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PEDAGOGICAL GUIDE FOR FORMING ARTISTIC-COMMUNICATIVE CULTURE OF A FUTURE MUSIC TEACHER

(for foreign graduate students, graduates, arts students of pedagogical universities)

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INTRODUCTION

The processes of globalization of modern education, Ukraine's accession to the Bologna process requires preserving the features of national educational systems, improving their quality and competitiveness, directs the educational process towards humanistic values, aligns the system of training future professionals with international educational standards.

Since the contact of a person with their own deep essence happens through culture, education, as an integral part and form of cultural transmission, should ensure the formation of a creative, competitive, existentially free and at the same time responsible personality of the future specialist.

The growing importance of the phenomenon of communicative culture of the individual in the system of higher musical and pedagogical education highlights the need for effective methodological support for the process of formation of this phenomenon in the new socio-cultural conditions.

Methods of Forming the Artistic-Communicative Culture of the Future Teacher of Music Art

The existential-reflexive approach chosen by us as a research methodology determined the internal integrity of students' artistic and educational activities. It was reflected in the substantiation of the method of forming artistic and communicative culture of the future music teacher according to organizational-accommodational, educational-cumulative, corrective-conventional, design and presentation stages.

The organizational-accommodational stage is aimed at acquainting students with the essence, content of the category "artistic-communicative culture," with a wide range of artistic-communicative competencies of a music teacher. It aims at developing universal spiritual qualities of a future music teacher. Those are: empathy, creativity, congruence, self-reflection, tolerance, communicativeness, self-actualization. These qualities acquire special significance in artistic activity, as they are manifested in the dialectical unity of his artistic creativity and interpersonal communication with the student.

The following *forms of work* were used in the organization of students' work: lectures, laboratory-practical and training classes, attendance of master classes, various forms of individual practical classes with the teacher in the classroom of the main instrument, game interactions, direct acquaintance of students with real educational process (schools attendance, meetings with graduates who have succeeded in the profession, etc.).

Particular attention was paid to the actualization of dialogic forms of educational interaction. There were used the following *interactive methods*:
"step-by-step facilitative accompaniment of the interaction process" method; discussion such as "brainstorming" method, communicative exercises, simulation game technologies (role-playing games, modeling of artistic-communicative situations that arose spontaneously, surprise situations, etc.).

At this stage, it is necessary to use such pedagogical *techniques* as: verbalization of feelings arising from the perception of an artistic image, the use of polemical

means artistic communication with a student, "introjection" ("reflection" of student’s actions by the teacher).

On the organizational-accommodation stage it is expedient to:

- Focus on the personalization of the subjects of pedagogical interaction, which requires adequate inclusion in this process of their personal experience (feelings, experiences, emotions, appropriate actions and deeds);

- Fill the works of art, which are objects of artistic communication, with pedagogical, value and personally-significant sense;
- Use informative and emotionally rich communication tools that promote positive motivation to interact in the musical-educational space.

The use of *communicative exercises* on this stage (reproductive, partial-reproductive, creative), which take into account the initial level of formation of artistic and communicative culture in the students, help the teacher to follow the peculiarities of students' reactions to various forms of pedagogical influence.

For example, students are offered a *communicative exercise* in which it is necessary to determine the functions of the subject of communication, which were manifested:

- *communicative (as a relationship with a student (mutual acknowledgment),*
- *interactive (interaction),*
- *emotional (experiencing the relationship with a student),*
- *conative (communication management),*
- *creative (mutual influence, mutual transformation of subjects of interaction, etc.).*

The purpose of the simulational role-playing games introduced on this stage is to develop the ability of students to plan and implement their own artistic and communicative activities from the standpoint of the subject of culture. Role-playing games used on this stage are aimed at developing new forms of student behavior, their awareness of their own inadequate behavioral stereotypes of communication and the creation of new strategies for artistic interaction on the

basis of art.
During the game organization, we operated with types of educational artistic and communicative tasks, which were categorized by the level of complexity:

- *tasks-exercises.* A student was given a task, the purpose of which was to practice certain actions and operations ("micro-situations" that take place in the process of artistic communication with the students);

- *tasks-problems.* The student was given a task, the purpose of which was to form the ability to verbally describe the artistic and communicative situation, so that it reflects the most important problematic aspects of teacher-student interaction in the process of artistic communication.

During the game activity, there are created certain conditions for verbalizing feelings by a student. The main strategy of the teacher is to focus on the conscious actions of the student, the teacher plays out (reflects) each action of the student, using verbal and non-verbal means (intonation, looks, facial expressions, gestures, etc.). This is actualized with consideration of the individual characteristics of the student. The priority in the work of the teacher is to stimulate the ability of game participants to reflexive self-analysis of their own artistic and communicative activities, forecasting its results; stimulating motives to establish emotional and psychological contact with the students.
In the process of using role-playing games it is necessary to create an artistic-therapeutic field of interaction (comfortable conditions for openness to the teacher's and student's own experience; clear definition of artistic and communicative tasks).
Facilitative support of the teacher is aimed at the gradual acquisition of basic cognitive and communicative competencies, students' acquisition of artistic and communicative experience of the cultural context, forming of the ability to minimize possible communicative problems with the student.

The method of *step-by-step facilitation of the interaction process* is aimed at helping students to solve problematic artistic and communicative situations, which allows them to enjoy the process of interaction, to feel responsible for the results of this process.

Based on the results of role-playing games, it is necessary to hold a discussion, *for example "brainstorming,"* the purpose of which is to identify and argue the "culturally appropriate" model of behavior of the teacher, "colleagues"-students. It is in the process of discussion that future music teachers master the ability to adequately relate to the opposite position, to express their views, to find a common solution to artistic and communicative problems. The use of polemical means of organizing artistic and educational activities promotes an exchange of feelings, the formation of meanings that acquire personal significance for students.

The peculiarity of the method of discussion *such as "brainstorming"* is the collective search for culturally appropriate ways of interaction between teacher and student. The implementation of this method has aroused active interest among students.

Students who had a developed imagination, fantasy, sufficient personal and communicative experience were chosen as "generators of ideas"; in the role of "analysts" were students who had a high level of personal and professional reflection.

Let’s remember that the traditional rules in the process of applying the method of "brainstorming" are: the impossibility of criticism on the stage of generating ideas, the need to substantiate them; approval of any (incredible, fantastic) ideas with their obligatory fixation; equality in the statements of all participants of the interaction. Functional roles in the discussion group were assigned in advance: the “facilitator” organized work to discuss the problem; the "analyst" formulated inquiries, questioned the idea; the "protocolist" recorded the discussion, informed about the results of the work; the "observer" assessed everyone's participation by discussing the problem. The rule of such a form of work like "brainstorming" is the *non-judgemental acceptance* of any opinion of its participants, feedback, work in pairs, threes, and so on.

In the process of implementing the method of discussion such as "brainstorming" there was controversy in the following sections:

- *"Elaborate your own idea of the cultural phenomenon of the artistic and*

pedagogical communication of music teachers";

- *"What personal and professional qualities of a music teacher, in your opinion, contribute to the establishment of harmonious relations between teachers and students?";*

- *"What communicative qualities, music teachers are the most important in the hierarchy of his value system, have a significant impact on the formation of a culture of artistic and pedagogical communication with students?".*

In order to achieve the effectiveness of the implementation of this method, the following basic ethical requirements should be observed:

- *ensuring the alternation in the statements of the teacher and the student;*
- *promoting the realization of the right of each student to have their own, different from the teacher, opinion;*
- *orienting the participants of the interaction on the clarity and validity of their own artistic position.*

The teacher's attention was paid to removing psychological barriers, eliminating stereotypes of student's thinking and behavior, activating their attention, imagination, intuition, and setting for creative work.

Thus, on the stage of generating ideas, the main task of the participants is to create as large of a "jar of ideas" as possible. The moderator intervenes only when participants break the rules (for example, start criticizing an idea), or need to stimulate the process of generating ideas. Ideas are recorded on a multimedia board, with a dictaphone, etc. The main task of the next two stages is to evaluate the ideas and to adopt a better solution to the communication problem.

Criteria for evaluating the ideas are: their relevance to a particular problem, feasibility, conditions of application. "Experts," discuss these ideas, considering the mentioned criteria, identify the best of them, and conduct a critical analysis. As a result there is a variant of the collective decision of a communicative problem.

Let's take into account that the method of discussion *such as brainstorming*

(from the Latin discussio - consideration, research) should be used in such forms of learning as seminars, trainings, lectures, practical individual and group classes. In a brainstorming discussion, students learn to overcome psychological barriers, for instance *conformism* (urge to be like others), *rigidity* (conservatism of views), and so on.

When a teacher uses flexible variation of dialogue-discussion, problem-situation, analytical-evaluation, search-practical techniques, it promotes accumulation of certain practical experience of playing out, living through an art-communicative situations "here and now," fixes in student's consciousness a constant of tolerance that promotes forming of their psychological readiness for culturally appropriate interaction with students.

It should be noted that the discussion of a certain artistic and communicative situation can be predicted, modeled by the teacher, but not prepared in advance to prevent the loss of meaning of a "live" dialogue, as a free communication of two equal "consciousnesses" in the artistic and aesthetic field of culture.

Dialogue form of artistic communication between teacher and student in individual classes in the specialty is taking into account the specifics of the work of art being studied, involves the use of such techniques as:

- *acceptance of incomplete artistic dialogue, which reveals the problematic level of its content;*
- *reception of decentralization, which reflects the possible transition from their own point of view as the only true one.*

As a result of the introduction of these methods and forms of work, students acquire skills in various communication fields: artistic and intersubjective.

Facilitative support is especially important on the first *(organizational-accommodational)* stage of formation of artistic and communicative culture of students. The teacher, who demonstrates examples of authenticity and congruence, non-judgmental behavior, unconditional acceptance of thoughts, feelings and statements of students, promotes self-disclosure of students during the communication process.

The facilitator's position requires a meticulous selection of various forms, methods, techniques that promote mutual understanding between communication partners on the one hand, and on the other - self-reflection on their own system of evaluation criteria regarding the perception of the "Other," their correction if necessary; value-oriented attitude to the individuality of each student, the manifestation of tolerance.

Through the implementation of *communicative exercises, role-playing games of communicative orientation*, discussions *such as "brainstorming"* there is created the enrichment of sensory experience of students, the development of their empathic abilities; their ability to regulate the process of interaction in various situations of the artistic and educational process.

One of the distinctive features of the *educational-cumulative stage* of formation of artistic-communicative student culture is the use of the following methods: *solving problem situations-cases; modeling of artistic and communicative situations; systematic implementation of situations of empathy-understanding of artistic-communicative actions, reflective self-diagnosis of students (pedagogical video taping) and such forms of work as: individual, group, attending master classes, role-playing games, creative workshops, implementation of author's system of communicative trainings.*

Here is an example of a *problematic situation-case* "Pluralism of artistic thoughts", the application of which aims to: develop students' ability in the culture of accepting the position of other participants in the interaction. The teacher spontaneously plays out the conflict situation, and a group of students analyzes the strategy for resolving it. To enhance the learning effect, the same situation is played out using different behavioral strategies of the music teacher.

Students who solve a problem situation-case express their views on the use of "teacher" correct questions to the student, analyze his speech culture.

The solution of problem situations-cases is based on the algorithm of preliminary detailed analysis of a certain situation, definition of pedagogical means, methods of its solution, which encourages students to constantly search for

optimal models of art-educational process management, stimulates their communicative behavioral flexibility.

Students analyze the factors that affect the emergence of a particular problem situation in the classroom: in some cases, the problem situation is explained by the action of one or two factors that are easy to eliminate; in others - the problem is determined by the simultaneous influence of several factors (the complexity of the problem for the student, the inadequacy of methods and techniques to solve it, the inability of future music teachers to determine the conditions under which adequate pedagogical influence on the student, etc.).

For example, students need to solve the following tasks:

- *find ways to analyze and transform non-constructive artistic and communicative situations into constructive,*

- *offer culturally appropriate means of their solution in certain conditions of the artistic and educational process.*

Students focus on areas of potential communication barriers that arise from differences in the individual values of those who communicate. The content (quality) of pedagogically appropriate solution of the problem situation can determine the depth of penetration of the student into the essence of the artistic and communicative problem, to form an idea of the quality and adequacy of his analysis of a situation in the lesson, its understanding and understanding.

In the course of solving problem situations of culturally appropriate content, the ability of students to express their own position in communication, the ability to look for effective alternative ways to solve artistic and communicative problems is formed.

The implementation of the method of solving problem situations-cases promotes students' awareness of the importance of using a wide range of emotional and figurative "scenarios" of the lesson; regulation of one's own emotions and the

emotions of the "other", the need to enrich one's own sensory experience in order to overcome barriers to pedagogical interaction, students' awareness that understanding another culture is possible based on the ability to adequately interpret their own cultural dimensions.

Significant attention of the teacher on the *educational-cumulative stage* is directed to *reflective tasks*. In the process of solving these problems, the student is aware of their own strategies for solving this situation, focuses not only on communicative knowledge, but also on ways to obtain them.

The main method of *reflexive self-diagnosis* of students we have identified the method of *pedagogical video taping*. For example, students are offered a video of a problem situation in class. The task of students is to:

- *solve a problem situation-case, expressing their own opinions about the correctness or incorrectness of the actions of a music teacher in class;*
- *comment on the behavior of their "colleagues" -students (during the period of pedagogical practice) and identifying in their behavior those defects that can lead to misunderstandings with the student;*
- *choose and use of correct questions that provoke the "inclusion" of personal experiences of students in the process of artistic communication.*

The implementation of the method of modeling *artistic-communicative situations* is aimed at developing students' ability to develop their own projects of original lesson models that provide effective communication with students based on the comprehension of art.

This method takes into account:

- emotional and figurative perception of the event, which contributes to the emergence in the minds of the image of a certain artistic and communicative situation;
- forecasting and assessing the prospects of development and possible consequences of the process of interaction with students;

- identification of contradictions that need to be resolved;

- selection of methods and means of realization of the planned purposes.

In the process of implementing the *method of modeling the artistic-communicative situations*, in order to expand the "artistic and emotional field" of the student, it is important for the teacher not to verbalize the emotional program of a work, but to model a musical polylogue according to the specifics of the studied musical work. student. In the context of the implementation of this method, students are asked to complete (in a constructive manner) unfinished artistic and communicative situations, as well as situations in which the negative communicative behavior of a music teacher is observed and offered to turn such situations into communicative.

Effective in the process of pedagogical work are *situations of constructive-behavioral nature*, which require students to design (model) their own behavior. It is also important to include situations that arise spontaneously, "surprise situations". Variability in solving such communicative tasks absorbs combinations of known technologies, the use of their own innovative developments.

Effective at this stage is the technique of *"storytelling", which can be used in master class.* The teacher, presenting his own culturally relevant experience of artistic and communicative actions, reveals the features of solving non-constructive situations of interaction; shares with students personal "know-how" on the process of artistic communication based on art. Such "deployment" of samples of culturally appropriate artistic and communicative activities, their comparison, analysis, reflection contribute to students' awareness of the value and importance of artistic and communicative activities for successful professional tasks, is a prerequisite for creating their own projects of artistic and communicative actions. Within the framework of the organization of such a form of work as "creative workshops" the problem of mentoring, direct communication of students with the "Master" receives a practical solution, the mechanism of spiritual "reaching out" to the master is included.

It is important to emphasize that the peculiarity of the proposed methods *(method of solving problem situations-cases and modeling of artistic and communicative situations)* is that their implementation provides *"experiencing" by the teacher and student of a certain artistic and communicative situation* "here

and now" during class; students' attention is focused on specially selected situations, which gives students more opportunities (alternative choices) to make artistic and communicative decisions. Simulated situations of the art-educational process reduce the risk of psychological rigidity of students regarding possible mistakes, the process of solving problematic art-communicative situations takes place with the direct participation and support of the teacher, who corrects the decisions made.

Solving communicative situations allows the student to be in different role positions: director, consultant, facilitator and organizer of student activities. This requires from him the ability to self-organization, self-analysis and correction of their own actions in order to effectively carry out artistic and communicative activities. Stimulating students' subjective activity is facilitated by the constant change of role positions in the game. For example, when using the technology of play activities, game participants play small fragments of the lesson, testing themselves in different psychological roles. Role-playing games such as: *"Steps to understanding"; "Overcoming internal conflicts"; "Rehearsal of communicative behavior with the student"; "Rules of tolerant interaction"; "Development of empathic abilities", "Enrichment of sensory experience"*, etc. form the ability of students to consciously, creatively model relationships with the "Other", promote self-expression of the subjects of communication with art; their joint experience of artistic events.

In particular, the roles of presenter, actors, director, jury and spectators were highlighted in t*he role-playing game "communicative style of activity".* After the introductory speech of the presenter about the importance of establishing productive interaction between teacher and student, roles were assigned, "actors" chose a model "portrait" of a certain communicative style of activity in order to realize it. The participants of the game were given a list of model "portraits" of teachers created by Vorotnyak L. [4], each of which had a conditional name: "Mont Blanc", "Hamlet", "Great Wall of China", "Locator", "Blackbird", "Robot". "," I myself "," Friend ". The "director" helped the "actors" to present the chosen model with the help of pantomime, specially created situations of interaction.

During the performance of each "actor", the task of the "audience" was not only to guess which "portrait" is depicted, but also to help the "actors" in revealing a certain image.

Significant pedagogical influence on the formation of components of artistic and communicative culture of students has the method of role-playing games with *elements of psychodrama*. It should be noted that the student in the process of applying the *method of playing with elements* of psychodrama acts as a director of *dramatic action*, which requires from him the ability to empathize, *reflection on their own condition* in relation to a particular artistic and communicative situation. *Psychodrama* creates a special communicative and educational space of interaction between teacher and students, which contributes to the staging of those situations that were directly experienced by the participants of the simulated event. In general, in a psychodrama script, an event unfolds that connects all its participants with common experiences. The action experienced by the student in the internal personal plan, passes into the external plan, then is internalized again that predicts the further free choice by it of own communicative strategies of behavior.

We believe that applying *the method of role-playing with elements of psychodrama*, the teacher should take into account which of the elements of the simulated situation of interaction are intrinsically important for the student, become a value guideline in his artistic and communicative activities. An important role in the implementation of this method is played by the script, so you should especially carefully consider the content, its effectiveness and focus on a particular personality of the student. An inflexible script is usually perceived by students as a certain ideal imposed from the outside; Various scenarios that accumulate images of value relations of the subjects of pedagogical interaction, as practice shows, are assimilated by students more successfully.

Using *the method of role-playing games with elements of psychodrama* allows you to flexibly combine group and collective activities of students. The use of this method helps to remove the emotional tightness of students, their self-doubt, involves *the harmonization of relations with the teacher on the basis of shared experiences of artistic events; students master the basics of ethical culture.*

According to the results of the game, the "leading actor" (chosen by the jury) with the help of the "director" is invited to think and show a synthetic model of communicative behavior of a music teacher, which absorbs the best qualities presented in the presented models.

Let’s consider that the use of role forms and methods of organizing artistic and communicative activities of students is an effective methodological tool that helps to increase the level of formation of their artistic and communicative culture.
The *author's system of communicative trainings* introduced by us at the educational and cumulative stage of work aims to form students' ability to reflect on their own artistic and communicative qualities, to acquaint them with the elements of technique of establishing emotional and psychological contact with students, to optimize the process of future communicative style. to form the ability to express one's own position in artistic communication, self-presentation, pedagogical improvisation in artistic and communicative actions.

Communicative training is a system of conceptually, logically, thematically and structurally related classes, in the process of which there is a natural "entry" of its participants in the context of analysis and modeling of various artistic and communicative situations. The communicative potential of trainings is revealed first through simulation modeling in the classroom mode, later - in the conditions of pedagogical practice of students at school.
The general *principles of training work* we have defined:

- the principle of personification of statements;
- principle of activity;
- feedback principle;
- the principle of open communication;
- the principle of focusing on the feelings that arose "here and now" in the process of perceiving the artistic image of a work of art.

The teacher should pay special attention to:

- creating a positive emotional atmosphere of training sessions;
- increase of subjective confidence of each student in significance of own personal achievements that promotes the best extrapolation of the communicative knowledge, abilities, skills received by students in a situation of real art-communicative activity;
- direct search and mastering by students of new forms, methods and techniques of culturally appropriate communication.

The specificity of trainings is that learning takes place in an *interactive mode*, which contributes to greater efficiency of students' acquisition of communication skills than in the case of any other form of learning.

Training participants are placed in a circle, which facilitates communication, creates an atmosphere of trust. Note that the trainings are held once a week and involve a total number of people (12-15).

We consider it expedient to adhere to the following stages of training:

- acquaintance with the specifics of training as a method;
- conducting interviews in order to obtain information about the level of preparation of training participants for artistic and communicative activities, taking into account the degree of formation of their communicative qualities.

Both verbal and non-verbal means of communication should be involved in the arsenal of communicative techniques (gestures, facial expressions that serve to convey the teacher's experiences that arise during the perception of the artistic image).

Specially developed by us *psychotraining technologies* were aimed at:

- correction of artistic communication skills;
- removal of psychological "complexes": enabled "activation" of the "reflexive mode" of self-consciousness of teacher and student, stimulated the actualization of their need for existential-reflexive ways of establishing emotional and psychological contact on the basis of art.

We will describe in more detail the system of *trainings* that we use at this stage in

order to form the artistic and communicative culture of students.

The *psychotherapeutic training* developed by us includes six structural components:

- gnostic (knowledge of the causes of unconstructive artistic and communicative situation in the classroom, the peculiarities of the behavior of the participants of interaction, their mental state;
- design (the ability to predict the behavior of the "partner" for interaction);
- regulatory (the ability to regulate the process of interaction, taking into account the meta-position of the teacher);
- communicative (ability to concentrate on the "communication partner", to carry out effective communication taking into account the personal qualities and the existing emotional state of the other subject of interaction);
- reflexive (ability to reflexive self-awareness of their own communicative qualities, the ability to adequately respond to the situation in the lesson);
- ethical (readiness to show tolerance, correctness, tact in the process of interaction).
-

Training to develop the ability to tolerate the perception of the "Other" is aimed at understanding the feelings of the "Other", which arose "here and now". In the course of the training the methods of playing non-standard artistic and communicative situations were used:

- *rehearsal before the exam,*
- *non-trivial situation in the classroom, during the period of pedagogical practice;*
- *creating situations that involve the student's experience of the success of interaction.*

Training in *development of the ability to tolerant perception of the "Other"* involved the formation of such personal qualities of students as: empathy, friendliness, authenticity, congruence, initiative, openness and more. Students learned the ability to make the most of the opportunities of a particular

communicative situation; to predict or provoke the "desired reaction" of the "partner" to a certain situation of interaction and on this basis to regulate the relationship in order to achieve "emotional resonance" in joint activities; ability to keep the initiative in the process of communication; differentiated use of verbal and nonverbal means of pedagogical influence. On the example of fragments of music lessons (micro-situations of interaction) students got acquainted with such non-verbal means of communication as: pauses of silence, which give the opportunity to control emotions, reflect on thought; applause that demonstrates involvement in the conversation; characteristics of facial expressions and gestures (posture, facial expressions, eye contact, distance between interlocutors, etc.).

In the process of training, the ability of students to show behavioral flexibility (change the individual communicative style of activity depending on the situation in the lesson, the psychological characteristics of the interaction partner, etc.) was formed. At the same time, attention was focused on situations of experiencing the success of interaction. Discussion of the results of the training revealed the fact that students are aware that the understanding and acceptance of the student begins with adequate self-esteem of the teacher.

Training of correction of individual communicative style of activity of the future music teacher provided development of such forms of behavior of students which included perception of "Other" (perception), transfer to it of certain signals (communication), influence on it (interaction); practicing the ability to flexibly change the individual style of activity depending on the conditions of a particular communicative situation in the classroom.

Training in the development of sensory culture and syntonism involved the development of students' ability to instinctively adjust to the emotional background of a particular artistic and communicative situation in the classroom in order to adequately recognize the emotional context of sound language and emotions of the student.

The aim of the teacher was to teach the student to feel the student better through the technique of changing sensory channels (audio, visual, kinesthetic, proprioceptive). Students learned to join the posture, gestures, facial expressions, breathing, tone, strength of voice, mannerisms of the teacher and more.

In the process of training we used *techniques to create attractive scenarios of interaction*; students were asked questions that "provoked" the appearance of

pleasant feelings: interest, joy, inspiration, surprise, which helped to encourage students to tell about their own feelings caused by the artistic image; it was suggested to dive deeper into one's feelings (amplification of feelings), in order to better identify them.

The teacher softened his own verbal interpretation of a certain situation with such correct statements as: "possible"; "If I understood you correctly"; "Makes an impression", because categoricalness can turn the reflection of the student's feelings on communication techniques into a means of strengthening inadequate psychological defenses and resistance.

A significant factor in the manifestation of attraction in artistic communication is empathy, as a special ability of the subject to reflect emotional experiences and the inner world of another, which allows partners to achieve coordination of artistic positions, personal understanding, choose in this regard common means of self-regulation. process of interaction. Empathy as a factor in attracting a music teacher involves the creation of such an artistic and communicative situation in the classroom, which allows his ability not only to rationally perceive the student's personality, but also "temporarily live another life, delicately be in it without evaluation and condemnation" [8].

In the process of training we used *techniques to develop students 'ability to anticipate* - (emotional anticipation), in order to develop students' ability to coordinate their own actions and feelings with another subject of interaction based on art.

Our *training "emotional resonance"* was aimed at forming the ability of students to synchronize their own feelings and experiences of the artistic image with the experiences and feelings of another subject of interaction with art, to develop students' self-diagnosis skills of their own artistic and communicative qualities, their ability to adequately reflexively student assessment.

Effective in the process of training *"emotional resonance"* were the techniques of psychological adjustment to breathing, co-tuning to the "energy field" of the "Other". Experienced positive emotions about interaction with art helped to increase the level of motivation for empathic knowledge of each other; to accept a different point of view, understanding and feeling "inside" the interaction partner. It is necessary to concentrate and distribute the teacher's attention in order to better understand the feedback signals from the student; understanding the emotional modality of his statements.

Due to the work of the teacher "on bodily resonance" with the student, the mechanisms of reflection were in the form of processes of internal sensations of the subjects of interaction, their perception, thinking, direct experience of emotions that arise in the process of interaction.

The teacher's mastery of *active empathic listening* and asking questions aimed at "including" the sensory sphere of students, contributed to their ability to ask questions to the student, show genuine interest in his problems, approach the student with an optimistic hypothesis, sympathize, rejoice in his success and more. Students learned active empathic listening, using different types of artistic and communicative strategies: conversation support, communication management, establishing contact, resolving interpersonal conflicts in the group, and so on.

Acceptance of *empathic listening* absorbed both verbal and nonverbal *tactics*:

- *mirror image (authentic repetition of the words "partner" for interaction, demonstrating his understanding;*
- *paraphrasing, in order to create an atmosphere of empathy, mutual understanding;*
- *identification of emotions, which is aimed at creating an atmosphere of trust by recognizing the emotions of the "other" and giving them an external expression, as well as demonstrating respect for the "partner" in the interaction.*

Note that in the process of individual lessons on the main instrument, the preliminary "use" in the artistic image requires the future music teacher to reflect on their own internal psychological processes, as well as answers to questions:

- *what he feels when he perceives this piece of music; whether it can follow the "life of the image";*
- *does this work influence the feelings of students, what associations (general, specifically musical) does it evoke?*
- *what is the degree of internal readiness for artistic communication with music of a certain emotional and figurative content?*

Reflexive awareness of one's own feelings and thoughts arising from the perception of artistic image involves deciding for oneself: whether this performance movement is comfortable, or intonation of the phrase, that is, experiencing one's own identity becomes the basis for becoming a student's own artistic position.

Discussion of emotions that arise in the process of perception of the artistic image, contributes to the synchronization of artistic experiences, the achievement of spiritual and energetic resonance of teacher and student in each situation of the artistic and educational process.

At all stages of *training work* on the formation of artistic and communicative culture of students, much attention was paid to the development of their ability to see themselves from the position of an external observer (to take a *meta-position* in communication with the student).

The application of the above methods and techniques initiates the emergence of a resonance of the semantic experiences of the teacher and the student in the process of artistic communication; contributes to the formation of students' own communicative style of interaction with students. Conscious management of the future music teacher's own emotional sphere, the ability to focus on "reading" the emotional and psychological state of the student based on understanding his emotions and feelings, contributes to the ability to build a line of behavior that allows successful artistic and communicative tasks in the classroom.

At each stage of pedagogical work the priority task of the teacher is to change the intensity of his facilitative support for students' communicative activities: *from the structure of the teacher's interaction process at the stage of adaptation (accommodation) to the formation of student subjectivity in the context of "dialogue of cultures"; realization of the student's right to self-organization of culturally appropriate artistic and communicative actions on the basis of art.*

The *corrective-convention stage* is closely correlated with the existential content of the student's life, his ability to self-regulate and synchronize his own experiences with the experiences of the "Other" in the process of interaction based on art.

In the process of conducting an *artistic online dialogue*, different points of view are expressed in the context of discussing the following issues:

- "Which of the needs of the individual, in your opinion, is the core on which human behavior is built?";
- "What, in your opinion, are the personal and professional qualities that make up the pedagogical image of a modern music teacher?";
- "How to achieve spiritual and energetic resonance between teacher and student in each specific situation of the art-educational process?";
- "What difficulties did you have in preparing and conducting a music

lesson?";

- "What advice could you give to a beginning teacher to solve unconstructive situations of interaction?"

Artistic Online Dialogue involves the exchange of artistic positions, the question involves the involvement of the "Other" in dialogic interaction with art. In the process of implementing the method of conducting artistic Internet dialogue, we propose to adhere to the principle of participatory: equal participation of everyone in artistic dialogue (equality in evaluative judgments about stylistics, architecture, transfer of artistic content of the work, etc.). The introduction of the method of conducting *artistic online dialogue* actualizes the creative thinking of future music teachers, initiates their independent solution of unconstructive communicative tasks, encourages communicative reflection. In virtual dialogic forms of interaction with the teacher, future music teachers master the ability to adequately relate to the position of the opponent, to express their views, to defend their own artistic position in communication, to find common solutions to artistic and communicative problems.

The application of *the method of actualization of problematic questions* to students is aimed at assimilation by students of the acquired artistic and communicative experience. The subjects of interaction have the right to realize a personal existential-reflexive position in the process of conducting an artistic Internet dialogue in accordance with the recognition of their right to their own vision and understanding of a situation in the artistic and educational process. It is under such conditions that students gain artistic and communicative experience of the cultural context.

The technology of using the electronic portfolio involves filling it with didactic, methodological, organizational, diagnostic, visual materials used by students during their internship at school. Each student creates his own collection of materials, supplementing it with materials obtained during the study of special courses, disciplines, methodological developments, modern innovative methods of establishing productive interaction with students, photos and presentation materials and more.

Systematic work on creating an individual electronic portfolio allows students to reveal the features of their "creative workshop", analyze, find unsolved problems in artistic communication with students and identify possible ways to solve them,

visually observe qualitative changes in the formation of their own subjectivity, building a cultural image music teacher, designing life from the standpoint of the values of their own culture and values of the student's life. Individual electronic portfolio is not only an effective form of self-assessment of the results of artistic and educational activities of students, but also always supports the motivation of students, initiates reflective activities, determines the range of communicative competencies of students; captures changes and professional growth over a period of time, encourages the assessment of their own communication skills.

During this stage, an important role is given to training the *development of emotional intelligence* of students (a set of mental abilities that involve the teacher's ability to immerse themselves in their own inner world and the inner world of the student in the process of communicating with art: feeling his thoughts, emotions, experiences work of art). In the process of training sessions on the purposeful *development of students' emotional intelligence*, we relied on the conceptual positions of scientists on the determination and patterns of personality psyche (G. Kostyuk, S. Maksimenko); ideas about the unity of affective and cognitive spheres of personality (N Melnyk, V Ognev'yuk, S. Sysoeva O.Ponomariova); research of essence and ways of development of the phenomenon of emotional intelligence (D.Goulman, S.Derevyanko, V.Zarytska, D.Karuzo, N.Kovriga, D.Lusin, J.Mayer, E.Nosenko, P .Salavey) and others.

Students were introduced to certain ways of managing emotions, which included several stages:

- *awareness of oneself as a subject of experience and awareness of the presence of this experience as an object of analysis, ie "separation" of one's own "I" from the experienced feeling ("I feel fear, surprise, doubt, joy of success, satisfaction, pleasure, etc.");*
- *emotion management, associated with the understanding of emotions, associated with the verbalization of their own emotional state. Verbalization of one's own emotional state, firstly, testified to the feelings experienced by the student and, thus, reduced his tension (because the verbalized emotional experience to some extent loses its intensity), and secondly - helped to regulate his own psycho-emotional state.*

Training in *the development of emotional intelligence* involved the development of

such personal qualities of students as: the ability to analyze their own emotions and awareness of their impact on well-being; use of intuition in decision making; dignity; ability to control emotions; ability to show sincerity, openness, reliability; desire to improve productivity for compliance with internal quality standards; ability to perceive the world positively; the ability to listen to the feelings of the "Other", to understand his position, to sympathize with him; ability to apply in professional activities innovative methods and techniques of creative interaction with the student.

The future music teacher's understanding of his emotions and his ability to read the student's emotions, certain aspects of his experience or behavior, psychological mechanisms of expression in conflict situations contributed to a more flexible psychological nuance of communicative strategies of interaction with students. to occupy.

In the course of the *trainings* it became clear that the insufficiently developed motivation of artistic and communicative actions of students is often connected with their insecurity in their abilities, communicative incompetence.

In this regard, the task of the teacher was to identify the individual communicative potential of the individuality of each student and the organization on this basis the *situation of successful interaction*. The main objectives of the training *to achieve the success of interaction* were: the ability to turn a destructive artistic and communicative situation into a constructive one, which included the ability to "keep" unconstructive interaction in its procedurality (not to avoid it), the ability to reconstruct a nonconstructive situation; interaction; ability to understand and experience unconstructive interaction, the formation of such qualities of students as: emotional stability, empathy, reflection, tolerance, awareness of another subject of interaction as a value.

The reflective part of the training was aimed at making students aware of the reasons for the unconstructive situation in the lesson, the peculiarities of the behavior of the participants of the interaction, their mental states; the ability to predict the behavior of the "Other"; the ability to influence the interaction partner, taking into account his existing emotional state, using a meta-position; the ability to adequately respond to the situation in the lesson, adhering to ethical standards.

In the process of implementing t*he method of reflexive self-diagnosis* at this stage, students conducted self-analysis and self-assessment of the level of formation of their own culture of artistic and pedagogical communication. Reflexive self-

management involved the student's self-control over their own communicative actions, the development of the ability to adequately self-assess and correct their own communicative qualities.

Students' awareness of their own inadequate behavioral stereotypes contributed to the development of new forms of behavior, the creation of their own strategies of artistic communication with students. In the process of exchanging views between the participants of the training, there was a search for the best models of interaction, which students sought to write in their own portfolio. This testified to the qualitative changes that have taken place in the motivational sphere of students, to increase their interest in the formation of artistic and communicative culture.

In particular, during the period of pedagogical practice, a group of experts observed the influence of reflection on the change of deep psychological structures of students and teachers, which determined their ability to work together, the emergence of developmental and co-creative effect of interaction in joint activities.

The use of *suggestive and art-therapeutic techniques* was also effective at this stage, in particular: techniques for removing psychological clamps; regulation of behavior; feedback techniques, simulation exercises, etc.

The *project-presentation stage* provided a qualitatively new level of culture of artistic communication of teacher and student, as equal partners in interaction: *creative projects, presentation of own creative achievements of teacher and students, modeling of positive pedagogical image of future music teacher; involving him in pedagogical improvisation and self-presentation in artistic and communicative actions; expression of one's own position in artistic communication.*

At this stage, innovative forms and methods of teaching were effective, namely: *image training, training of pedagogical improvisation, the method of art projects (development of original models of music lessons that provide effective communication), "conferences of creative ideas", "design and creative seminars" »(During the special course and conferences on the results of pedagogical practice of students), media presentations.*

For example, the application of *pedagogical improvisation* training allowed students to trace the logic of the creative process in the group "from within", to develop the ability to feel and understand the "other", to supplement and develop his opinion.

The use of *the method of art projects* is caused by the need to intensify the artistic and communicative activities of students, to promote the development of their creativity, reflexivity, initiative, self-control, organizational skills, the realization of subjectivity. At the stage of creating a model of an art project, its goals and tasks were formulated, and questions were asked that needed to be addressed at the individual and group levels. Participants of the project activity worked in their subgroups, creating their mini-projects individually or in pairs, held discussions with the teacher on-line in the process of artistic Internet dialogue.

The project was implemented according to the following algorithm: selection of the problem to be solved within the project activity; definition of the purpose and tasks of the project; establishment of stages and plan of project implementation; determination of project evaluation criteria based on the analysis of the results of artistic and communicative activities, its effectiveness; demonstration of the results of project activities in the form of a creative product (multimedia presentation, publication, concert and educational activities, etc.).

The functions of students' project activities were:

- integrative-coordination, which provided for the coordination of efforts of all project participants;
- educational and methodical, which consisted in providing students with the necessary methodological materials;
- didactic, which was aimed at developing clear instructions for the implementation of artistic and educational tasks and management of the interaction process;
- control, which aimed to establish clear deadlines for project activities and criteria for its evaluation.

The best versions of projects were played out in the mode of real pedagogical process (during practical classes of special course, pedagogical practice). Based on the analysis of video fragments of episodes of pedagogical practice, students had to give a methodical assessment of a certain situation of pedagogical interaction and determine the adequacy of the style of communication between teachers and students.

Note that in the process of working on *projects*, students felt the impact of different styles of teaching, were able to analyze their advantages and disadvantages.

For example, in one of the projects, students had to present their own interpretation of a music lesson based on the use of pedagogically appropriate artistic and

communicative tools that help to establish productive interaction with students. In the process of this work, the student acted not only as a performer, but also as a "director", an interpreter of the lesson. Due to the transfer to students of the leading role in the preparation and implementation of the project, they were involved in culturally appropriate forms of interaction with students.

We will also give an example of a project that presented culturally appropriate forms of interaction between the subjects of the artistic and educational process. Students were divided into groups: those who implement the project; those who help in the organization, those who act as an expert in lesson evaluation and an observer of the project. During the presentation of this project, students - "experts" analyzed the value of cultural dimensions of interaction in the classroom; students - "students" took a meta-position - a view of the teacher from the side; students - "teachers" provided recommendations on the basic principles of establishing emotional and psychological contact with the student.

Gradually, the creation of projects acquired a certain dynamics: from a simple description of a fragment of the lesson, to self-development of projects by students and their implementation in the form of a video, computer presentation, theatrical performance during pedagogical practice and more. The results of project activities were discussed together with the teacher and all project participants at reporting conferences on pedagogical practice of students, in the course of such forms of work as: conferences of creative ideas, project-creative seminars.

Prepared by students projects "Stages of organization of artistic and pedagogical communication"; "Creative nature of communicative activity of a music teacher", "Culture of artistic and communicative activity of a music teacher", case project "Author's lesson" were defended by students at seminars and practical classes of special course, design and creative seminars based on pedagogical practice. The project participants came to the conclusion that in order to establish productive interaction it is necessary *to take into account the specifics of the student's perception of the artistic image, it is advisable to choose speech means of verbal expression, adhering to pedagogical ethics; to correct the inappropriate behavior of students; vary their own ways of artistic and communicative actions, depending on the conditions of a particular situation in the lesson; take into account the psycho-physiological characteristics of a particular student.*

Thus, the introduced organizational forms and methods of work have positively

influenced the formation of all components of artistic and communicative culture of the future music teacher. The result of this stage of learning is the transition of most students to a qualitatively new (functional-creative) level of interaction with students in the process of artistic and pedagogical communication.

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