence the consciousness, feelings and will of the students, but also to constantly take care of their accumulation of professionally significant personal pedagogical or executive experience.²³¹

The necessary methodological principle for the analysis of the professional beliefs of future teachers of choreography is the principle of a personal approach. That is, the professional convictions of each creative personality, functioning according to general laws, reflect the peculiarities

²³⁰ Ростовська Ю. Технологічні аспекти формування професійних переконань майбутніх викладачів хореографії у процесі оволодіння методикою роботи з хореографічним колективом. Наукові записки. Серія «Психолого-педагогічні науки»// за ред. В. В. Бурназової. Ніжин: НДУ ім. М. Гоголя, 2021. № 2. С. 116.

²³¹ Ростовська Ю. О. Професійна підготовка майбутніх учителів хореографії у контексті формування їх педагогічних переконань. Наукові записки. Серія «Психолого-педагогічні науки». Ніжин: НДУ ім. М. Гоголя, 2019. № 1. С. 154.

of his mental development. Therefore, the study of the process of formation of professional beliefs of future teachers of choreography in institutions of higher education is inextricably linked to the study of the process of formation of the acquirer's personality.

Based on this, it is advisable to distinguish four essential features of any professional belief: a) informational content of professional knowledge (ideas, concepts); b) active-volitional attitude of the acquirer-choreographer to the content of this knowledge and the results of their practical implementation; c) subjective and logical evaluation of the received information; d) socio-value orientations of the individual.²³²

The essence of the choreography teacher's professional beliefs is a set of general and professional knowledge and ideas about the phenomena of choreographic-educational reality, which are perceived by the teacher as true and determine his active and volitional behavior. This is a complex personal and integrative education, which is characterized by a positive attitude to one's own professional activity, attitude and readiness for teaching activities, and a sustainable way of behavior.

The source of the formation of professional beliefs of future teachers-choreographers is the reflection of not only limited personal experience of professional activity, but also social experience, represented in the content of consciously acquired professional knowledge. The process of formation of professional beliefs acts as a reproduction of the choreographic-educational culture accumulated in society and stimulation of the internal self-development of the personality of the future teacher.²³³

It is determined by the synthesis of mental and physical capabilities, professional abilities, social activity of the applicant-choreographer, requirements of choreographic educational activity, which are determined by the features of its content, means, conditions, organization, etc. On the basis of this synthesis and inclusion of the personality of the future teacher in the professional activity, a subject with its own position, professional plans, beliefs, behavior, attitude to the results of its activity is formed.

Higher choreographic education in Ukraine has undergone significant changes during the last decade thanks to the new cultural and

²³² Ростовська Ю. Формування педагогічних переконань майбутніх учителів музики і хореографії у процесі методичної підготовки: дисертац. дослідження, 13.0002 – теорія та методика навчання музики і музичного виховання. Ніжинський державний університет ім. М. Гоголя. Ніжин, 2005. 213 с. С.25.

²³³ Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.62.

educational policy. The modern stage of the development of art education in general requires the training of choreography specialists, in particular teachers, who would combine creative individuality and high professionalism. Therefore, the search for well-founded, modern scientific and methodical approaches to education and the process of their professional formation is quite relevant.²³⁴

The main tasks of higher school choreographic education are to provide future teachers of choreography with knowledge about the general patterns of choreographic education, the peculiarities of the development of choreographic art in different historical periods; about styles and directions of choreography; understanding of the specifics of emotional-figurative and emotional-semantic reflection of human activity by means of choreographic art; in the development of artistic thinking and creative qualities; performing skills and skills of artistic and pedagogical interpretation, etc.²³⁵

The opening of specialty 024 "Choreography" in higher education institutions of Ukraine is an indicator of awareness of the importance of choreography in the system of culture and education. This caused the need to improve the system of professional training of future teachers of choreography and the formation of the personality of a young teacher who, thanks to a skillful combination of thorough professional knowledge and skills with appropriate scientific and creative work, can attract the younger generation and youth to the richness of choreographic culture.

Covering a wide range of issues, the problems of professional training of future teachers-choreographers are quite multifaceted and relevant. A whole galaxy of domestic scientists addressed in their works the psychological and pedagogical aspects of the formation of professional readiness, pedagogical qualities of future teachers of choreography (T. Blahova, T. Serdyuk, B. Staska, Yu. Bogachova, O. Burlya and others). L. Androschuk, S. Kutsenko, O. Parkhomenko, V. Nikitin, A. Cherednyakova and others investigated the process of managing the development of creative

²³⁴ Розвиток творчого потенціалу майбутніх фахівців мистецьких дисциплін як фактор їх професійної самореалізації: колективна монографія / Мартиненко О. В. та інші; за ред. А. І. Омелченко. Мелітополь: Видавн.: Будинок Мелітопольської міської друкарні, 2019. 361 с. С.115.

²³⁵ Ростовська Ю. О. Формування виконавсько-сценічної майстерності майбутніх фахівців з хореографії у закладах вищої освіти. Наукові записки. Серія «Психолого-педагогічні науки» Ніжин: НДУ ім. М. Гоголя, 2023. № 2. С. 143.

thinking, the formation of creative activity, and the professional and pedagogical training of ballet masters.²³⁶

The formation of professional beliefs of future teachers of choreography is closely related to aesthetic beliefs, to artistic and aesthetic culture. Artistic and aesthetic beliefs include awareness of the beautiful in choreographic art, personal perception of aesthetic values, emotional response to artistic, in particular choreographic, works, the need to act according to the laws of beauty.

The process of mastering choreographic art in the system of higher education includes the study of the theory and history of choreographic art, the vocabulary of classical, Ukrainian folk, folk-stage, historical-household and modern dances; mastering stage performance skills, ballet master's art and theory and practice of choreographic education.

In order to perform professional functions, the future teacher of choreography, according to the qualification characteristics, must know:

- general theoretical disciplines to the extent necessary for successful

- solving psychological-pedagogical and managerial tasks,

- assimilation of methodological and applied issues of one's profession;

- systems of choreographic education in Ukraine and the world, the main directions and perspectives of their development;

- methods of organizing the teacher-choreographer's communication with students;

- history of choreographic art, Ukrainian folk choreographic creativity;

- types of choreographic art, stylistic features and specifics of performing dances of different eras and peoples;

- theoretical foundations of classical, historical and everyday, folk stage, Ukrainian folk, modern ballroom dances, art of ballet master;

- the method of choreographic education, organization and work with choreographic teams of various directions.²³⁷

²³⁶ Розвиток творчого потенціалу майбутніх фахівців мистецьких дисциплін як фактор їх професійної самореалізації: колективна монографія / Мартиненко О. В. та інші; за ред. А. І. Омеляченко. Мелітополь: Видавн.: Будинок Мелітопольської міської друкарні, 2019. 361 с. С.51.

²³⁷ Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.29.

The professional beliefs of future choreography teachers are based on the specified professional knowledge, which have a significant impact on the direction of their thinking and actions, determining the line of behavior, the general style of work, forming appropriate worldviews, and determining readiness for teaching activities. The problem is that, during the years of study at the institution of the higher education, to form these beliefs in the choreographers, to develop in them the awareness of the leading goal of choreographic educational activity, the desire to work in the chosen field, to develop a personal creative style of activity.

The period of study at institutions of higher education becomes a turning point in the development of the personality of a young creative person. The main asset of this period is the discovery of one's own "I", the development of reflection, awareness of one's own individuality and its properties; the emergence of a life plan, attitudes towards the conscious construction of one's own life, gradual growth in various spheres of social life.

In the course of the educational process, they acquire not only professional knowledge, but also form intellectual skills necessary for future professional activity. Accumulated professional and general knowledge actively influences their outlook and professional beliefs, contributing to a critical assessment of reality.²³⁸

Propensity for thinking, searching for ways to solve scientific and practical problems both in educational and independent work, possessing developed attention, will, the ability to meaningfully perceive the logic of the presentation of educational material by the teacher, to identify deep connections between phenomena and facts contribute to the active development of moral and aesthetic the feelings of the choreographers, the formation of character, their mastery of the full complex of social roles of an adult.

The most important condition for the successful development of the personality of a future teacher of choreography in a higher education institution is his understanding of his uniqueness, individuality, which is most actively formed during the period of training, his professional qualities, the formation of a worldview as a system of ideas, ideas, views on life and the people around him. Professional beliefs occupy an important

²³⁸ Розвиток творчого потенціалу майбутніх фахівців мистецьких дисциплін як фактор їх професійної самореалізації: колективна монографія / Мартиненко О. В. та інші; за ред. А. І. Омеляченко. Мелітополь: Видавн.: Будинок Мелітопольської міської друкарні, 2019. 361 с. С.58.

place in this process, as they testify to the psychological readiness of the teacher-choreographer's personality for professional activity.²³⁹

The problem of forming the professional beliefs of future teachers of choreography in institutions of higher education requires the clarification of the general patterns of the formation of professional qualities of future teachers, the disclosure of the determination of their functioning and the transition to new levels of personality development, effective conditions for the formation of professional beliefs, and the identification of effective technologies for the acquisition of choreographic education.

In general, the formation of professional beliefs is closely related to the formation of an evaluative attitude towards the acquired professional knowledge. This knowledge leads to their use as regulators of their consciousness and behavior. Depending on how the acquirers-choreographers imagine the goals of further use of this knowledge, the personal meaning given to the knowledge is characterized by a pragmatic, imperative or worldview orientation.²⁴⁰

There are different points of view on the professional beliefs of a teacher. Practitioners often hold the opinion that they are formed mostly in the conditions of their own professional activity. Others, on the contrary, claim that there is no direct connection between the length of work of a teacher-choreographer in art, professional educational institutions or choreographic collectives and his beliefs. They emphasize that their beliefs should be formed during their studies in higher education institutions, since the professional beliefs of choreographer graduates are largely determined by the nature of the pedagogical process, its organization and the conditions in which it is carried out.

In our opinion, professional knowledge does not always guarantee success in practical activities precisely because the choreography teacher lacks professional convictions. Knowledge becomes the basis of professional training of future teachers-choreographers only when they are reasonably convinced of the truth of this knowledge. Focusing only on artistic professionalism, ignoring the need to form professional beliefs, we thereby significantly complicate the adaptation of graduates in artistic, professional educational institutions or choreographic teams and studios.²⁴¹

We have established that the integrating qualities of the personality of the future teacher of choreographic disciplines are artistic development (love for choreographic art, emotional and valuable attitude towards it), artistic education

²³⁹ Ростовська Ю. О. Професійна підготовка майбутніх учителів хореографії у контексті формування їх педагогічних переконань. Наукові записки. Серія «Психолого-педагогічні науки». Ніжин: НДУ ім. М. Гоголя, 2019. № 1. С. 151.

²⁴⁰ Там само. С.153.

²⁴¹ Там само. С.154.

(possession of a set of professional knowledge, skills and methods of artistic activity, sufficient for the effective performance of professional functions), professional orientation (attitude towards the future profession, interest and responsibility for one's own professional training, goals, attitudes, needs and interests, value orientations, beliefs);²⁴²

The professional beliefs of future choreography teachers are formed in the process of studying the cycles of humanitarian, psychological-pedagogical and professional disciplines; involvement of applicants in various types of educational and cognitive and educational and practical activities. The current stage of development of art education in Ukraine requires the training of choreography teachers who combine creative individuality and high performing or pedagogical professionalism. That is why the search for well-founded, modern scientific and methodical approaches to education and the process of their professional formation is urgent.

In connection with such systemic transformations of new educational technologies, the requirements for methodical training of future teachers of choreographic disciplines have significantly increased, designed to ensure awareness of the role of choreographic art in the system of artistic and spiritual development of the individual, assimilation of the theoretical foundations of choreographic education, mastering methods and organizational forms of work with choreographic collectives.²⁴³

The success of the educational process in a higher education institution depends primarily on methodical support. The future teacher of choreography must have many methods in order to choose the most appropriate of them to solve specific tasks. The set of methods, together with the content of the curriculum, constitutes a relevant methodology, the effectiveness of which is evaluated based on the results of achieving the educational goal.

In modern scientific literature, the concept of "methodology" is considered as a branch of pedagogical science that studies the theoretical aspects of teaching a certain subject.

Being an integral part of pedagogical science, the choreographic education methodology studies the regularities, principles, content, organization, forms and methods of transfer by the teacher and assimilation of the experience of choreographic activity and the experience of aesthetic attitude to works of

²⁴² Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.32.

²⁴³ Ростовська Ю. О. Формування виконавсько-сценічної майстерності майбутніх фахівців з хореографії у закладах вищої освіти. Наукові записки. Серія «Психолого-педагогічні науки» Ніжин: НДУ ім. М. Гоголя, 2023. № 2. С. 145.

choreographic art by the students-choreographers; elucidates the methodological principles of this process, ensuring a high level of professional training of future teachers-choreographers.²⁴⁴

Basically, the method of choreographic education in higher education is aimed at solving three main tasks: researching the content of choreographic education, the process of teaching choreographic art and the process of mastering this art by students. Their solution will allow to integrate and implement the leading conceptual ideas of modern educational professional methods in the methodical activity of the teacher.

As an educational subject, choreography is subject to the general requirements for the educational process: it has a defined pedagogical goal, educational content, educational tasks regarding the formation of students' knowledge, abilities and skills of choreographic activity, an established form of organization of choreography classes; involves taking into account the age and individual characteristics of the participants of the educational process, the level of development of their choreographic abilities; observance of general didactic principles, which are implemented in accordance with the specifics of choreographic art.

The study of choreographic education methods occupies a prominent place in the professional formation of future teachers of choreography. It is aimed at training a specialist who has the basics of methodical culture, is aware of the meaning and essence of choreographic-educational activity, has experience in the creative use of the achievements of choreographic pedagogy in his practical activity; able to rise in the analysis of his own practical activity to the level of theoretical generalizations, engage in professional self-improvement.²⁴⁵

The course on teaching methods of a certain choreographic discipline is not reduced to highlighting some narrowly practical issues, presenting specific recommendations for solving certain educational and educational tasks, although this occupies a significant place in it. His main task is to lay the theoretical foundations of the activity of the future teacher of choreography, which he needs for further self-education and improvement of professional skills. This requires teaching the technique at the intellectual and artistic-

²⁴⁴ Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.30.

²⁴⁵ Ростовська Ю. Технологічні аспекти формування професійних переконань майбутніх викладачів хореографії у процесі оволодіння методикою роботи з хореографічним колективом. Наукові записки. Серія «Психолого-педагогічні науки»// за ред. В. В. Буназової. Ніжин: НДУ ім. М. Гоголя, 2021. № 2. С. 117.

creative level, which is determined by the social nature of choreographic art, its humanistic and transforming functions in society.

Reading a course on the methodology of teaching choreographic disciplines is a special type of spiritual and personal creativity of a teacher of choreographic disciplines at a higher education institution. The essence of this activity is determined by its focus on the creation of such communicative connections, which to the greatest extent correspond to the nature of choreographic art, its influence on the personality of the choreographer. This is a special type of humanities, a fusion of art and practical unique experience of the development of the spiritual sphere of a person during its interaction with works of art.²⁴⁶

The guidelines for the methodology of teaching choreography are the regularities that are characteristic of artistic creative processes (the aesthetic nature of artistic creation, its valuable nature; the correspondence of the content, form and means of expressiveness of the choreographic image as a symbol of the phenomena of reality; the uniqueness and universality of the choreographic language; the adequacy of interpretations and perception of the choreographic work ; synthesis of intellectual and emotional in artistic thinking; dialectic of subjective and objective in choreographic creativity, etc.), as well as leading ideas of choreographic pedagogy.²⁴⁷

In general, methodical training of future teachers of choreography means the process and result of mastering the theory and technology of choreographic education. Thus, methodical training as a process is the development of educational interaction between a teacher of specialized disciplines of a higher education institution and applicants-choreographers - from setting an educational goal to its implementation and concrete results.

The elements of this process (goal, task, content, forms and methods of organizing educational and practical activities, emotional and volitional stimulation, control, analysis and evaluation of educational achievements) do not go formally one after the other, but appear as a kind of unity in each specific act of teacher interaction and acquirers.

The determining factor of the methodical training process is its goal, which is directly or indirectly related to all other factors of this process. The purpose of the professional methodical training of future teachers of choreography is to form the foundations of their professional culture, which means the ability to operate with professional knowledge and skills in the process of understanding the problems of teaching choreography, the

²⁴⁶ Там само. С.118.

²⁴⁷ Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.38.

organization of artistic and educational activities, and a holistic vision of the pedagogical process.²⁴⁸

The content of the professional culture of a teacher of choreographic disciplines as a personally mediated education is the unity of three interconnected components: pedagogical, professional, general cultural (aesthetic), which interpenetrate and mutually condition each other. The specified meaningful components make up the professional beliefs of the future teacher-choreographer, because you can believe in the truth of knowledge only by relying on pedagogical, professional and aesthetic knowledge in their unity.

Methodical training as a result of mastering the theory and technology of choreographic education includes, firstly, the individual social and personal experience of a choreography teacher as a set of methodical knowledge and skills that allow him to express a personal scientifically-based position when solving choreographic-educational problems; secondly, professional beliefs as an integral quality of the personality of the teacher-choreographer, which reflect the degree of assimilation of professional methodical knowledge.²⁴⁹

Methodologically important is the conclusion that there cannot be a universal methodology acceptable for all choreography teachers. Methodological findings should stem from the spiritual essence of the teacher's personality, his own vision of artistic and educational problems. A system of actions typical for a teacher at institutions of higher education in relation to applicants is an indicator not only of his methodical training, but also of an assessment of their actual and potential opportunities.

The future pedagogue-choreographer must not only master the necessary professional knowledge and skills, but also understand the path of their acquisition, master the principles and methods of learning the theory and practice of his professional activity. Only in this case will it be possible to train a specialist who is able to think creatively, navigate independently in the most diverse problematic situations of choreographic reality, critically evaluate them and quickly find ways to resolve the contradictions that arise.²⁵⁰

Therefore, the professional training of the future teacher of choreography, which is carried out, in particular, in the process of studying professional methods, should be oriented towards a creative attitude to the teaching process, should be aimed at the development of methodical culture in

²⁴⁸ Там само. С.39.

²⁴⁹ Там само. С.41.

²⁵⁰ Ростовська Ю. О. Професійна підготовка майбутніх викладачів хореографії у процесі вивчення фахових теоретичних дисциплін. Наукові записки. Серія «Психолого-педагогічні науки». Ніжин: НДУ ім. М. Гоголя, 2022. № 3. С.120.

students, which includes a reflexive understanding of various phenomena and processes of choreographic-pedagogical reality. Interest in questions of the methodology of choreographic pedagogy contributes to the meaningful training of the profession, the awareness of the acquirers of the acquired professional knowledge and skills from the standpoint of their truth and significance for professional activity.

In order to successfully solve this task, it is necessary to pay special attention to the development of motivational and valuable attitudes of future teachers-choreographers to this aspect of their professional training, and, first of all, to form a conviction in the need to master professional methodical knowledge, develop interest in research activities.²⁵¹

This will become possible only when the acquirer realizes the practical value of methodical knowledge, will purposefully use it when solving educational and pedagogical tasks. That is, methodical training will be successful only when professional methodical knowledge acquires a personal meaning for the choreographers.

The task of forming the professional beliefs of future teachers of choreography involves the introduction of significant changes to the educational process, related to the definition of the content of professional training, which in all its aspects (theoretical, practical, psychological) will ensure

penetration into the essence of a certain pedagogical phenomenon will contribute to understanding

the truth of professional knowledge, strengthening the role of theoretical generalizations, fundamental ideas and concepts that reflect the methodology of choreographic education.²⁵²

Experience shows that the aspirant-choreographer can learn certain professional knowledge quite deeply, but the main question is what place they will occupy in his spiritual world. After all, he can brilliantly retell what he has learned, show a correct understanding of an idea, and at the same time, this knowledge will not truly enter his worldview.

And vice versa, the acquirer can learn knowledge not so deeply, but it is felt that this knowledge has become his internal property, the achievement of his personality. Therefore, when forming the personality of a future choreography teacher, the main thing is that the learned ideas become not only knowledge, but

²⁵¹ Ростовська Ю. О. Професійна підготовка майбутніх учителів хореографії у контексті формування їх педагогічних переконань. Наукові записки. Серія «Психолого-педагогічні науки». Ніжин: НДУ ім. М. Гоголя, 2019. № 1. С. 153.

²⁵² Там само. С.154.

also acquire adequate personal meaning, become the internal motivation of his behavior and professional activity.²⁵³

One of the problems of forming the professional qualities of the future choreography teacher, in particular his professional beliefs, is orientation to the new philosophy of pedagogical education, according to which the idea of humanizing the educational process in the institution of higher education should become the leading one. According to this, the goal of choreographic education should be not so much the assimilation of professional knowledge, the acquisition of performance skills and abilities, but rather the education of the personality of the future teacher.

The success of the choreography teacher's educational activity directly depends on how organically the personality of the future teacher developed during his studies at a higher education institution. Therefore, the formation of the professional beliefs of a teacher-choreographer is, first of all, the formation of him as a person, as an individuality, and only then - as a skilled teacher who possesses special knowledge and skills in the choreographic field.²⁵⁴

The change in the educational paradigm in Ukraine should affect the orientation of the professional training of the future teacher of choreography. Therefore, a significant revision of the system of values and priorities of his professional training is necessary. Humanistic ideas and orientations imbued with respect for the personality of the acquirer should be transferred to a prominent place. That is, the humanization of choreographic education should become the leading criterion for the success of the educational process in institutions of higher education, and the formation of the creative personality of the future teacher should be its basis.

The future teacher must achieve a sufficient level of choreographic and pedagogical culture in order to be able to carry out choreographic education of his students on a humanistic basis. As the outstanding domestic professor, Doctor of Pedagogical Sciences O. Rostovsky emphasized, only a teacher whose personality developed in an educational institution on a humanistic basis will be able to humanize art education [6, 19].

The next problem of forming the professional beliefs of future teachers of choreography is the development of innovative educational technologies of choreographic education. The problem of traditions and innovation in the

²⁵³ Ростовська Ю. Формування педагогічних переконань майбутніх учителів музики і хореографії у процесі методичної підготовки: дисертац. дослідження, 13.0002 – теорія та методика навчання музики і музичного виховання. Ніжинський державний університет ім. М. Гоголя. Ніжин, 2005. 213 с. С.31.

²⁵⁴ Там само. С.12.

professional training of future teachers-choreographers is considered in unity with the practice of modern choreographic education. In particular, the method of conducting choreography classes in institutions of higher education is still in its infancy.

It is mostly based on the traditions of teaching choreographic disciplines in art institutions. However, the specifics of the institution of higher education in the pedagogical direction, the composition of its students, the purpose and tasks of the professional training of future teachers-choreographers require significant corrections in the methodology of their training.

Traditionally, the basis of the professional training of future teachers of choreographic disciplines is formally regulated training, its dominance over the creative principle. The thorough study of professional theoretical disciplines and stage-performance training is somewhat detached from the teaching of these disciplines in art institutions, professional colleges, dance studios and choreographic groups.²⁵⁵

It has become traditional to direct learning in performance classes to an exam or credit as the result of all work; diversity of efforts of teachers of choreographic disciplines; established criteria for evaluating the results of choreographic activity aimed at identifying knowledge and skills, rather than thinking and skills based on knowledge.

An excessive list and volume of disciplines in the curricula leads to a general overload of choreographers. It is obvious that these traditions of choreographic education do not provide sufficient development of the personality of all applicants, the formation of their readiness for future choreographic activities, and their professional beliefs.

The low effectiveness of established approaches to the professional training of choreographers is also observed with individual training in performance classes or in small groups. It would seem that the individual form of education should most fully contribute to the development of the personality of the future pedagogue-artist, since it allows taking into account his physical and creative abilities, level of training, tastes, artistic experience, psychological state, etc. However, sometimes there is alienation of part of the winners from dance art, performing activities, loss of interest in self-realization in choreographic activity.²⁵⁶

²⁵⁵ Ростовська Ю. Технологічні аспекти формування професійних переконань майбутніх викладачів хореографії у процесі оволодіння методикою роботи з хореографічним колективом. Наукові записки. Серія «Психолого-педагогічні науки»// за ред. В. В. Бурназової. Ніжин: НДУ ім. М. Гоголя, 2021. № 2. С. 122.

²⁵⁶ Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.41.

Undoubtedly, new educational technologies should be aimed at ensuring the professional competence of the future teacher of choreography, at updating the content of choreographic education. It is not so much the amount of professional knowledge, performing skills and skills that should be prominent, but their depth and systematicity, mobility, flexibility and sufficiency for teaching choreography in the future professional activity. An important task is to achieve the organic unity of the subject cycles of the choreographic specialty, their interconnection and interpenetration.

The criterion for determining the effectiveness of new educational technologies should be the extent to which they humanize choreographic education. This will make it possible to reorient the educational process to the priority development of the personality of the future teacher-artist, the identification and formation of his creative individuality, the unique "technology" of professional activity based on choreographic education.

Such new technologies in choreographic education already exist, which is evidenced by the rather high creative potential of some choreographer graduates of higher education institutions, their fruitful work in educational art institutions of various types, scientific and creative achievements.²⁵⁷

Taking into account the personal qualities of the future teacher of choreography, in particular his professional beliefs, is of great importance for solving the tasks of improving the professional training of the teacher-choreographer. The formation of the acquirers' attitude to the acquired knowledge as to the truth should be achieved by creating situations of self-improving the truth of methodical knowledge with the help of general scientific and professional knowledge, experiencing a feeling of faith in the truth of this knowledge.

This will be facilitated by the creation of a creative atmosphere in the educational process, which should be based on the principles of pedagogical interaction, co-creation, individualization and differentiation of educational and cognitive tasks, correction of the content and technology of professional training taking into account professional attitudes, value orientations and motives; individual and personal characteristics and capabilities of future teachers-artists; the maximum approximation of the content of educational classes in professional disciplines, especially choreography teaching methods, to

²⁵⁷ Ростовська Ю. Технологічні аспекти формування професійних переконань майбутніх викладачів хореографії у процесі оволодіння методикою роботи з хореографічним колективом. Наукові записки. Серія «Психолого-педагогічні науки»// за ред. В. В. Буназової. Ніжин: НДУ ім. М. Гоголя, 2021. № 2. С. 122.

educational practice in art educational institutions or choreographic collectives.²⁵⁸

It is also necessary to form a motivational attitude to the profession of teacher-choreographer, to create opportunities for independent proof of the truth of methodological provisions based on general scientific and professional knowledge, to strengthen faith in their truth. Integration of general scientific and professional knowledge, approximation of educational classes in choreographic disciplines to production practice; creating a creative atmosphere in classes based on the principles of pedagogical interaction, co-creation, and a personal-oriented approach will also contribute to the formation of stable professional beliefs among young choreographers.²⁵⁹

In our opinion, the main way of forming professional beliefs is to enrich the choreographers with professional knowledge and performance skills that are significant for their intellectual and emotional attitude to this knowledge as true; development of stable professional views, confidence in the correctness of one's thoughts and actions; education of professional needs that encourage choreographic activity in accordance with one's value orientations; achieving an organic unity of professional knowledge, professional beliefs and practical action.

Inclusion in this process of the spiritual potential of the acquirer-choreographer's personality, his creative forces occurs thanks to active educational and cognitive and artistic and performing activities, the effectiveness of which is determined by the creation of such conditions that would ensure the reproduction of the professional choreographic culture accumulated in society and the stimulation of the internal self-development of the future teacher, in particular the formation of his professional beliefs.²⁶⁰

Since the effect of certain influences on a person depends on the internal position of a person, the effectiveness of the formation of professional beliefs of future choreography teachers is determined not only by external conditions (the content of choreographic education, the skill of choreography teachers, the organization of educational and practical activities in a higher education institution, teaching methods, etc.), but also internal, which are determined by the personality of the acquirers themselves (experience of

²⁵⁸ Ростовська Ю. О. Професійна підготовка майбутніх викладачів хореографії у процесі вивчення фахових теоретичних дисциплін. Наукові записки. Серія «Психолого-педагогічні науки». Ніжин: НДУ ім. М. Гоголя, 2022. № 3. С. 84.

²⁵⁹ Там само. С.85.

²⁶⁰ Ростовська Ю. О. Формування виконавсько-сценічної майстерності майбутніх фахівців з хореографії у закладах вищої освіти. Наукові записки. Серія «Психолого-педагогічні науки» Ніжин: НДУ ім. М. Гоголя, 2023. № 2. С. 143.

knowledge, choreographic skills, attitudes towards life, other people, oneself; psychological attitude towards professional activity; the level of development of such psychological qualities of the individual as thinking, needs, motives, evaluative attitudes, ability to empathy, etc.).

By the pedagogical conditions for the formation of professional beliefs of future teachers of choreography in the process of professional training, we mean such specially created conditions that are necessary and sufficient for the development of an intellectual-emotional attitude towards professional knowledge as true. It is appropriate to highlight the conditions that, in our opinion, are the most essential for the formation of professional beliefs of future teachers-choreographers, namely:

- conceptuality, dialectic and thoroughness of professional training of future choreography teachers;
- use in the educational process of educational technologies of proof and refutation, argumentation and criticism of methodological provisions;
- achievement of the unity of proof and belief in the process of assimilation of professional knowledge;
- approximation of the content of professional methodical training of future teachers of choreographic disciplines to production (pedagogical) practice.²⁶¹

The conceptual nature of teaching the course of professional methods, theoretical generalizations, in contrast to specific partial knowledge, will provide choreographers with a deeper insight into the essence of a certain educational phenomenon, activate their creative powers and thinking. This task in the modern conditions of reforming higher education in Ukraine is becoming one of the most urgent, since the quality of professional training of future teachers is primarily determined by the level at which the teacher thinks, how deeply he has mastered the methodology of education, in particular choreography, and its methods.²⁶²

Teaching professional methodology courses ("Methodology of working with a choreographic team", "Theory and practice of choreographic education") at the methodological level, at which the future teacher will master not only the necessary professional knowledge and skills, but also realize the way of their acquisition, master the methods of learning the theory and practice of his

²⁶¹ Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.62.

²⁶² Розвиток творчого потенціалу майбутніх фахівців мистецьких дисциплін як фактор їх професійної самореалізації: колективна монографія / Мартиненко О. В. та інші; за ред. А. І. Омельченко. Мелітополь: Видавн.: Будинок Мелітопольської міської друкарні, 2019. 361 с. С.42.

professional activity, will allow the teacher-choreographer to get to know more deeply the dialectical nature of his professional activity, to make a reasoned choice of methodical means, to reveal the effectiveness of pedagogical influences, etc.

The dialectical level of teaching such professional methods will contribute to the awareness of patterns and phenomena of pedagogical and choreographic reality; stimulating an evaluative attitude towards artistic and pedagogical phenomena; activating the choreographer's own thoughts; fostering a desire for critical understanding of educational material.²⁶³

The next important condition for the formation of professional beliefs is the use of educational technologies of proof and refutation, argumentation and criticism of professional methodological provisions in the educational process. In choreographic pedagogy, tradition and innovation are dialectically interrelated categories that determine the process of development of pedagogical theory and practice. Tradition in choreographic education is a wide-ranging phenomenon: it is professional creativity, educational choreographic activity, and worldview.

It is the choreographic educational tradition that ensures the continuity of pedagogical creativity, its continuity, without which choreographic pedagogy cannot exist. In general terms, the concept of "choreographic educational tradition" is a holistic formation that includes choreographic and pedagogical values that came from the past, as well as our modern interpretation of these assets. The concept of tradition is as dynamic as it is subjective, since its main factors are ourselves, our reactions, assessments, attitude to the past, our understanding of what is valuable and what is not valuable in its achievements.²⁶⁴

Changes that bring something new to established choreographic traditions are usually called innovations. Choreographic innovation is qualitatively new changes aimed at optimization and development of choreographic education. A dialectical relationship emerges between artistic traditions and innovation: innovation, initially being in opposition to existing traditions and approaches, over time wins more and more supporters and gradually becomes a tradition itself.

Innovation is one of the main conditions for the successful implementation of tasks facing modern choreographic education. The use of

²⁶³ Ростовська Ю. О. Професійна підготовка майбутніх викладачів хореографії у процесі вивчення фахових теоретичних дисциплін. Наукові записки. Серія «Психолого-педагогічні науки». Ніжин: НДУ ім. М. Гоголя, 2022. № 3. С. 84.

²⁶⁴ Ростовська Ю. Формування педагогічних переконань майбутніх учителів музики і хореографії у процесі методичної підготовки: дисертац. дослідження, 13.0002 – теорія та методика навчання музики і музичного виховання. Ніжинський державний університет ім. М. Гоголя. Ніжин, 2005. 213 с. С.58.

methods of proof and refutation, argumentation and criticism of professional methodological provisions is an innovative educational technology for the formation of professional beliefs of future teachers of choreography.²⁶⁵

In our opinion, the following methods can be identified that contribute to the formation of future choreography teachers' confidence in the truthfulness of the professional knowledge they receive at a higher education institution:

- formation of confidence due to penetration into the essence of artistic phenomena with the help of research methods, when applicants-choreographers get the opportunity to independently and directly verify the truth and fairness of professional knowledge;
- formation of confidence based on obvious facts of the objective world and social choreographic practice;
- development of confidence thanks to logical proof, which relies on both the intellectual and emotional spheres of the acquirers;
- formation of confidence under the influence of life experience;
- formation of confidence under the influence of the high authority of choreographic education;
- formation of confidence under the influence of the authority of the teacher of professional disciplines;
- formation of confidence under the influence of public opinion;
- a direct and deep impact on students with the help of an emotionally rich and imaginative presentation of educational material.²⁶⁶

In the specified methods of forming confidence in the truth of professional knowledge, the basis of classification can be taken: a) mandatory presence of evidence; b) authority of the source of knowledge. The first makes it possible to bring together those ways of forming professional beliefs, which in one way or another involve the use of evidence; the second is to combine into one group the methods that are characterized by a direct connection between the emergence of such beliefs and unlimited trust in the source of knowledge.

The first group consists of methods that are based on research methods of learning, obvious facts of the objective world and social practice, the logical validity of knowledge, and the life experience of award-winning

²⁶⁵ Конверський А. Є. Сучасна логіка (класична і некласична) : підручник. Київ. ЦУЛ., 2020. 294 с. С.31.

²⁶⁶ Ростовська Ю. Формування педагогічних переконань майбутніх учителів музики і хореографії у процесі методичної підготовки: дисертац. дослідження, 13.0002 – теорія та методика навчання музики і музичного виховання. Ніжинський державний університет ім. М. Гоголя. Ніжин, 2005. 213 с. С.73.

choreographers. They are united by the need for proof, careful argumentation, comprehensive justification of conclusions.

Such formation of professional beliefs of future teachers of choreography is carried out gradually and in stages. In particular, it may include a critical attitude to the evidence, comparing new professional knowledge with old ones in order to find contradictions, rethinking old professional knowledge on the basis of new ones; using a new belief to solve specific educational tasks, etc.²⁶⁷

Professional convictions formed on the basis of evidence are characterized by greater stability, which is based on confidence in the truth. They allow the individual to ignore opposing opinions by denying them and thereby deepening his own beliefs. An indicator of the depth of such a belief is its spread to all situations that touch its essence. True confidence in the truth of one or another belief can be achieved only in the process of either full justification by the teacher of choreographic disciplines, or independent insight into the essence of phenomena in the course of one's own proof.

The second group consists of methods united on the basis of recognition of the authority of judgment. Deep trust, which always accompanies authority, no matter who is its bearer, contributes to the cultivation of confidence in the truth of knowledge and opinions expressed by such authority. The formation of professional beliefs of future teachers-choreographers in this case takes place, first of all, in the emotional sphere, which significantly accelerates their formation.

The stability of "authoritative" beliefs depends on the degree of trust in the source of judgment. At the same time, the acquirer's personality not only rejects another judgment, does not accept it, but also does not delve into its essence. Beliefs formed in this way enable the individual to directly react and outwardly express his attitude to a certain educational phenomenon. However, it is less capable of in-depth analysis of problems that require a single correct solution.²⁶⁸

The method of emotional influence, albeit to a different degree, applies to both groups, since the choreographers-choreographers perceive on a personal level what they have discovered, realized, read or heard, as soon as they compare the acquired professional knowledge with their ideas about their sources.

In the professional training of future teachers of choreography in institutions of higher education, there are many educational situations when the student is not able to verify the truth of the professional knowledge provided to

²⁶⁷ Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.61.

²⁶⁸ Там само. С. 63.

him by the teacher of choreography or in the educational literature, because he often lacks previous knowledge or practical experience. Because of that, he has to first assimilate the possible as real, the probable as probable.²⁶⁹

It should also be taken into account that the acquirer may prefer an irrational belief without any evidence in cases where he is unable to learn excessively complex or inaccessible professional knowledge. In this case, establishing trust in the teacher of choreographic disciplines becomes of great importance. He acts as a carrier of relevant knowledge and beliefs, so there is an unconditional acceptance of them as obvious without checking with one's own practical or cognitive experience.

This conclusion follows from the thesis that the acceptance of certain knowledge as true is based not so much on objective fact or proof, but on the emotional and volitional sphere.²⁷⁰

Based on this, an important condition for the formation of professional beliefs of future choreography teachers is the unity of proof and belief in the process of assimilation of professional methodical knowledge.

Another rather important condition for the formation of the professional beliefs of the future teacher-choreographer is the convergence of the content of professional methodical training with production (teaching) practice. That is, the content of educational choreographic classes, especially of professional methods, should be as close as possible to teaching practice and, if possible, model their subsequent pedagogical activity, arm them with primary experience of organizing the artistic and creative activities of pupils.²⁷¹

This will develop the ability of applicants-choreographers to actualize professional knowledge and skills for solving professional tasks, to overcome conservatism of thinking; will contribute to the development of a creative style of activity and communication, the accumulation of own teaching experience. Therefore, the artistic and creative activity of the awardees themselves should become the basis of their choreographic education.

At the same time, future teachers of choreography should act as active subjects of the educational process, who in their own choreographic activity, in accordance with their individual characteristics, with their possibly small but unique experience, learn the laws of choreographic art, its history and theory,

²⁶⁹ Там само.

²⁷⁰ Конверський А. Є. Сучасна логіка (класична і некласична) : підручник. Київ. ЦУЛ., 2020. 294 с. С.121.

²⁷¹ Ростовська Ю. Формування педагогічних переконань майбутніх учителів хореографії: монографія. Ніжин: НДУ ім. М. Гоголя, 2016. 106 с. С.81.

analyzing in their own way and interpreting perceived choreographic works and learned information.²⁷²

It is in the activity of the acquirers themselves that the enormous potential for the development of their artistic-creative and artistic-cognitive abilities lies. Favorable conditions for this are created by a creative atmosphere in choreography classes, which is achieved thanks to friendly communication, bright impressions, posing and solving artistic and cognitive problems, etc.

One of the possible methods of bringing the content of professional methodological training to teaching practice is the use of pedagogical facts that would confirm methodological provisions. Examples from the pedagogical experience of a teacher at a higher education institution not only enliven the learning process, but also help students to learn more deeply professional methodological provisions.²⁷³

Being organically interwoven into a lecture or conversation, pedagogical facts of this kind indirectly, imperceptibly for the student-choreographers, contribute to their involvement in teaching practice, develop stable incentives for a positive attitude towards the profession of teacher-choreographer. Educational material presented from the point of view of its necessity for further work in artistic educational institutions, dance studios or choreographic groups, as a rule, is more deeply and firmly assimilated by the students.

Therefore, it is not the quantity, but the value of educational information, its significance for future work that is important. Relying on the principle of the role perspective allows to form in the mind of the applicants the image of the ideal "I" of the choreography teacher, which is the most important prerequisite for self-analysis, a critical attitude towards oneself, and systematic professional self-improvement.²⁷⁴

Today, the Ukrainian pedagogical system is at the stage of radical changes and is characterized by integrative processes of rapprochement with the educational systems of foreign countries. The modernization of domestic education and its entry into the European space puts forward new requirements for the training of specialists. Today, it is important not only the amount of knowledge and practical skills acquired by a graduate of higher education institutions, but also the formation of his ability to operate them.

²⁷² Там само. С.84.

²⁷³ Ростовська Ю. О. Професійна підготовка майбутніх викладачів хореографії у процесі вивчення фахових теоретичних дисциплін. Наукові записки. Серія «Психолого-педагогічні науки». Ніжин: НДУ ім. М. Гоголя, 2022. № 3. С.85.

²⁷⁴ Там само.

Master classes, trainings and seminars, to which leading world-class choreographers are invited, are gradually becoming a new trend caused by globalization and European integration processes. This form of classes enables students to master a new or advanced dance technique, familiarize themselves with various forms of presentation of educational material, and determine ways of forming their own methodology for teaching choreographic disciplines, taking into account advanced pedagogical and choreographic experience.²⁷⁵

Modern trends in the development of the higher education system of Ukraine require a constant review of conceptual approaches to the training of qualified specialists in the field of choreographic art. Ways of forming a creative, active, creative personality capable of making independent choices, realizing set goals, consciously evaluating one's activities are the priorities that determine the conceptual provisions of modern choreographic education.²⁷⁶

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**ART THERAPY AS AN INTEGRAL PART
OF SOCIO-CULTURAL ACTIVITIES
АРТ-ТЕРАПІЯ ЯК СКЛАДОВА ЧАСТИНА
СОЦІОКУЛЬТУРНОЇ ДІЯЛЬНОСТІ**

A characteristic feature of the modern global development of countries is the activation of integration processes in the world and in Europe in particular. At the same time, even those countries that are not part of the integration associations inevitably feel their influence. After the last enlargement of the European Union, Ukraine became a direct neighbor of the European Union, which opens up new opportunities for deepening cooperation between Ukraine and the EU.

²⁷⁵ Ветринська А. Інновації в сучасній хореографічній професійній освіті. Музич. мист-во в освітологіч. дискусії. № 2, Інститут мистецтв Київського університету імені Бориса Грінченка. С.61.

²⁷⁶ Ростовська Ю. О. Формування виконавсько-сценічної майстерності майбутніх фахівців з хореографії у закладах вищої освіти. Наукові записки. Серія «Психолого-педагогічні науки» Ніжин: НДУ ім. М. Гоголя, 2023. № 2. С.147.