

According to modern requirements, the core direction of general art education is formation of schoolchildren's key cultural competence – an integrated personal entity that combines knowledge, attitudes, values, skills and competences in the field of national and world culture, ability to perceive, analyze and evaluate cultural phenomena at an accessible level, use acquired cultural activity experience in everyday life.

Formation of key cultural competence occurs in educational and extracurricular activities. In the first case, the textbooks are the means of organizing this process. In particular, Olga Lobova's "Art" textbooks present a didactic-methodological system that provides for the holistic formation of the components of pupils' cultural competence: cultural orientation, awareness, development and upbringing. While working with textbooks, the national and international vectors of pupils' cultural competence are influenced.

An example of implementation of intercultural direction in the extracurricular work of the modern school (also in art schools) is methodology of teenagers' vocal-jazz culture formation at pop singing lessons, developed by Anastasia Shevchenko. Proposed in its context scientific approaches, didactic principle, stages and methods of teenagers' vocal-jazz culture formation have proved their effectiveness in the process of implementation at pop singing lessons in music schools and extra-curricular work of general education institutions.

Acquaintance with proposed ways of schoolchildren's cultural competence formation in educational and extra-curricular work will help improve future teachers professional and pedagogical training in the aspect of pupils' cultural competence formation.

Key words: *cultural competence formation, concept of "New Ukrainian School", general art education, didactic and methodological system, textbooks "Art", vocal-jazz culture of teenagers, teachers preparation for the formation of pupils' cultural competence.*

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EXPERIMENTAL VERIFICATION OF THE EFFICIENCY OF THE STRUCTURAL-FUNCTIONAL MODEL OF FORMATION OF PERSONAL-PROFESSIONAL IMAGE OF FUTURE CHOREOGRAPHY TEACHERS

In the article the author analyzes experimental verification of the effectiveness of the structural-functional model of the formation of personal and professional image of future teachers of choreography in the process of professional training. The author considers professional image of a future choreography teacher as a holistic image of a teacher, which is a harmonious combination of his/her unique external and internal and personal-professional qualities, life positions, professional knowledge and choreographic skills, which emphasize the unique personality of the future teacher and have a significant impact on the professional functions in the field of choreography. Indicators and criteria for the formation of the professional image of the future teacher of choreography are determined.

Key words: *professional image, future choreography teacher, levels, indicators and criteria of formation, experimental verification.*

Introduction. In the context of renewal of all sectors of our country, in particular the education system as one of the main sources of intellectual potential of society, the priority is to improve the quality of teacher training. There is a growing need for cultural development of the individual as one of the main factors of successful existence and development of the state, which provides for further humanization of the education system and conditions for the development of the spiritual and moral sphere of the individual.

Choreography, as one of the arts, is changing in accordance with development of social relations and the requirements of today, which put in the first place a return to universal values, folk traditions and culture. The mentality of society is revealed through culture and art, so choreographic culture has a direct impact on the cultural and spiritual development of the younger generation and preservation of cultural values (Демчук, 2013).

Changes in the system of art education and practical activities in the field of choreographic art necessitate training of specialists – future teachers of choreography, focused on mastering professional skills and abilities and acquiring cultural and spiritual values necessary for full professional self-realization. Important is formation of a teacher-choreographer as a harmoniously developed personality, in whom the mind is successfully combined with physical development, external attractiveness, good manners, individuality, which has adequate self-esteem and developed self-concept, which is the basis for forming his/her personal and professional image (Марченко, 2016, p. 127). The value of forming the personal and professional image of the future teacher of choreography is due to the fact that in modern market conditions it allows the specialist to be in demand, provides emotional and creative interaction with students in professional and socio-cultural activities, strengthens self-improvement, promotes self-realization, relieves professional stress, complexes, etc.

Analysis of relevant researchs. Scientific investigations of domestic and foreign scientists on the problems of theory and practice of image formation belong to N. Barnei, A. Panasiuk, H. Pocheptsov, S. Ulanova, V. Shepel and others. Formation of the professional image of a specialist was the subject of research by M. Apraksina, M. Woodcock, F. Henova, N. Huzii, F. Kuzin, N. Skrypachenko and others.

A number of researchers reduce the image to a mental image (A. Panasiuk, L. Mitina, V. Shepel), to an external image (L. Brown, M. Spilchain), to the content, functions, set of external and internal features and motivation to create the image of the teacher's personality. (P. Byrd, A. Kaliuzhnyi, T. Klimova, I. Kriskunova, J. Popova, S. Yandarova and others), to the ability to create impressions, opinion about oneself (I. Hoffmann, F. Kuzin, E. Petrova, I. Fedorov and others).

The essence of the professional image of a specialist and the peculiarities of his/her effective self-presentation are considered in the studies of I. Aliokhina, V. Bebik, F. Kuzin, N. Skripachenko, E. Utkin, D. Francis and others. Theoretical

principles of teaching choreographers are set out in the works of A. Vaganova, K. Holeizovskyi, R. Zakharov, V. Uralska and others. Problems of professional training of teachers-choreographers are considered in the works of Yu. Bogachova, A. Borisov, Y. Hromov, I. Izmailova, O. Popova, L. Telegina and others.

The aim of the study is to analyze the experimental verification of the effectiveness of the structural-functional model of the formation of personal and professional image of future teachers of choreography in the process of professional training.

Research methods. Professional development of a teacher is a long process that requires constant improvement of professional competences. Throughout his/her activity, the teacher is constantly learning, improving his/her scientific and methodological base, solving various educational tasks. However, an important component in the professional development of a teacher is his/her professional image. The formation of the teacher's image is a longer and more complex process, as it covers not only professional development and increasing the level of professional competence, but also the emotional sphere. An important component of the teacher's image is his/her authority, which is manifested in the influence of the teacher on students and their attitude to the teacher. A teacher who has a high level of image, influences students through their attitude, behavior, language, personal example, manner of communication, professional conscience and responsibility.

In the modern psychological and pedagogical literature there are many definitions of the concept of "image". Most of them testify that the image (from the Latin *imago*, *imag* – image) is "the image of a famous person or thing, which is created by the media, literature, imagination or the individual" (Демчук, 2013).

In the Great Explanatory Dictionary of the modern Ukrainian language, the concept of "image" is defined as "advertising, representative image of someone (for example, a public figure), which is created for the population" (Великий тлумачний словник сучасної української мови, 2005, р. 492).

The category of professional image is most substantially analyzed in scientific works devoted to the study of the image of a particular profession – manager, teacher, lawyer, doctor, etc. In recent years, a number of scientific papers have appeared on the problem of forming the professional image of a teacher, which is becoming extremely important for the educational process. After all, a modern teacher is a person of a new formation who works with children, parents, establishes contacts at various levels – both at school and with public organizations, commissions, including international ones. This means that the teacher must have certain skills to create his/her own image, which would provide his/her desire for professional development, active life position, positive thinking and thus would allow more productive contacts in the professional sphere (Хомуленко та ін., 2005, р. 78).

Summarizing the views of scientists in the field of psychological and pedagogical research, we'd like to conclude that "professional image of the future teacher of choreography" is a holistic image of a teacher, which is a harmonious combination of his/her unique external and internal and personal qualities, life positions, professional knowledge and choreographic skills, which emphasize the unique personality of the future teacher and have a significant impact on the implementation of his/her professional functions in the field of choreography. The professional image of the future teacher of choreography includes such components as the holistic image of the teacher, external characteristics, internal features, procedural reserves, value orientations, etc.

The professional image of a teacher is modeled under the influence of a specific professional environment in which the specialist works, and reflects the results of his systematic work on himself during the formation of a creative personality (Навроцька, 2014, p. 9). In order for a choreography teacher to successfully perform his/her main professional functions (teach, develop and educate), it is necessary for him/her to have certain professional and personal qualities and to be an authority for his/her students. It should be noted that these significant qualities of a choreography teacher will be assessed and presented differently by teachers and students. One of the tasks of the research was to find out which professional and personal qualities are important for an authoritative choreography teacher. To this end, a survey was conducted in which various subjects of the educational process took part, namely: students of the Faculty of Arts – future teachers of choreography and teachers of choreography with experience of five years or more. At the stage of the survey, 354 people (290 students and 64 choreographers) took part in the study. The survey was conducted on the basis of the Central Ukrainian Volodymyr Vynnychenko State Pedagogical University, Zhytomyr State University, Kyiv University named after B. Hrinchenko and Rivne State University for the Humanities. To identify the professional and personal characteristics of choreography teachers, such research methods as the method of ranking and questionnaires were chosen.

Let's analyze some questions of the questionnaire. Answering the question "What is image?", students-future teachers of choreography gave different answers, but the most common definitions, which, according to respondents, characterize this phenomenon, are: "A holistic view of an object that remains in people's memory"; "A set of human traits – his style of clothing, manner of speaking, worldview, life position"; "Appearance, reputation and authority". These definitions show that choreographers generally understand the essence of the concept of "image", although they do not fully reproduce all its components in the answers provided.

To the question "What types of image do you know?" choreographers named the following: human image, image of the organization, business,

personal, professional, political, advertising, external, internal, positive, negative, traditional image. Such answers allow us to say that students have an idea of the image, are interested in this problem, are familiar with the classifications and some types of image.

Answers to the question “What is the image of a teacher?” were as follows: “is how teachers are perceived by others – students, parents, colleagues”, “professional competence”, “established interaction with students”, “love and respect for students”, “a set of personal characteristics – communication, tact, tolerance, benevolence”, “psychological means and methods of influencing students, to which the teacher turns in order to increase his/her authority”. Thus, the components of the teacher’s image, students consider: personal qualities, external characteristics, culture of communication, mastery of psychological techniques, professional competence, pedagogical tact, authority. Of course, these are the main components of the teacher’s image, but not all.

To the question “What is your professional image?” students and teachers gave the following answers: “my professional image is a choreographic skill”, “professional skill”, “interaction and sociability in a dance group”, “aesthetic culture”, “ability to create a team”, “perception of me in a dance group”, “Ability to conduct dance events”, “my choreography skills”. Such diverse answers indicate that it is difficult for both students and teachers to determine the type of image, because, in our opinion, it was not created comprehensively and purposefully, because they lacked the necessary knowledge about the image.

This is confirmed by the answers of students and choreographers to the question “What do you lack to create your professional image?”. The answers of teachers-choreographers were mainly as follows: “low motivation”, “lack of time and money”, “underfunding, weak material base”, “lack of organization of the course, methodological seminar by the management”. Students focused more on the following answers: “there is a lack of professional advice, interest, specific practical methods of image creation”, “insufficient knowledge of image creation”.

The next question was “Do you think that a positive image of a teacher can affect the quality of teaching choreographic disciplines?”. The vast majority of students and teachers (89 %) believe that the quality of teaching choreographic disciplines depends on how the teacher presents him/herself, his/her appearance and perception of the team, organizational skills, mood, charisma, tact.

“In your opinion, does the professional image of a choreography teacher affect the atmosphere in a dance group?”. The answer to this question was also unequivocal. 93 % of respondents believe that a positive image of a teacher influences the atmosphere in a dance group and “sets the tone” not only in the whole work of the group, but also in the reputation of the dance group in various public events, international competitions and trips.

Using the ranking method, it was found out that students – future teachers of choreography prefer the professional component in creating an image. The most important skills of a teacher-choreographer are knowledge of the professional disciplines and methods of their teaching (84 %); constant analysis and reflection of his/her activities, self-development and self-improvement (66 %); knowledge of motives, needs and interests of students (53 %).

According to the results of the survey, future teachers of choreography consider the student as an equal partner (43.5 %) and they prefer a democratic style of teaching and the relationship between a teacher and a student. They want to involve students in decision-making, listen to their opinions, take into account the personal qualities of students, not just success. For future teachers-choreographers such methods of influence as motivation, advice, encouragement, motivation to action are important. Future teachers of choreography are open to communication with students and colleagues, have a stable emotional state, psyche and balance, which are transmitted to students, contributing to the effectiveness of learning.

In addition, it should be noted that almost a third of choreography teachers (35.4 %) believe that a teacher should be a leader in the dance group and should have a reputation as a “strong teacher”. These teachers view the student as an object of influence, not an equal partner. They must make their own decisions, establish strict control over compliance. At the same time, they understand that the presence of authoritarian tendencies in the teaching process does not promote mutual understanding and a creative atmosphere in choreography classes. Note that the more experience the teacher had, the more he showed an authoritarian style of teaching. Such discrepancies between the answers of students and teachers-choreographers were foreseen, because during their work teachers face many problems that demotivate them, make them more vulnerable and in some way lead to frustration in their profession.

A small number of student respondents among the important factors of the teacher’s professional image indicated social and behavioral characteristics. Thus, 7.2 % of respondents are aware of the importance of their future profession and are ready to overcome various difficulties for the sake of its prestige; 15.4 % of respondents are ready to improve their strengths and work to eliminate shortcomings; 11.7 % of students expressed readiness for “self-presentation” as prospects for their professional development. However, it should be noted that students and teachers did not have a clear idea of self-presentation, image creation and considered it something more relevant to TV and show stars than to choreography teachers.

At the same time, the personal qualities of future teachers, such as responsibility (7.1 %), were not left out of the attention of choreographer students; self-criticism (1.7 %); business acumen (2.7 %); willingness to come to the aid of others (9.4 %); modesty (4.2 %). Among these factors, the leading

positions were occupied by such traits as communicativeness (75.3 %), charisma (25.6 %), external presentability (49.3 %), sincerity and friendliness (82 %), which indicates their importance in the perception by students.

The main skills of students-choreographers and teachers-practitioners are as follows: the ability to approach the student and in any situation to remember that the student is a separate individual, to protect his dignity (teachers – 78.4 %, students – 69.4 %); ability to speak competently and correctly, have choreographic terminology and a rich vocabulary (teachers – 34.8 %, students – 29.5 %); ability to conduct a dialogue and establish interaction (teachers – 36.4 %, students – 28.7 %); ability to keep the distance “teacher-student” (teachers – 55.7 %, students – 34.5 %); knowledge and skills of professional disciplines and methods of their teaching (teachers – 95.3 %, students – 94.7 %); variable creative solution of choreographic and pedagogical tasks (teachers – 48.9 %, students – 54.6 %). In general, teachers were more active, and this is due to the fact that they have more experience and can say that it is more important for teaching. The answers turned out to be more unambiguous for teachers and students regarding the knowledge and skills of professional disciplines and methods of their teaching. But in the issue of variable creative solution of choreographic and pedagogical tasks, students were more active, they consider these skills important in the work of a choreographer and in creating his/her professional image.

Thus, at the stage of questionnaires, the results of the study showed that the priority knowledge, qualities and skills that significantly affect formation of the professional image of the future teacher of choreography, are knowledge of professional disciplines and methods of their teaching them; analysis and reflection of their activities, self-development and self-improvement; knowledge of motives, needs and interests of students, personal qualities that inspire confidence in students; willingness to come to the rescue. Analysis of the respondents' answers has shown that a positive image of a teacher can affect the quality of teaching choreographic disciplines to the atmosphere in a dance group. Respondents indicated a dominant style of the teacher-student relationship as democratic (some teachers-practitioners prefer a combined authoritarian-democratic style), which is the most acceptable for reputation and professional image. Among personal characteristics, the leading positions occupied such traits as communicativeness, charisma, external presentability, sincerity and friendliness, and so on.

Research and experimental work was organized from 2018 to 2020 on the basis of Vinnytsia State Pedagogical University named after M. Kotsiubynsky, Poltava State Pedagogical University named after V. G. Korolenko, Kryvyi Rih State Pedagogical University. 290 future teachers of choreography took part in the pedagogical experiment. The process of forming the professional image of future choreography teachers as part of a pedagogical experiment involved three stages:

1) diagnostic, the main purpose of which was to identify interest in the process of professional image formation, the desire for self-improvement and professional self-development through a system of professional training;

2) stimulating, which was implemented in the clear implementation of tasks for the formation of professional image in the process of professional training and in the acquisition of previously acquired knowledge, skills and abilities; in activating the cognitive interest of future teachers of choreography to the formation of professional image and in improving the acquired knowledge on the peculiarities of the formation of professional image;

3) evaluative and effective, achieved through creative independent activity of future teachers of choreography; focused on ensuring the strength of knowledge to further improve the professional image.

For conducting experimental research during 2018–2020 from future teachers of choreography the control and experimental groups were formed: CG – 142 persons, EG – 148 persons.

To study the dynamics of the indicators of criteria – individual-axiological, professional-pedagogical and external-behavioral – two sections were made: the first – at the ascertaining stage of the experiment, the second – after the molding stage of the experiment. Sections were implemented in the experimental and control groups using the same methods.

We study the training of future choreography teachers in the process of professional training separately for each of the criteria defined in the model: 1) individual-axiological, 2) professional-pedagogical; 3) external-behavioral.

Analysis of the results of the formation of the professional image of future teachers of choreography in the process of professional training is conducted with the help of diagnostic techniques:

Personality-axiological criterion was identified using the method “Diagnostics of polymotivational tendencies in the self-concept of personality” (according to S. M. Petrova); methods “Psychogeometric self-assessment of the personality” (according to S. Delinger in the adapted version of A. A. Aleksieiev, L. A. Hromova); methods “Determination of life values of the individual” (“Must-test”) (according to P. N. Ivanov, E. F. Kolobova); methods “Socio-perceptual assessment of personality and activity characteristics of the coach” (according to Yu. Khanin, A. Stambulov).

To analyze the professional and pedagogical criteria used the test “Knowledge of the essence of the future choreography teacher’s professional image” (author’s development); method “Level of readiness for professional and pedagogical self-development” (adapted version by M. Fetiskin); method “Diagnostics of the effectiveness of pedagogical communications” (modified version of the questionnaire by A. Leontiev).

The external-behavioral criterion was identified using the method “What do you know about your style?” (author’s development); study of the “self-

concept” of self-formation and improvement of the image of a professional (Campbell’s SCC method); methods “Diagnostics of communicative social competence (CSC)”; methods “Psychological assessment of organizational abilities of the individual within an organized group” (by L. I. Umansky, A. M. Lutoshkin, A. S. Chernyshov, N. P. Fetiskin).

Thus, at the ascertaining stage of the experiment the diagnostics of the initial levels of formation of the professional image of future choreography teachers in the process of professional training is performed, the initial state of the researched system, the level of knowledge and skills of future choreography teachers are clarified; formation of qualities of researched persons, the initial conditions in which experiment is carried out, an initial condition of participants of pedagogical influence are characterized.

Diagnostics of the levels of formation of future choreography teachers’ professional image in the process of professional training is performed on the basis of empirical data obtained at this stage.

Table 1

Levels of formation of future choreography teachers’ professional image in the process of professional training in EG at the ascertaining and after molding stages of the experiment (generalized indicators)

Group	Level		
	Low	Average	High
	Points		
	2	6	9
EG (y) n2 = 148 ascertaining	44	82	22
EG (y) n2` = 148 molding	20	87	41
The difference, in %	-16,9	+3,6	+13,3

The characteristic of vibrations in a pre-juvenile vipad is a number of choreography teachers in the EG, which may be the singing stage of the formation of a professional image in the process of phase training according to the criteria. Uniformity of vibrations, like a zero hypothesis, revised for an additional χ^2 – criterion (for the drop of vibrations of the same frequency (on the cob and in the experiment)):

$$\chi^2_{\text{емп}} = \frac{(44 - 20)^2}{20} + \frac{(82 - 87)^2}{87} + \frac{(22 - 41)^2}{41} = 28,800 + 0,287 + 8,805 = 37,892.$$

The validity of the inequality $[\chi^2]_{\text{емп}} > \chi^2_{\text{кр}}$ ($37,892 > 5,99$) at the significance level $\alpha = 0,05$ makes it possible to reject the null hypothesis and accept the alternative about the non-homogeneity of the samples and the reliability of the discrepancy. The EG showed a significant change in the

distributions of the generalized number of participants in the experiment, who have a certain level of professional image formation by all criteria.

To check the equality of the average sample distributions at the ascertaining and after the molding stages of the experiment according to the Z – criterion, it is necessary to calculate the average sample and corrected sample variances s_y^2 .

$$\bar{y} (\text{const}) = 5,257; s_y^2 = 5,580;$$

$$\bar{y} (\text{form}) = 6,291; s_y^2 = 4,602.$$

$$Z_{\text{emp}} = \frac{|5,257 - 6,291|}{\sqrt{\frac{5,580}{148} + \frac{4,602}{148}}} = 3,947.$$

$3,947 > 1,96$ ($[Z_{\text{emp}} > Z]_{\text{crit}}$), thus, at the level of significance $\alpha = 0,05$ we reject the null hypothesis, accepting the alternative that the average sample scores of the participants of the experiment with EG at the ascertaining and after the molding stages of the experiment differ significant.

To find the accuracy of the mean sampling and confidence interval, determine the standard deviations s_y and the accuracy of estimating the average sample δ_y :

$$E\Gamma(y) (\text{const}): s_y = 2,362; \delta_y = 0,381;$$

(4,876; 5,638) – confidence interval.

$$E\Gamma(y) (\text{form}): s_y = 2,145; \delta_y = 0,346;$$

(5,945; 6,637) – confidence interval.

The distribution of choreography teachers from the experimental group according to the levels of professional image formation in the process of professional training on the ascertaining and after the molding stages of the experiment according to the generalized indicators is reflected in the diagrams (Fig. 1).

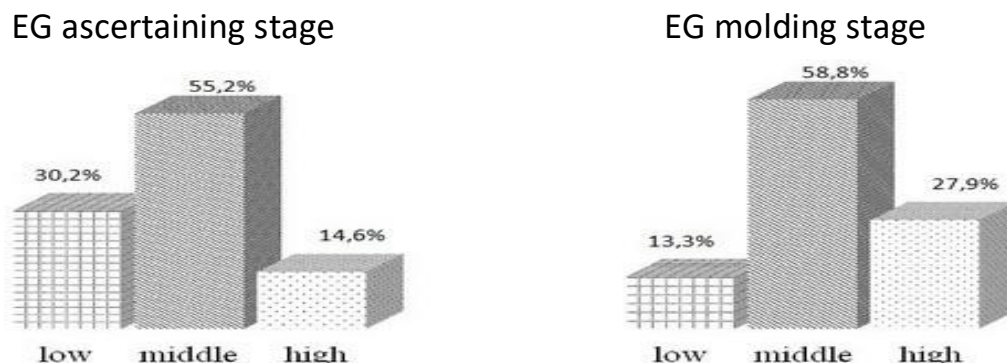


Fig. 1. Diagrams of distribution of choreography teachers within EG according to the levels of formation of professional image in the process of professional training at the ascertaining and after the molding stages of the experiment (generalized indicators), in %

The low level of formation of the professional image of choreography teachers in the process of professional training according to all criteria in the EG decreased by 16.9 %. At the same time, the average and high level of professional image formation increased by 3.6 % and 13.3 %, respectively.

Thus, according to the calculations of generalized indicators, it was found out that the experimental group according to the results of the ascertaining and molding stages of the experiment was not qualitatively homogeneous, and quantitative indicators differ significantly, which allows to witness positive changes in the pedagogical impact on this group.

The results of comparing the levels of formation of the professional image of choreography teachers in the process of professional training of CG and EG (generalized indicators) on the ascertaining and after the molding stages of the experiment will be presented in table 2.

Table 2

The results of comparing the levels of formation of choreography teachers' professional image in the process of professional training in CG and EG (generalized indicators) at the ascertaining and after the molding stages of the experiment, in %

Levels	Low	Average	High	Stat. hypothesis
Control group (142 persons)				
Ascertaining stage	31,9	55,9	12,2	H ₀
Molding stage	27,2	57,3	15,5	
Difference	−4,7	+1,4	+3,3	
χ^2 – criterion	$\chi^2_{emp.} = 1,700$		$\chi^2_{crit} = 5,99$	
Z – criterion	$Z_{emp.} = 0,913$		$Z_{crit} = 1,96$	
Experimental group (148 people)				
Ascertaining stage	30,2	55,2	14,6	H ₁
Molding stage	13,3	58,8	27,9	
Difference	−16,9	+3,6	+13,3	
χ^2 – criterion	$\chi^2_{emp} = 37,892$		$\chi^2_{crit} = 5,99$	
Z – критерій	$Z_{emp} = 3,947$		$Z_{crit} = 1,96$	

Therefore, after the molding experiment there were positive changes in both study groups. In the control group, these changes were not significant, and in the experimental group – led to a significant increase in the quality level

of the group. This confirms the effectiveness of the structural and functional model of forming the professional image of future teachers of choreography in the process of professional training.

The process of forming future choreography teachers' professional image took place in accordance with the stages of the pedagogical experiment: diagnostic, stimulation stage, molding stage and stage of professional image formation in the process of professional training. The proposed author's methods of forming a professional image are implemented in the process of planned educational seminars and events for future teachers of choreography in the process of professional training. These methods have proved their effectiveness and contributed to positive changes in the process of forming the professional image of future choreography teachers.

According to the results of the ascertaining stage of the experiment, the insufficient level of formation of the professional image of future choreography teachers in the process of professional training and the need to create pedagogical conditions for its effective formation were confirmed.

Thus, the low level of formation of the professional image of future choreography teachers in the process of professional training was found in 30.7 % of respondents, including: 50.6 % – in the CG and 49.4 % – in the EG. At the average level, 55.5 % of people were recorded: 49.1 % – in the CG, 50.9 % – in the EG. A high level is met by 13.8 % of respondents, namely: 45.0 % – in the CG and 55.0 % – in the EG. Using Pearson's χ^2 -criterion, it was found out that at the ascertaining stage of the experiment the studied groups turned out to be qualitatively homogeneous according to all criteria: individual-axiological, professional-pedagogical and external-behavioral. Quantitative indicators of these groups, which were checked using the Z-test, did not differ significantly.

Thus, before the start of the molding experiment, the principle of uniformity of qualitative and quantitative indicators of the control and experimental groups is observed, which prevents distorted results and ensures the objectivity of the conclusions.

The use of the developed structural-functional model and pedagogical conditions of formation of professional image of future choreography teachers in the process of professional training testified to the intensity of deepening of knowledge in EG compared to CG.

After the molding stage of the experiment in the control group decreased by 4.7 % the number of participants in the experiment with a low level of professional image of future teachers of choreography. At the same time, the number of respondents in this group with average and high levels of professional image formation increased by 1.4 % and 3.3 %, respectively. The positive changes achieved by the control group were not significant.

The indicators of systematization, validity and depth of knowledge of future choreography teachers who studied using the developed methods were

higher than those who studied according to the traditional program. This is demonstrated by the results obtained during the study: after the molding stage of the experiment in the experimental group decreased by 16.9 % the number of participants with a low level of professional image of future choreography teachers. At the same time, the number of respondents with average and high levels of professional image formation increased by 3.6 % and 13.3 %, respectively. The group has grown significantly qualitatively, and its quantitative indicators after the experiment significantly exceed the corresponding indicators before the experiment.

Conclusions. The results of the implementation of the proposed pedagogical conditions and structural-functional model of forming the professional image of future choreography teachers in the process of the molding stage of the experiment confirmed the hypothesis on the effectiveness of their influence. A statistically significant discrepancy between the indicators of the formation of the professional image of future choreography teachers with EG at the control stage of the experiment testified to the feasibility of further implementation of the developed measures in training of future choreography teachers. Using Pearson's χ^2 test and Z test, it is proved that in EG the results of the molding stage of the experiment are higher than in CG – at a significance level of 0.05 for all criteria of professional image formation of future choreography teachers in the process of professional training: individual-axiological, professional-pedagogical and external-behavioral.

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РЕЗЮМЕ

Москаленко Елена, Скрипник Александр. Экспериментальная проверка действенности структурно-функциональной модели формирования личностно-профессионального имиджа будущих учителей хореографии в процессе профессиональной подготовки.

В статье автор анализирует экспериментальную проверку действенности структурно-функциональной модели формирования личностно-профессионального имиджа будущих учителей хореографии в процессе профессиональной подготовки. Профессиональный имидж будущего учителя хореографии автор рассматривает как целостный образ педагога, который является гармоничным сочетанием его уникальных внешних, внутренних и личностно-профессиональных качеств, жизненных позиций, профессиональных знаний и хореографического мастерства, которые подчеркивают неповторимую индивидуальность личности будущего учителя и оказывают существенное влияние на реализацию его профессиональных функций в области хореографии. Определены показатели и критерии сформированности профессионального имиджа будущего учителя хореографии.

Ключевые слова: профессиональный имидж, будущий учитель хореографии, уровни, показатели и критерии сформированности, экспериментальная проверка.

АНОТАЦІЯ

Москаленко Олена, Скрипник Олександр. Експериментальна перевірка дієвості структурно-функціональної моделі формування особистісно-професійного іміджу майбутніх учителів хореографії в процесі фахової підготовки.

У статті автор аналізує експериментальну перевірку дієвості структурно-функціональної моделі формування особистісно-професійного іміджу майбутніх учителів хореографії в процесі фахової підготовки. Професійний імідж майбутнього вчителя хореографії автор розглядає як цілісний образ педагога, який є гармонійним поєднанням його унікальних зовнішньо-внутрішніх та особистісно-професійних якостей, життєвих позицій, фахових знань і хореографічної майстерності, які підкреслюють неповторну індивідуальність особистості майбутнього вчителя та справляють суттєвий вплив на реалізацію його професійних функцій у галузі хореографії. Визначено показники та критерії сформованості професійного іміджу майбутнього вчителя хореографії.

Результати реалізації запропонованих педагогічних умов та структурно-функціональної моделі формування професійного іміджу майбутніх викладачів хореографії у процесі формувального етапу експерименту підтвердили гіпотезу дисертації про ефективність їх впливу. Статистично значуща невідповідність показників формування професійного іміджу майбутніх учителів хореографії з ЕГ на контрольному етапі експерименту засвідчила доцільність подальшого впровадження розроблених заходів у підготовці майбутніх учителів хореографії. Використовуючи тест χ^2 Пірсона та Z-тест, доведено, що в ЕГ результати формувального етапу експерименту вищі, ніж у КГ – на рівні значущості 0,05 для всіх критеріїв формування професійного іміджу майбутніх викладачів хореографії в

процесі професійної підготовки: індивідуально-аксіологічний, професійно-педагогічний та зовнішньо-поведінковий.

Ключові слова: професійний імідж, майбутній учитель хореографії, рівні, показники та критерії сформованості, експериментальна перевірка.

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ФОРМУВАННЯ КРЕАТИВНОСТІ МИСЛЕННЯ В МАЙБУТНІХ ФАХІВЦІВ ДЕКОРАТИВНО-ПРИКЛАДНОГО МИСТЕЦТВА

У статті досліджується феномен креативності мислення та необхідність її формування у студентів закладів вищої освіти спеціальності 023 (Образотворче мистецтво, декоративне мистецтво, реставрація). Для розв'язання окреслених завдань, досягнення мети дослідження використані загальнонаукові методи теоретичного рівня. Вивчалася, аналізувалася й систематизувалася філософська, психолого-педагогічна і навчально-методична література з проблем креативності мислення. Визначено, що сприяння розвитку у студентів креативності мислення є чи не основним завданням педагога-вихователя. Заняття з фахових дисциплін, що формують спеціальність 023 (Образотворче мистецтво, декоративне мистецтво, реставрація) вимагають від педагога дотримання вище озвучені вимоги.

Ключові слова: декоративно-прикладне мистецтво, творче мислення, креативне мислення, виховання майбутнього фахівця.

Постановка проблеми. У наш час суспільство зазнає значних трансформаційних змін. Не оминули вони і сферу освіти. І хоча ці зміни носять переважно еволюційний характер, вони все ж вимагають негайного реагування та впровадження нових принципів проведення освітнього процесу.

Новітні інформаційні технології, запровадження в Україні норм та принципів Болонської системи, та й, насамперед, намагання залучитися до євроінтеграційних процесів ставлять перед освітянами задачі пов'язані із забезпеченням конкурентноздатності не лише самих освітніх послуг, а й кінцевого результату фаху здобувачів – якість та системність знань, отриманих за період навчання, уміння компетентно ними розпоряджатися, і що найголовніше, виховання у студента рис креативної особистості, здатної реагувати на зміни в соціокультурній сфері.

Сучасний інформаційний простір, що постійно розширюється, не дає вже можливості просто ретранслювати певний об'єм знань для