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SOCIO-CULTURAL COMPETENCE OF FUTURE MUSIC TEACHERS IN THE CONTEXT OF PRACTICAL SUPPORT

Abstract. The article describes the formation of sociocultural competence of future music teachers in the context of a practical approach. It is noted that sociocultural competence is an important factor in the socialization of an individual in society. In social pedagogy, the term "socialization" is defined as the formation of the social role of an individual in the conditions of acquiring experience of social interaction and assimilation of social values. Sociocultural competence is also associated with personality development, self-awareness in society, self-realization, determination of one's value preferences, based on which there is an opportunity to construct one's behavior and relationships with interaction partners and mastery of pedagogical activity. Holistic sociocultural experience becomes the basis in all classifications of competences. It includes values, regulations and norms, as well as the social historical context in which the student's personal qualities are formed, his rules of behavior that allow regulating people's actions, their social life in accordance with the values of a certain culture and determine the stability and unity of society.

In practice, the development of these leading characteristics of the future specialist should be carried out systematically in close connection with artistic and aesthetic education and the quality of musical education in the process of their professional training. The specificity of the professional training of the future specialist for teaching subjects of the professional cycle is that each student is offered an individual program aimed at developing the artistic and musical individual abilities of the future teacher, thus manifesting an individual approach to each student. The set of pedagogical qualities that a future teacher must possess for productive professional activity must be developed at a high level. It should also be noted that along with general pedagogical qualities, a future music teacher must possess specific abilities according to the profession.

Keywords: future music teachers, sociocultural competence, subject components, functions of professional activity, institutions of higher education.
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**СОЦІОКУЛЬТУРНА КОМПЕТЕНТНІСТЬ МАЙБУТНІХ ВЧИТЕЛІВ МУЗИКИ В КОНТЕКСТІ ПРАКТИЧНОГО ЗАБЕЗПЕЧЕННЯ**

Анотація. У статті розкрито формування соціокультурної компетентності майбутніх вчителів музики в контексті практичного підходу. Зазначено, що соціокультурна компетентність є важливим фактором соціалізації особистості в суспільстві. У соціальній педагогіці термін «соціалізація» визначається як формування соціальної ролі особистості в умовах набуття досвіду соціальної взаємодії та засвоєння соціальних цінностей. Соціокультuru компетентність також пов’язують із розвитком особистості, усвідомленням себе в суспільстві, самореалізацією, визначенням своїх ціннісних переваг, виходячи з яких є можливість конструювати свою поведінку й стосунки з партнерами по взаємодії та майстерність педагогічної діяльності. Цілісний соціокультурний досвід постає основою у всіх класифікаціях компетенцій. Він включає цінності, регулятиви та норми, а також соціальний історичний контекст, в якому формуються особистісні якості студента, його правила поведінки, що дозволяють регулювати дії людей, їх суспільне життя в згоді з цінностями певної культури і визначають стабільність і єдність суспільства.

На практиці, розвиток цих провідних характеристик майбутнього фахівця має здійснюватися систематично у тісному взаємозв’язку із художньо-естетичними вихованням та якістю музичної освіти в процесі її професійної підготовки. Спеціфікою професійної підготовки майбутнього фахівця до викладання предметів професійного циклу є те, що кожному студенту пропонується індивідуальна програма, яка спрямована на розвиток художніх та музичних індивідуальних здібностей майбутнього вчителя, таким чином проявляється індивідуальний підхід до кожного студента. Суккупність педагогічних якостей, якими має володіти майбутній учитель для продуктивної професійної діяльності, мають бути розвинуті на високому рівні. Слід також зазначити, що поряд із загальними педагогічними якостями майбутній вчитель музичного мистецтва має володіти спеціфічними здібностями відповідно до фаху.

**Ключові слова:** майбутні вчителі музики, соціокультурна компетентність, предметні компоненти, функції професійної діяльності, заклади вищої освіти.
**Problem statement.** The process of forming the socio-cultural competence of the future music teacher has not been the subject of special research until now, therefore the problem of developing the socio-cultural competence of these students is one of the unsolved problems in modern pedagogy.

**Analysis of the recent research.** In modern research literature, sociocultural competence is defined in various perspectives, which represent it as a dynamic and integrated quality of the individual in combination with a meaningful and valuable attitude to the world, communicative activity and productive behavior in society (E. Pryamikova, T. Zakutna, I. Zakir Yanova, I. Levitska, N. Muravyova, T. Nechaeva, A. Flier, etc.). The definition of sociocultural competence prevails as "the readiness, ability and minimal experience of an individual to apply in practice knowledge and skills that ensure a rational and respectful perception of the other and unusual, constructive cooperation with its carriers, finding meaningful compromises." Despite the fact that there are a number of interesting developments in theoretical research, it is known that the pedagogical and content-methodical aspects of the formation of socio-cultural competence in future music teachers remain insufficiently researched [1–4].

**The purpose** of the article is to substantiate the sociocultural competence of future music teachers in the context of practical support.

**Basic materials.** The process of education and training of future music teachers should be organized and structured in such a way that theoretical knowledge and its application in practice are combined with the content of educational disciplines and correspond to the profile of the teacher active activities, including scientific achievements in the training of teachers. It is the integration of all the above-mentioned components that contributes to the formation of the professional competence of future music teachers. The professional formation of the future teacher primarily involves the preparation of the student for professional activity as a teacher.

The sociocultural approach determines the importance of forming a valuable and responsible attitude of the individual to the surrounding world. The organization of the educational process and the creation of such an environment in which personality formation takes place taking into account the specific cultural conditions of a person's life in the context of universal culture. This requires orientation of the education process to socio-cultural values, world and national spiritual culture. Thus, the sociocultural approach is the methodological basis for the formation of the sociocultural competence of an individual.

Analyzing the constructive activity of the teacher, it is possible to determine the following directions [1, 3, 4]:

1. Formation of students' personality, character and scope of their theoretical knowledge, musical abilities and skills.
2. Selection and sequential arrangement of educational material.
3. Formation of programs of students' activities in lessons.
4. Determination by the teacher of his role in managing the educational, practical and cognitive activities of students.

By constructive activity, we understand the process of finding and creating the optimal lesson methodology. Within the framework of a separate lesson, it is possible to visually identify the elements of the teacher's constructive activity. According to many scientists, they are manifested through a number of skills [1, 2]:

- pre-thought-out sequence of stages of training and education;
- preliminary definition and formulation of the purpose and tasks of the lesson;
- rational use of the existing musical inventory;
- preliminary selection of exercises and musical works;
- optimal combination of visualization with verbal explanation in the lesson;
- coordination of the activities of the whole class in the course of classes and the performance of individual tasks;
- implementation of educational work during the lesson;
- development of student activity.

The next problem of professional training of teachers is ensuring a sufficient level of productivity of their pedagogical activity. Productivity is a specific characteristic. N. Kuzmina distinguishes five levels of productivity of pedagogical activity (Table 1).

<table>
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<tr>
<th>Performance levels</th>
<th>Characteristics</th>
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<td><strong>Minimal (reproductive)</strong></td>
<td>the teacher can only transfer his knowledge and skills to the students</td>
</tr>
<tr>
<td><strong>Low (Adaptive)</strong></td>
<td>the teacher can transfer the knowledge and skills that he possesses, knows how to adapt the specific content of the mastered material to the age and individual characteristics of children</td>
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<tr>
<td><strong>Medium (local-simulating)</strong></td>
<td>the teacher can form other knowledge, abilities and skills in children according to separate sections and parts of his educational subject</td>
</tr>
<tr>
<td><strong>High (system-simulating)</strong></td>
<td>the teacher can form other knowledge, abilities and skills in students</td>
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L. Archazhnikova determines that the activity of a music teacher and his training is related to the study of a diverse complex of special disciplines that provide for their own teaching methods: learning to play an instrument, conducting, solo singing, working with a choir, etc. The researcher emphasizes that the focus of all methods should be general in order to prepare the teacher to carry out various activities in the secondary school [1, 4].

Agreeing with the author, we note that today's challenges emphasize not only the unification of teaching methods as a means of improving the quality of music-pedagogical training, but also the formation of professional competence of future music teachers, which involves the integration of various characteristics of future specialists. The process of training a future music teacher is designed to form all levels of productive pedagogical activity, gradually moving from reproductive to system-modeling, which makes it possible to systematically manage artistic activity, artistic and creative abilities and aesthetic behavior of students [3, 4].

The training of a competent specialist-pedagogue in the subjects of the artistic-aesthetic cycle for his professional activity involves: ensuring the quality of music education, which requires scientifically based programs, the introduction of special courses at the choice of higher education institutions and students, the introduction of the latest teaching methods, prolonged monitoring of the quality of music education and artistic-aesthetic education, etc. There is a dependence in improving the quality of training of a music teacher on his creative organization, taking into account interdisciplinary connections, practical experience, which he receives from all the variety of disciplines at the music and pedagogical faculty.

Qualitative characteristics of a specialist in the field of musical art are presented in the standard of higher education in the specialty "Musical art" and confirmed by scientific research. Analyzing the problems of the content of the professional training of music teachers, it is worth paying special attention to the characteristics of the activities of future specialists from the standpoint of their functional purpose and mastery of professional skills and development of abilities. There are specific functions of professional activity inherent in a music teacher, namely: cognitive-communicative, creative, motivational and research [1, 3].

Cognitive-communicative is an important function in the activity of a music teacher, which is aimed at forming in students the basics of artistic culture in general and musical art in particular, at the transfer of artistic information, etc. This function is implemented through the introduction of innovative forms of musical education and requires not only the separation of knowledge from the basics of the artistic and aesthetic direction, but also the ability to perceive, interpret, evaluate and develop the ability for one's own artistic activity [3, 4].

By the implementation of the creative function, we understand the ability of the teacher in the process of perceiving, interpreting works of art and practical
artistic activity to form aesthetic awareness, general cultural and artistic competence in students, to organize the educational process in such a way as to develop the creative abilities of their pupils [1, 3].

The motivational function consists in the teacher’s ability to arouse in students an interest in musical art, constant listening to music, analysis of musical material, the need for self-realization, spiritual self-improvement; stimulate students to active independent work on consolidating knowledge and performing activities [2, 4].

The research function involves a high level of development of gnostic abilities, comprehensive musical, aesthetic needs and interests, which are based on the cultural and historical experience of one's people, its traditions, customs and rites and are implemented in three directions: reflections in the context of specific features of artistic culture; analysis and ability to work with scientific and psychological information. The result is the formation of the professional competence of the future teacher of musical art, which is simultaneously a component of the quality of music education in the ZVO.

In the structure of socio-cultural competence of future music teachers, I. Poluboyarin singles out three blocks with corresponding varieties of key and subject components [3, 4]:

- personal (personal-motivational, self-regulatory, ethical, sociocultural, psychological, social, civic competence);
- communicative (general and professional musical communicative competence);
- activity (methodological, didactic, musical-practical, scientific-creative, managerial and organizational competence).

The result of the formation of professional competence, as the author predicts, is the readiness of future music teachers for pedagogical and creative activities in a secondary school.

M. Mykhaskova formulates her own understanding of the professional (specialist) competence of the future music teacher based on the general pedagogical definition as the ability to engage in music-educational activities based on music-pedagogical knowledge and skills, experience of emotional and value attitude to the phenomena of musical art. This specific integral ability, in her opinion, combines musical and pedagogical components and is determined by the purpose and content of musical and educational activities at school [2, 3].

The professional competence of a music teacher covers a wide range of cultural knowledge, understanding the specifics of musical art, mastering the basic laws of music, mastering the means of embodying artistic images in musical performance, using music in artistic and educational work with schoolchildren, mastering pedagogical methods and techniques that allow for professional functions. The professional level of student training is the main criterion for the work of a
higher education institution. This level depends on many factors, but the main one is the scientifically based model of the specialist, which is determined by educational plans and programs. The level and quality of training of specialists depends on how justified these two components are.

Having analyzed the content of the functions of the professional activity of a music teacher, namely their professional specificity, it is possible to come to the conclusion that the professional activity, implemented on the above-mentioned functions, is organically connected with artistic and aesthetic education. The problem of professional training of music teachers is insufficient pedagogy of teachers of special disciplines in pedagogical institutions of higher education. These are, as a rule, former graduates of conservatories, universities of culture and art. Traditionally, they have good professional training in vocal and instrumental genres, but they do not possess the psychological and pedagogical foundations of teaching. That is why, after graduating from cultural and artistic higher education, young teachers face numerous difficulties in organizing the educational process and transferring knowledge in the process of communication, etc. [3, 4].

In practice, the development of these leading characteristics of the future specialist should be carried out systematically in close connection with artistic and aesthetic education and the quality of musical education in the process of their professional training. The specificity of the professional training of the future specialist for teaching subjects of the professional cycle is that each student is offered an individual program aimed at developing the artistic and musical individual abilities of the future teacher, thus manifesting an individual approach to each student. The set of pedagogical qualities that a future teacher must possess for productive professional activity must be developed at a high level. It should also be noted that along with general pedagogical qualities, a future music teacher should possess specific abilities according to the profession [1, 4].

So, sociocultural competence is an important factor in the socialization of an individual in society. In social pedagogy, the term "socialization" is defined as the formation of the social role of an individual in the conditions of acquiring experience of social interaction and assimilation of social values. Sociocultural competence is also associated with personality development, self-awareness in society, self-realization, determination of one's value preferences, based on which there is an opportunity to construct one's behavior and relationships with interaction partners and mastery of pedagogical activity. Holistic sociocultural experience becomes the basis in all classifications of competences. It includes values, regulations and norms, as well as the social historical context in which the student's personal qualities are formed, his rules of behavior that allow regulating people's actions, their social life in accordance with the values of a certain culture and determine the stability and unity of society.
Conclusion. Thus, the musical abilities of the future music teacher develop in the process of professional activity. The development of musical abilities occurs in a close relationship with artistic and aesthetic education, which positively affects the formation of professionally important knowledge, skills, and abilities as components of the professional competence of future music teachers.

The pedagogical essence of socio-cultural competence consists in a valuable attitude to universal and national culture, a desire for dialogue with other peoples and cultures, the ability and readiness to use the general cultural fund of knowledge in the process of solving tasks of social interaction.

Stimulation of educational activities of future students teachers of musical art to master socio-cultural competence and formation of readiness to carry out directed pedagogical activity was provided through the actualization of professional goals and values, personal needs, ensuring the novelty of the material, reliance on previous experience, awareness of the importance of the proposed educational material for future professional activity. It gives reasons to believe that the motivation of the activities of future philology teachers includes motives, goals, values, presupposes their attitude to future professional activity as a value and indicates readiness to form sociocultural competence both in oneself and in future students.

Sociocultural competence is characterized by the possession of one's knowledge, skills and experience, which takes into account ethnocultural and social components. The formation of socio-cultural competence helps the subjects of socio-cultural interaction to understand the feelings and traditions of other people and to overcome national cultural centrism, to identify themselves, to become more aware of their own culture. The presence of sociocultural competence is a necessary condition for the productive activity of an individual and is manifested in the professional and social activities of a specialist.

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