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The Development of the Teaching Concept of Musical Stage Art

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Abstract---In the work showed that the basis of teaching the history of choreographic art is the willingness of teachers and listeners to perceive choreography as an art. For this, the authors of the article have developed a concept that characterizes the approbation of teaching the history of choreographic art at the level of its perception by university students. The authors distinguish the features of teaching the history of choreographic art not only as a historical course with the formation of only the knowledge component. The possibilities of preparing listeners for practical activities are determining. The authors first of all, determining the psychological readiness, which is expressed as the level of mastering information. The authors marked that this approach allows us to form a directional approach to increasing interest in art, as well as to filling an understanding of the value not only of choreography as an art form, but also as a pedagogical strategy and practice. The novelty of the research is the formation of the concept of art history as a teaching strategy in the overall structure of the process of pedagogy and psychology. The authors show that it is possible to achieve this with a psychological orientation towards the achievement of results from teaching and the expression of ideas during the presentation of the history of choreographic art. It is indicated that pedagogical approbation of the psychological one can be a practical application of the detected concept.

Keywords---history of choreography, art, concept, psychology, teaching.

Introduction

An irreplaceable characteristic of the cognitive component of professional readiness of a teacher of choreographic art history to artistic and educational activities is the ability to solve professional-psychological, artistic and educational tasks that arise in unusual situations and characterize non-standard, creative approaches to solving them, that is, the flexibility of pedagogical thinking is

generated by psychological readiness. In general psychology, the process of thinking is interpreted as a reflection of reality, the reproduction of some object, process or phenomenon, a synthesized human awareness of knowledge about these phenomena at the theoretical level (Granger, 2006).

Psychological thinking is the ability to apply the theoretical principles of philosophy, psychology, pedagogy, technique in specific psychological situations of educational work; solve psychological tasks; use psychological ideas in specific situations of activity; "to see" in a particular phenomenon its psychological essence (Mohamad, 2012). The process of psychological thinking was modeled from the following components: finding out the totality of professional psychological problems that are being solved; description of the processes (stages) of solving psychological problems; identifying the basis of thinking - the composition of knowledge; description of the level of developed aggregate of skills; identifying ways to solve psychological tasks (Eisenmann et al., 2011).

According to this, the artistic-educational activities of a teacher of history of choreographic art include psychological thinking, which leads to solving pedagogical problems in the field of choreographic art based on general cultural, psychological-pedagogical, methodological-artistic knowledge and formed skills of professional-psychological and artistically-creativity activities in conditions that requiring innovative solutions, flexibility, creativity, innovative approaches (Norman, 2013). Awareness of the value of psychological thinking prompted us, in the process of the ascertaining experiment, to carry out a diagnosing level of ability to use professional-psychological knowledge and skills to solve pedagogical problems in the field of choreographic art of an innovative and standardized nature (Tu et al., 2012).

Literature review

One of the conditions of the formation of teaching the history of choreographic art is the presence of professional psychological motives and orientation in this field of activity (Mohamad, 2012). Professional orientation to artistically-education activity is an important quality of a future specialist (Roof, 2012). It is determined that the thrust of personality is a system of motives and value orientations, which determines the selective attitude and active behavior of a person, that is, the direction, in essence, is a stable system of motives that orient the life activity of a personality (Bradford & Côté-Laurence, 1995). Depending on the sphere of identifying the dominant cause, the moral and ethical, professional and everyday orientation of the individual is distinguished (Charteris et al., 2017). The psychologists was studied the phenomenon of vocational-pedagogical orientation (Sanyal, 2011).

They interpret it as a system of personal qualities that determine a stable, conscious, active-effective attitude to pedagogical work, as a professionally significant quality of a teacher's personality, the main motive of which is the teacher's focus on developing a student's personality (humanistic motive) and which depends on the nature of the leading motive in the structure of teacher motivation, as the main form of student activity (Roof, 2012).

The professional-pedagogical orientation is viewed as a system of personal qualities that determine the inner understanding of the purpose and tasks of pedagogical activity and which depend on the character of the leading motive in the structure of the teacher's motivation (Zavattaro & Orr, 2017). So, the pedagogical thrust should be understood as the motives, interest in the teaching profession, inclination and need to work as a teacher (Hentschke & Ben, 2006).

There are two aspects in the structure of professional-pedagogical consciousness - personal and procedural (Liu, 2013). Personality is a combination of the dominant forms of personality directivity, which cause its expression. Components of this aspect are (Cross & Elizarova, 2014):

- the need to achieve professional and pedagogical goals, pedagogical communication, professional self-expression, self-knowledge, contributing to professionally significant motivation;
- interest in program and subprogram psychological and pedagogical knowledge, to oneself and other people, to the profession of a teacher;
- ideals imitations of the teacher to the "ideal", striving for professional improvement;
- conviction in the necessity and importance of psychological and pedagogical knowledge, skills and abilities for successful activity;
- evel of pretensions, complexity of pedagogical tasks;
- general educational and professional self-esteem;
- value orientations, life goal and the like.

In the second, procedural, aspect of the professional-pedagogical directivity of the personality, determine three components:

- cognitive the presence of psychological-pedagogical knowledge and awareness of the ways of self-knowledge, professional-personal self-actualization;
- emotionally-evaluative manifests itself in a positive attitude to the future profession, knowledge of pedagogy and psychology, in the coverage of additional literature on the subject of pedagogy;
- behavioral manifested in the activity of each student in learning activities in the courses of pedagogy and psychology, in self-knowledge and selfdevelopment of their personal mental qualities, professional skills and abilities, in subject-subject relations "student-pupil", "teacher-student", "student -student".

The leading parameters of professional orientation are the following: the object of directivity, conscious or reasonableness, counteraction, satisfaction, ability, readiness, valence, purposefulness, civil or professional responsibility and need (Chapman & Mann, 2008). Consequently, pedagogical orientation is manifested in the presence of the need and understanding of the purpose of training, education and development by means of art, in the desire of pedagogical communication, professional expression in the field of choreographic art; the pursuit of professional development; belief in the necessity and importance of

methodological and artistic knowledge, skills for successful artistic and educational activities (Song & Wang, 2013).

Materials and methods

At the ascertaining stage of experimental research, we analyzed the developed of the leading components of teaching the history of choreographic art. The analysis of empirical data was carried out in the process of diagnosing the state of formation of individual components of teaching the history of choreographic art in the order given below (Tu et al., 2012).

- The empirical data were systematized in the table in numerical and corresponding percentage expressions.
- Percentage distributions were presented graphically as a diagram.
- The evaluation of the statistical significance of differences and coincidences in terms of the attribute being studied was carried out using the methods of mathematical statistics multifunctional statistical criteria (in particular, the \(\lambda\) criterion of the Kolmogorov Smirnov).

The cognitive component of teaching the history of choreographic art involves the formation of a system of professional psychological knowledge and skills of a methodological-artistic character, an understanding of their interdisciplinary communication at the level that will allow to effectively carry out artistically-educational (Ma et al., 2012).

Listeners of the CG and the EG were asked to give answers to the questionnaires in order to diagnose cognitive readiness and write a written diagnostic work to identify the level of their knowledge, skills and methodological-artistic content, as well as the emotionally-evaluative and technological readiness to the realization of the functions of artistic educational activities in elementary school (Jensen & Alrutz, 2018). Writing the work involved answers to questions that related to the substantiation of the theoretical and methodological foundations of choreographic art (Wei, 2013). For each correct answer to the question, 1 point was awarded; an incomplete answer was estimated at 0.5 points. The generalization of the points received according to the respondents' knowledge levels on a scale: 0.5–4 points – elementary, 4.5–8 points – reproductive, 8.5–11.5 – constructive, 12–15 – productive-creative levels.

To assess the statistical reliability of the revealed differences in empirical data characterizing cognitive readiness between students of the CG and the EG according to the levels of professional psychological knowledge and skills of a methodological and artistic nature, we used the Kolmogorov-Smirnov statistical criterion. This method is used when it is necessary to compare two distributions (empirical with theoretical or one empirical with another), allows you to find the point at which the sum of the accumulated differences between the two distributions is the most optimal, and to evaluate the reliability of these differences (Wang & Chen, 2021; Sepp et al., 2011).

Let us clarify the practical application of this method to determine the statistical reliability of the revealed differences between students of the control and

experimental groups according to the levels of professional and psychological knowledge and skills of the methodic-artistic nature of the teacher. We formulate hypotheses:

H0: The differences between the levels of development among the students of the CG and the experimental group of professional-psychological knowledge and skills of the methodical-artistic character of the teacher of the history of choreographic art are statistically unreliable.

H1: The differences between the levels of development among the students of the control group and the experimental group of professional-psychological knowledge and skills of the methodical-artistic character of the teacher of history of choreographic art are statistically significant.

To test the above hypotheses, we will find the empirical value of the criterion using formula (4) and compare it with the critical values for the significance level p < 0.05 (given that for pedagogical research, the amount of an error of + 5% is acceptable). To do this, we first calculate the empirical frequencies for each level of the gradation of the sign (level of knowledge) for the distributions of the control group of the control group and the experimental group using the formulas:

$$f_e^* = \frac{f_i}{n}$$
 (1)
$$f_e^* = \frac{f_i}{m}$$
 (2)

$$f_e^* = \frac{f_i}{m} \tag{2}$$

Where, fi - an empirical frequency at the appropriate level of knowledge; n - the number of students in the CG, m - in the EG. Next, need to calculate the accumulated empirical frequency for the distribution of listeners of the CG and the EG according to the formula:

$$\sum f_j^* = \sum f_{j-1}^* + f_j^* \tag{3}$$

Where, $\sum f_j^*$ – the detail, accumulated at previous levels of knowledge gradation, j – the serial number of the level of the gradation of knowledge, f_i^* – the frequency of this level of gradation of feature. After that, the differences between the accumulated frequencies for each level of gradation of students' knowledges are calculated, the absolute values of the differences are found, without their sign, which are denoted through d. Among these differences dmax is located, which is put to the formula:

$$\lambda_{emp} = d_{max} \times \sqrt{\frac{m \times n}{(m+n)}} \tag{4}$$

Where, n – the number of observations in the CG; m – the number of observations in the EG; dmax - the largest absolute value of the difference between the accumulated particulars for each level of the gradation of listeners' knowledge. According to the results of computations carried out on the basis of the data, λemp = 0,809. According to the table of critical values, we find that for the significance level p < 0,05 λt = 1,36. Therefore, when comparing, the relation is satisfied: $\lambda emp < \lambda t$.

Consequently, it is necessary to accept the null hypothesis, and reject the alternative, that is, the differences in the levels of development among the students of the CG and the EG of methodical-artistic knowledge and skills of the teacher of the history of choreographic art are statistically unreliable. This means that groups are as identical as possible by the level of mastering knowledge, which gives the right to continue experimental work in them (Krekula et al., 2017; Tam & Milfont, 2020).

Similarly, the statistical significance of the differences between students of the CG and the EG was evaluated for all components of their professional readiness for artistic and educational activities, which are presented below. Based on the data obtained, there are empirical values of the Kolmogorov-Smirnov criterion for all components of readiness. As modern scientific studies show, an effective way to form professional pedagogical competence of future specialists is to use the reflective approach, which became widespread in the foreign system of vocational education, for practicing teachers, improving professional skills, and developing critical thinking and adequately assessing their own professional psychological activity.

Result and discussion

An analysis of the data in Table 1 allows one to come to the conclusion that, in general, both in the CG and in the EG, students do not have adequate knowledge of a methodological and artistic nature for performing artistic and educational activities in the conditions of primary school (Sommer et al., 2019; Vass & Deszpot, 2017). Only 30.5% of the CG students and 31% of the EG students showed reproductive and 21.1% of the CG students and 16% of the EG students showed a constructive level, and the percentage of students with a productive-creative level is very low (4.9% in the CG and 3.7% in the EG). Generalization of empirical data on the identification of cognitive readiness of students, obtained from the results of the written work is presented in table 1.

Table 1
Distribution of respondents from the CG and the EG according to the levels of development of the system of professional-psychological knowledges of the methodical-artistic content

Levels	CG	CG		EG (m=294)	
	(n=308)				
	f	%	f	%	
elementary	134	43.5	145	49.3	
reproductive	94	30.5	92	31	
constructive	65	21.1	46	16	
productive-creative	15	4.9	11	3.7	

Thus, based on the results of written diagnostic work, we have a possibility to make a conclude that well-established traditional approaches to vocational

training in the field of choreographic art do not allow to form methodical-artistic knowledge, and therefore the necessary competence and readiness for artistic-educational activities.

We conducted a survey, in order to check whether the listeners who participated in the experiment are aware about the insufficiency of knowledge in the field of choreographic art. For this purpose, a standardized questionnaire was developed, the questions of which concerned the goal, tasks, content, forms, methods and other important artistic-psychological activities of the teacher in the history of choreographic art. The summarized data obtained in the survey process are presented in Table 2.

Table 2
The distribution of students of the CG (308) and EG (294) by the evaluations of level of mastery of knowledge about various aspects of artistic-educational activities

Knowledges	Possession on a productive- creative level		Possession on a constructive level		Possession on a reproductive level		Possession on a elementary level	
	CG	EG	CG	EG	CG	EG	CG	EG
The meaning of choreographic art in the formation of professional competence of the listener	10.1	14.4	21.7	27.2	59.9	55.8	8.3	2.6
Goals and objectives of artistic-education activities	9.2	14.6	21.6	26.7	66.3	54.4	2.8	4.3
Content of artistic- educational activities	9.2	14.4	24.1	26.9	62.8	49.2	3.8	9.6
Functions of artistic- educational activities	8.8	12.0	18.3	22.4	65.4	55.0	7.5	10.6
Knowledges about the integrity of artistic culture	8.5	8.3	22.8	15.3	45.4	54.7	23.3	21.7
Knowledges about the integrity of artistic culture	6.1	13.4	18.3	28.1	62.0	53.6	13.5	4.9
Knowledges about the oeuvres of outstanding choreographers	5.4	4.8	14.4	12.7	62.4	69.7	17.8	12.8
Knowledge of the best oeuvres of art	5.8	7.3	10.8	14.2	61.3	44.5	22.1	34.0

Analysis of the data, presented in Table 2 shows that 15.4% of the CG students and 14% of the EG frankly admitted that they do not have knowledge in the field

of choreographic art, almost half of the respondents in both groups estimate the level of their knowledges about the artistic-educational activities as a reproductive (57.3% in the CG and 53.7% in the EG). At the same time, in the CG, the largest number of persons indicated that they do not have enough knowledge of the goal and objectives of the artistic-educational activities of the teacher of history of choreographic art (66.3%), and in the EG 54.4% of respondents admitted this (Duarte, 2012).

The generalization of the empirical data was conducted on the level-up structure. Diagnostics made it possible to form the distribution of students in the control and experimental groups according to the levels of formation of psychological abilities (Figure 1).

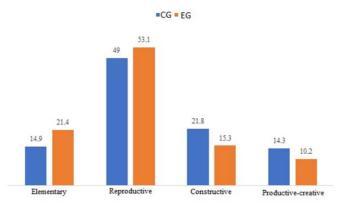


Figure 1. Distribution of students of the CG and the EG according to the levels of development of vocational-psychological abilities to carry out artistic-educational activities

According to Figure 1, we can conclude that the majority of the students of the EG and the CG revealed reproductive and elementary levels of formation of pedagogical abilities. In the EG, only a quarter of the listeners have discovered constructive and productively creative levels. In the CG this proportion of students is higher (Yilmaz, 2014; Morris et al., 2017).

The data that illustrated and obtained in the course of the experimental work allowed asserting that the listeners at the stage of the ascertaining experiment do not have properly developed general thinking pedagogical abilities for artistic-educational activities. Accordingly, they are still not able to productively solve the tasks of professional-psychological activity, carry out the study of his emotional state, cognitive interests, to choose productive mechanisms and instruments of pedagogical influence on a person. So, plans and programs for professional training of the future teacher of history of choreographic art require improvement and correction (Figure 2).

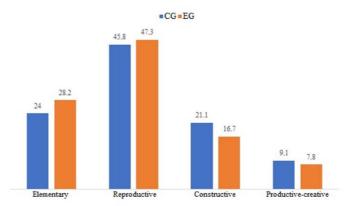


Figure 2. Distribution of students according to the level of development of the cognitive component of readiness for artistic-educational activities

Further, a qualitative analysis of value orientations was carried out. In accordance with the obtained score, we identified the most and the least significant values, allowed us to recreate the holistic structure of the values of the individual. At the same time, we took into account that such an analysis is possible only in the first group. Values that received the highest score, characterize the general directivity of the individual. Values that are in the middle of the hierarchical structure are not very informative from the point of view of the general directivity of the individual: they tend to change the real place depending on the circumstances of life (Peng, 2021; Mozgalova et al., 2021).

Among the most important qualities that determine the spiritual values to which listeners are guided, it was possible to determine that the most important for future teachers are: kindness - 25.5%; courage - 13.5%; responsiveness - 8.8%; boldness - 5.2%; intelligence (cognition) - 4.4%; patience - 3.9%; love - 3.9%; honesty - 2.4%; good manners - 2.4%; beauty perception - 1.2%; activity in achieving the goal of 1.2%; width of view - 0.8%; resilience - 0.4%; diligence, responsibility - 0.4%; self-improvement - 0.4%; active life - 0.4%; responsibility - 0.4%; self-control - 0, 4%; pleasure - 0.4%; Inspiring by the creativity - 0.4% and others.

A qualitative analysis of the values allowed us to identify different types of directivity of the listeners of the experimental groups. Among them, there was a predilection for the realization of oneself in professional-creative activities, for the possibilities of expanding one's cognitive interests, active, stirring life, the striving for social recognition. Health, freedom, love, independence, self-confidence, true friends were appreciated. A total of 294 responses were analyzed. It should be noted that 56.3% of listeners chose qualities that characterize a person from a position of developed spirituality, 38.1% prefer the qualities that they wish to educate in themselves (confidence, strong will, hard work), and 5.6% choose rationalism, material well-being and entertainment (Petruta-Maria, 2015; Sydykova et al., 2018).

An inalienable component of teaching the history of choreographic art is the empathic criterion and the ability for an emotional-aesthetic evaluation of art as

components of the value-aesthetic component of this quality. To identify the state of value-aesthetic readiness of students by empathic criterion, we used the adapted diagnostics of V. Boyko at the ascertaining stage of experimental work. Moreover, the scale of assessment of empathic ability levels was adapted to our diagnostic option. The obtained empirical data is reflected in Figure 3 and Table 3.

Table 3
Scale of interpretation of points by the levels of empathic abilities of listeners

Author's version		Methodics of Bo	Methodics of Boyko V. V.		
Levels	Scale	Levels	Scale		
Productive- creative	30-36	Very high	30-36		
constructive	21-29	Average	22-29		
reproductive	12-20	Reduced	15-21		
elementary	0-11	Very low	0-14		

We have an opportunity to make sure that the constructive level of empathic abilities is fixed for a significant part of the audience - 29.6% in the CG and 21.4% in the EG. The main part of the respondents is characterized by a reproductive level of empathy (67.2% in the CG and 62.2% in the EG), the rest showed a lower level.

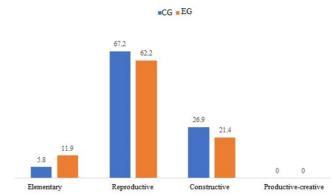


Figure 3. Distribution of listeners of the CG and the EG according to the levels of empathic abilities

An important component of readiness for the artistic-educational activities of a teacher in the history of choreographic art is his ability of an emotional-aesthetic assessment of human relationships, natural phenomena and objects, values of artistic culture, works of art. To diagnose the ability of an emotional-aesthetic assessment of future elementary school teachers, we developed the author's methodics. The results are shown in Figure 4.

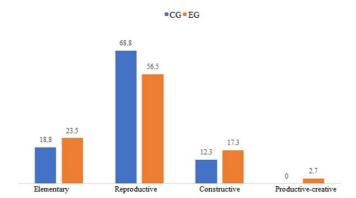


Figure 4. Distribution of listeners of the CG and the EG according to the levels of ability for emotional -aesthetic evaluation

The interrelation with the distribution of respondents of the establishing experiment according to the levels of empathy is traced. In the CG and the EG, there are clearly groups of listeners with reproductive (68.8% in the CG and 56.5% in the EG) and with elementary (18.8% in the CG and 23.5% in the EG) level of ability for emotional-aesthetic evaluation. Only 12.3% of the listeners of the CG and 17.3% of the listeners of the EG demonstrated a constructive level of formation of this ability, the productive and creative level was recorded only in 2.7% of the respondents of the EG, and in the CG do not revealed.

The results of diagnostics of the level of development of the value-aesthetic component of readiness for artistic-educational activities are reflected numerically. The average indicator of the formation of the value-aesthetic component of readiness for artistic-educational activities is presented in Figure 5.

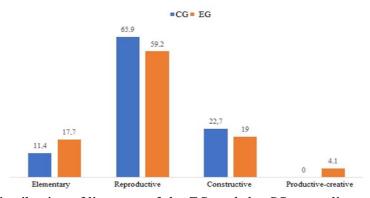


Figure 5. Distribution of listeners of the EG and the CG according to the level of value-aesthetic readiness for artistic-educational activities

Professional readiness of the teacher of choreographic art history to artisticeducational activities includes the ability to use psychological, pedagogical, methodical and artistic knowledge for the purpose of teaching, upbringing and development, which provides for the formation of competencies: the ability to organize the learning process of the educational field "Choreography" and the ability to choose the needed facilities, forms and methods, technology of organization of activities in the learning process; the ability to act effectively, solving standard and problematic methodical tasks during training in the educational field "Choreography" in the conditions of uncertainty, consciously operate with didactic and innovative technologies in artistic-educational activities, the ability in the professional-pedagogical creativity. In order to study the state of the activity-technological process, the diagnostics of the level of development of the skills and abilities of art-educational activity among students has been carried out. For this, the questionnaire was conducted (Figure 6).

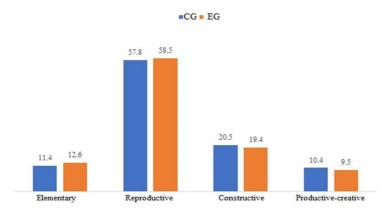


Figure 6. Distribution of listeners of the CG and the EG according to the average indicators of the level of mastery of the skills and abilities of artistic-educational activities

Based on the data in Fig. 6 we can draw conclusions: the majority of listeners (57.8% of the CG and 58.5% of the EG) do not have enough skills to carry out artistic-educational activities (reproductive level), another part were noted, that such skills at them unformed- 11.4% in the CG and 12.6% in the EG. Only a third are capable of conducting artistic-educational activities.

To identify the real state of awareness of students with innovative educational technologies and skills of their application in artistic-educational activities in practice, they used a diagnostic methodics in the form of a questionnaire, the use of which gave the following results, as reflected in Figure 7.

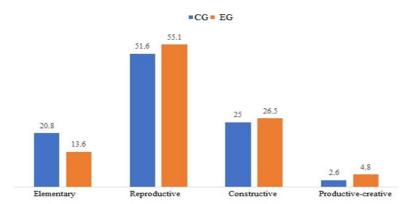


Figure 7. Distribution of listeners of the CG and the EG by the levels of awareness with innovative didactic technologies

These data allow us to reasonably assert that among the group stands out the respondents with a reproductive level of awareness and ability to use certain educational technologies (51.6% in the CG and 55.1% in the EG). It is also worth noting that among the students of the EG and the CG there was an insignificant number with a productive-creative level of this sign (2.6% in the CG and 4.8% in the EG), as well as those who had the indicated sign at a constructive level (25 % in the CG and 26.5% in the EG). The elementary level was fixed at 20.8% in the CG and 13.6% in the EG.

A significant number of listeners does not have the proper knowledge in the field of pedagogical innovation, does not distinguish between the types of modern pedagogical-artistic and creative technologies, and is unable to use innovative technologies. The average indicators of the development of the activity-technological component of professional readiness for artistic-educational activities (Fig. 8) show that more than 70.5% of the CG and 73.5% of the EG surveyed found elementary and reproductive levels, indicating a lack of preparedness to realize the goal, tasks and functions of choreographic art.

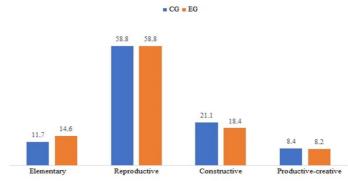


Figure 8. Distribution of listeners of the CG and the EG according to the level of formation of the activity-technological component of readiness

In order to study the state of development of the personality-reflexive component of professional readiness for the artistic-educational activities of a teacher of

choreographic history at the stage of the ascertaining experiment, carried out the diagnostics of the level of development of the skills amongst the listeners and abilities of reflexive-evaluative activities. For this, a diagnostic survey was conducted using the methodics of A. Karpov. The technique were worked out and interpreted, and the results are presented in Figure 9.

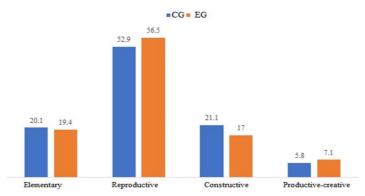


Figure 9. Distribution of listeners of the CG and the EG according to the level of development of the ability to personal-reflective activity

Based on the data in Fig. 9 we can draw conclusions: the majority of listeners (52.9% of the CG and 56.5% of the EG) do not have enough skills to perform personal-reflexive activity (reproductive level) and another part noted that such skills at them unformed - 20.1% in the CG and 19.4% in the EG. Only about a quarter of them are capable to the personal reflection in their future professional activity.

Investigating this problem, we determine the creativity- the constitute of the especially-reflective component of professional readiness for artistic-educational activities. To identify the real state of its formation, an adapted author's version of the diagnostic technique for studying the personal creativity of D. Johnson was used. The use of this technique allowed us to obtain results (Figure 10).

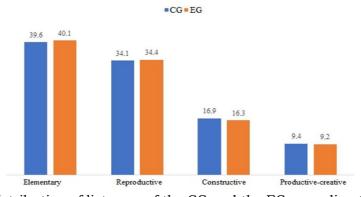


Figure 10. Distribution of listeners of the CG and the EG according to the level of personal creativity

The distribution of listeners of the CG and the EG according to the levels of creativity allows us to reasonably assert that among the respondents there is a group with a reproductive level of formation of the ability to transform artistic-educational experience (34.1% in the CG and 34.4% in the EG). There are few highly creative individuals among the students of the CG and the EG (9.4% and 9.2%, respectively), as well as those in whom the feature is formed at a constructive level (16.9% in the CG and 16.3% in the EG). There is also a number of listeners who showed an elementary level (39.6% in the CG and 40.1% in the EG).

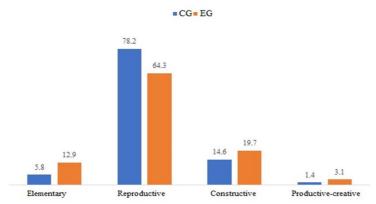


Figure 11. Distribution of listeners according to the levels of the personality-reflexive component.

The average indicators of the development of the personality-reflective component of readiness for artistic-educational activities show that more than 84% of the surveyed CG and 77.2% of the EG found an elementary and reproductive level, which is insufficient for successful activity in the field of choreographic art. Based on the analysis of the level of development of individual components of teaching the history of choreographic art, we systematized the integrated indicators (Table 4.23, Figure 12).

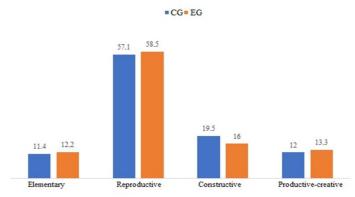


Figure 12. Integrated indicators of the development of teaching the history of choreographic art

Consequently, there is an obvious tendency of dominance of the reproductive level of professional readiness of listeners to artistic-educational activities (more than 57% of respondents), productive and creative level - 12% in the CG and 13.3% in the EG, approximately the same number of listeners found an elementary level of readiness 4% in the CG and 12.2% in the EG). Comparing the calculated empirical data of the Kolmogorov-Smirnov criterion with the critical value λ =1.36 (p<0.05), we conclude that regarding to the professional readiness for artistic-educational activities and their components, they are less than critical meanings. This means that the students of the CG and the EG do not significantly differ in the levels of readiness.

However, there are differences between the CG and the EG in the content of the cognitive component, namely, the levels of assimilation of psychological-pedagogical and methodological-artistic knowledge in specific aspects of artistic-educational activities of a teacher of choreographic art. They are experiencing a lack of knowledge or indicate their insufficient level. This conclusion is correlated with those that are made with respect to theoretical, methodological and artistic-pictorial knowledge of the artistic-educational activities of a teacher of choreographic art based on data after conducting a survey and writing a written work. The formed groups can be considered identical by component features of professional readiness for artistic-educational activities, and the results obtained are such that they reflect the objective state of its development.

Conclusion

The study of the present state of graduated teacher training in the history of choreographic art in the field of choreographic art using content analysis of studying plans, study and work programs of disciplines to determine the quantitative and qualitative representation of the artistic component in the content of the vocational training of specialists in the specialty allowed to draw conclusions.

The substantive component of vocational preparations programs and its procedural implementation in a modern educational institution provide an adequate level of psychological-pedagogical and methodological-artistic knowledges, practical-creative skills, professional-pedagogical abilities only in those aspects of artistic-educational activities that are a bit extent disclosed in the process of studying by the listeners of psychological-pedagogical, methodological-artistic disciplines of professional direction. In the procedural aspects of artistic-educational activities, the level of training is insufficient.

It is proved that in the theory and practice of modern professional-pedagogical education there is an urgent need to find innovative training technologies that would contribute to the development of their creative personality. In order for these technologies to be effective, they must be consistent with the necessary professional competencies.

The levels of readiness for social-pedagogical activity were determined: elementary, reproductive, constructive, productive-creative. The ascertaining stage of experienced-experimental work aimed at identifying the levels of

professional readiness for artistic-educational activities was carried out in accordance with the allocation of its components: motivational, cognitive, value-aesthetic, activity-technological and personal-reflective. To measure the level of development of the components of professional readiness for artistic-educational activities, a variety of tools were used - standardized tests, questionnaires, inquirer, and a detailed description.

It was found out on the basis of a generalization of the results of diagnosing the development of professional readiness for artistic-educational activities at the stage of the ascertaining experiment, that there is an obvious tendency of dominance of the reproductive level of professional readiness of listeners to artistic-educational activities (over 57% of respondents), the productive -creative level is 12% in the CG and 13.3% in the EG, approximately the same number of listeners found an elementary level of readiness (11.4% in the CG and 12.2% in the EG).

It is proved that traditional approaches to vocational training in the field of choreographic art do not ensure the formation of an adequate level of professional readiness for the designated type of activity, its motivation, ability to empathy, emotional-aesthetic response to the phenomena of the artistic culture, artistic experience of the artistic-creative activity, awareness of modern educational innovation; insufficient level of development of signs of creativity and personality reflection, and therefore there are obvious difficulties in the implementation of artistic-educational activities in terms of training, education and development.

Comparing the calculated empirical data of the Kolmogorov-Smirnov criterion with the critical value $\lambda=1.36$ (p<0.05), we conclude that they are less than critical values regarding the professional readiness for artistic -educational activities. This means that the students of the control and experimental groups do not differ significantly among themselves in the levels of development of this readiness. In general, the formed groups can be considered identical in terms of the component features of teaching the history of choreographic art, and the results obtained are such that they reflect the objective state of its development among specialists.

The experimental data obtained as a result of diagnostics diagnose the attention on the need of updating the content and the procedural side of the professional training of a teacher in the history of choreographic art through the introduction of innovative educational technologies in order to form professional readiness for artistic-educational activities. So, we come to the conclusion that the key condition for the effective resolution of the revealed contradiction between the demands that are presented by society and the actual state of professional readiness of primary school teachers to artistic-educational activities is the introduction, developed by us, of a structurally functional model for the process of training the teacher of choreographic art history in the field of choreographic art by the facilities of innovative technologies into the pedagogical process.

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