

PEDAGOGY

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Research-experimental work in future musical art teachers' preparation to cooperation with their students within teaching and educational process

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Abstract. The problem of future music teacher's preparation to cooperation with the students within the process of learning is observed in the article. The data of the pilot research of the problem mentioned are represented in the paper. Such stages of future teachers' cooperation training as 'establishing', 'forming' and 'final' are described. The analysis of the results of the experimental and the control group taking part in the research is made.

Keywords: *future music teachers preparation to cooperation with students, pilot research, pedagogical conditions, research-experimental work*

Introduction. The topicality of the problem of future music teacher preparation to cooperation with their students is conditioned by the education humanization in Ukraine and by the constant need of high school learning process modernization. Thus, future musical art teachers training demands looking for new technological tools and their testing.

Literature overview. The problem of future teacher's preparation to cooperation was researched in such directions: students' preparation to cooperation with school learners organization (V. Shyroкова); organization of professional-pedagogical interaction in school (V. Taranov); future teachers' ability to cooperate in pedagogical collective forming (T. Smahlii); student cooperation as a means of teaching skills development research (L. Hrosheva); efficient pedagogical conditions to teacher preparation to interpersonal interaction in the conflict situation definition (Y. Kostyushko); the problem of future teachers' readiness to interpersonal interaction with the help of communicative technologies (T. Pushkar).

The objective of the article is to analyze and to summarize the results of research and test work dedicated to future teachers preparation to cooperation with their students during educational process.

Materials and methods. The research-experimental work was held in the process of teaching the students of the arts department (speciality 'Musical art', 102 persons). The method of theoretical analysis and synthesis of empiric data, empiric methods (pilot research results and students' of the control and experimental groups activity examining); mathematic statistics methods; results interpretation method were used.

The results and discussions. On the basis of the scientific literature [1–7] analysis it was found out that the future teacher preparation to cooperation with the learners is the process and the result of students' professional values system forming, bringing up their professionally meaning qualities, skills and knowledge, which enable effective interpersonal and artistic dialogue and musical co-working with the learners during the teaching-educational process.

For the experimental research tasks and objectives specification a preliminary pilot research, aiming to examine the current level of the future teachers' readiness to cooperation with the learners in the educational process of a modern high school was done. 216 students of full-time and

distant education in the speciality 'Musical art', 15 teachers of the speciality disciplines of Kharkiv National Skovoroda Pedagogic University and 43 music teachers from Kharkiv and Kharkiv region took part in the pilot research.

The results of the preliminary investigation have shown the main shortcomings on future teachers' preparation to cooperation with the learners, such as:

- low motivation level to co-create with the learners;
- not understanding of the cooperation process importance and its influence on pupils' musical development and education;
- future teachers' lack of professionally important qualities necessary for interpersonal contact establishing;
- low future teachers' level of skills and knowledge about cooperation with pupils;
- insufficient level of modern teaching methods in the educational process of secondary school.

On the basis of the preliminary investigation data it was hypothesized that the successfulness of the future teachers preparation to cooperation will grow in the following pedagogical conditions: a) future teachers' positive motivation to cooperation, partnership, mutual spiritual and professional enrichment stimulating; b) future teachers' mastering the system of integrated knowledge with the use of multimedia means of teaching; c) use of the various forms of teaching in the process of musical-pedagogic situations and musical-creative researches modelling, interpretation and realization.

To prove the hypothesis a pedagogical experiment was held, for which the students of the arts department of Kharkiv National Pedagogic University were divided into two groups: the experimental group (EG) and the control group (CG). Unlike in the CG, in the EG system work for students preparation to cooperation with their learners was organized. The pedagogical experiment consisted of three stages: the establishing, the forming and the final stage.

On the *establishing* stage diagnostic tools for the initial level of future teachers' readiness to cooperation establishing were defined. To resolve this problem the criteria with the correspondent indices were specified. They are: *motivational criterion*, which is emotional-aesthetic interest to art-collaboration, the level of future music teachers' professionally important qualities development, students' willingness to cooperate with future learners; *cognitive criterion*, which is the range, the depth and the system

character of students' knowledge in cooperation with their learners; *procedural criterion* which is the ability to use gnostic, projective, constructive, communicative, organizational skills in an independent and creative way. According to the enumerated criteria and indices on the *establishing stage* such levels of future teachers' readiness to cooperation as *low, medium and high* were defined.

High level of future teacher's readiness to cooperation with the pupils indicates that a student shows: willingness to use cooperation as a teaching strategy in his professional musical-pedagogic activity; stability of professionally important qualities (friendliness, pedagogic optimism, tolerance, professional responsibility, pedagogical tact, correctness); understanding of the motives of teaching-cognitive, professional-pedagogical, social and musical-aesthetic activity; high level of mastering all groups of knowledge in cooperation with learners (axiological, psychological-pedagogical, sociological, musical-pedagogical, musical-theoretic, musical-practical groups); deep understanding of the essence of the principal and auxiliary notions of teacher-learner cooperation; ability to create the situation of free choice for learners; ability to predict possible difficulties in collective interaction and to find optimal ways and techniques of such situations solving; ability to adequately combine the ways of teacher-learner cooperation during a standard lesson; ability to systematically develop the ways of cooperation organization during a non-standard lessons and school educational events; ability to carry on an artistic dialogue; ability to create an adequate musical interpretation; ability to play in a company and to accompany a singer; ability to set up confident and friendly relations with learners; ability to creatively and independently organize group, collective and individual pupils' work; ability to show initiative in teaching and musical-creative teacher-learner and teacher-teacher cooperation organization; ability to systematically and adequately assess and correct the level of cooperation with pupils.

Medium level of future teacher readiness to cooperation with learners means that the student does not realize the importance of musical-pedagogic cooperation as a general human norm of relations; shows situational character of mastering professionally important features; realizes some motives in several types of activities; acquires information about some groups of knowledge regarding teacher-learner cooperation; shows basic understanding of the principles of cooperation with pupils; partially understands the interconnection and interdependence between the notions of teaching and musical-artistic teacher-learner cooperation; relatively independently and reproductively defines general aim of cooperation; situationally formulates pedagogical tasks; can project the content of music teaching on the basis of cooperation with the help of a professor; has some difficulties in predicting the problems in collective interaction and finding optimal ways for their solving; sometimes can systematically develop the ways of cooperation organization during a non-standard lessons and school educational events; sometimes demonstrates the ability to carry on an artistic dialogue while creating a collective musical interpretation; shows fineness in playing in a company and accompanying a singer, solving problems in communication with pupils.

Low level of future teacher's readiness to teacher-learner cooperation presupposes that the student shows unwilling-

ness to share his estimations, thoughts and feelings regarding aesthetic value of musical art; is almost unable to demonstrate professionally important features, which enable future teacher cooperation with his/her pupils; has negative attitude to cooperation organization; has little knowledge about teacher-learner cooperation; has superficial knowledge about some elements of cooperation; has no knowledge about types and forms of teaching and musical-artistic cooperation; has no ability to independently define general aim of cooperation, to formulate pedagogical tasks, to diagnose creative and performing abilities of learners, to project a collective aim of activity with pupils, to create free-choice situations, to predict possible difficulties in collective interaction, to create ways of cooperation organization during standard lessons, to develop ways of cooperation organization during non-standard lesson and school educational events, to carry on an artistic dialogue and collective musical interpretation, to set up friendly relations with pupils and to organize group, collective an individual pupils' work; demonstrates inactivity in teacher-teacher and teacher-learner teaching and musical-artistic cooperation organization.

Summarized analysis of the establishing stage of the research has shown the insufficient level of future teachers' readiness to cooperation (both in a control and in an experimental groups). The results of survey and testing have shown that the students are lowly motivated for spiritual and professional inter-enrichment with their professors and are ready to maintain partner interaction with the students of their group only in some cases.

The *forming stage* of the pedagogical experiment was aimed at providing theoretically grounded pedagogical conditions of future musical art teachers preparation to cooperation, which were introduced in Kharkiv National Pedagogic University.

The first pedagogical condition realization presupposed positive students' motivation to partnership and professional enrichment stimulating. To reach this aim the students of the experimental group were put in such conditions which strengthened their positive emotional-aesthetic attitude to cooperation as a general norm of human relations, that is based on the system of moral-aesthetic, professional-pedagogic and musical categories and values. Teaching conversations, discussions, forums, that were organized during the "Musical teaching methodology" practical course and in extracurricular time helped to reach this goal.

Teaching discussions were aimed to interest in the process of spiritual and professional inter-enrichment among the students and teaches activation. Such topics for discussions were proposed: "Music teaching success: cooperation or competition", "The most effective form of learning: individual, group, collective?", "Antique triad: Beauty – Good – Truth. What will save the musical world?". Also, the individual studies included conversations on such topics: "Cooperation – a general human norm of relations", "Cooperation – is a teaching strategy of musical-pedagogic activity", "Integrity and struggle between a teacher's and a learner's value system".

The professors widely used the form of dispute to discuss such themes: "The ways of realization person's need in experiencing emotional-aesthetic states during collective music performance", "The style and the character of inter-

personal interaction in the process of artistic creation”, “The role and the value of spiritual teacher-student inter-enrichment in the teaching-educational process”. These disputes motivated students to study the specifics of moral-aesthetic, professional-pedagogic and musical values.

The final forum, held during educational studies, helped to scrutinize different problems such as: “The manifests of humane pedagogics and cooperation pedagogics: similar and different features”, “The peculiarities of cooperation pedagogics ideas realization in modern musical-pedagogics education”, “Recommendations to future teachers regarding preparation to cooperation with pupils”.

Also, the potential of the method of cases was used during the forming stage of the experiment. The cases consisted of a set of professional and life situations and actually were an anthology of teaching and further musical teachers’ professional activity episodes.

Organization of musical interest circles (clubs) proved to be fruitful and fostered students’ collective creative work, co-managing and taking part in general social life. This form of work has positively influenced establishing partnership between students and forming such professional features as friendliness, optimism, tolerance, responsibility, sensitivity and fairness. Clubs organization and their further work were based on students’ free choice, being one of the principles of cooperation pedagogics. Students were given an opportunity to define the direction of the clubs’ activities, to regulate the conflicts and relations among the members.

The second pedagogical condition realization presupposed students getting integrated knowledge in cooperation with multimedia means of teaching usage. We proceeded from the fact, that this process includes the stages of knowledge perception, understanding, memorizing, summarizing and systematizing. Knowledge perception was provided with the help of multimedia presentations viewing and completing. The topics of the presentations were: “Ethic-aesthetic values in teacher-learner relations”, “Looking for the Truth through musical teaching and education”, “Humane values are professional values of a future musical teacher”, “Educational potential of an art collective”, “Artistic values as the means of musical cooperation”. On this stage the essence of human, professional-pedagogical and artistic value of cooperation was shown with the help of multimedia means through such principal axiological notions as “Beauty”, “Good”, “Truth”, “Integrity”, “Collective”, “Person”. For understanding and memorizing the principal (teaching cooperation, community, empathy, musical cooperation, harmony, co-creation), the additional (co-managing, school collective, art-dialogue, polyphony, musical company) and the auxiliary (participation, group, dyad, triad, co-thinking, accord, choir harmony) notions of cooperation, the method of cooperation cards constructing was applied. Widening the range of knowledge about the forms of cooperation organization (participation, empathy, community, co-creation, co-managing) with their main features grounding was reached with the help of media-excursions and media-galleries visiting. The systematization of the information about cooperation organization was provided by students’ taking part in multimedia briefing.

The components of artistic dialogue and collective music cooperation summarizing and systematization took

place in the process of analyzing and scrutinizing famous performers’ and conductors’ (A.V. Havrylov, O.O. Veder-nikov, P.L. Kohan, D.M. Korchak, V.V. Ladiuk, J. Norman, V.S. Popov, G.M. Rozhdestvenskii, Y.K. Temyrkanov, V.I. Fedoseev) video-consultations.

The artists discussed the questions of artistic author-performer-auditor polylogue organization; illustrated the meaning of musical co-thinking in collective creative interpretation; threw light upon the essence of the fundamental musical notions (harmony, polyphony, consonance etc.) being the basis of musical cooperation; explained the functions of musical company and choir harmony as the features of musical cooperation.

Knowledge application was realized through completing the tasks of multimedia practical course “The principles of cooperation”, containing the complex of practical tasks for checking students mastering the integrated system of axiological, psychological-pedagogical, sociological, musical-pedagogical, musical-theoretical and musical-practical notions of cooperation.

Here we quote the contents of the multimedia practical course “The principles of cooperation” which presupposed studying such topics:

Unit I. Psychological-pedagogical principles of cooperation.

Topic 1. Psychological mechanisms of cooperation.

Topic 2. Social aspects of cooperation.

Topic 3. The components of teacher-learner cooperation.

Unit II. Musical-pedagogical principles of cooperation.

Topic 1. Theoretical aspects of musical cooperation.

Topic 2. Practical aspects of musical-performing co-creation.

The third pedagogical condition realization presupposed differential teaching usage (collective, group, individual forms) in the process of modelling, interpretation and realization of musical-pedagogical situations, role-plays, business games, musical-artistic researches.

Students modelled, interpreted, realized musical-pedagogic situations in the form of dialogue-learning in course of individual disciplines such as “Choir conducting”, “The principal musical instrument”, “School reper-toy practical course”.

In process of group interactions within such group disciplines as “Musical company”, “The methodology of music education”, “Theoretical-methodic principles of musical pedagogy”, “Professional methodology” students were engaged into role-plays and business games based on the technology of cooperative learning, what presupposed students’ work in pairs and triads, rotational triads, small groups (dialogue, synthesis of thoughts, search of information, idea-circle, ‘aquarium’). Student took part in such business games as “Conductor”, “Music teacher”, “Art school of general education”, modelled for groups of two and three. Thus, after the game model was finished, the students divided into rotational triads and held a new stage of a game. Their cooperation supposed to result in a detailed game organization and performing plan. The game was realized with the help of ‘snowball’ technique, through students’ smaller groups uniting into bigger ones (4-6 persons).

Such role-plays as “Orchestra”, “Choir polyphony”, “Symphony”, “Musical theatre” (the last one based on opera for children “Koza-dereza” by M.Lysenko; “A

Fox”, “A Cat and a Rooster” by K.Stetsenko; “Teremok” by T.Potapenko, “A clever girl” by K.Orf. Role play modelling was organized with the help of ‘roundabout’ technique, made of two circles of students, turning in different directions, changing student’s dialogue interaction. The stages of role-plays interpretation and realization were performed in small groups using such methods as dialogue, thoughts synthesis, information search, idea circle, ‘aquarium’.

Students’ collective co-creation was realized during “Choir class” and “Orchestra class” studies. Students found out how to model, interpret and perform musical-creative research projects for contests and festivals organization, what helped to acquire gnostic, constructive and organizational skills, providing cooperation with learners. The collective work of the experimental group of students resulted into pedagogical fineness contest and “Art-Dominant” festival-contest.

At the final stage of the experiment the effectivity of implementation of pedagogical conditions for future teachers’ preparation for cooperation was assessed. The indices of high level of positive motivation for partnership, spiritual and professional inter-enrichment in EG have grown by 17 %. The students of the experimental group started to demonstrate willingness to use cooperation as a teaching strategy in musical-professional activity and realization of the importance of musical-pedagogic cooperation as a general norm of human relations. The amount of students, showing the stable level of mastering

future music teacher’s professionally important features, has also grown. The amount of students of the EG having profound knowledge in cooperation sphere has grown by 22,3%. Also, positive dynamics in the indices of medium (11%) and high (24%) level of EG students’ mastering gnostic, projective, constructive, communicative and organizational skills necessary for teacher-learner cooperation should be mentioned. In the control group (CG) one may observe almost no growth of the same indices regarding the high level (3%).

Summarizing the data from the different sources, regarding the process investigated as well as its structural components, we may come to the conclusion, that the percentage of students having high level of readiness to cooperation with learners has essentially grown in the experimental group. It is defined, that the advantages of the pedagogical conditioned mentioned consist in their ability to form positive students’ learning-professional motivation to partnership, to stimulate spiritual and professional enrichment of the teaching-educational process, to provide profound mastering of the integrated cooperation knowledge system and cooperation skills.

Conclusion. Thus, qualitative and quantitative analysis of the experimental and the control groups results comparison proved the appropriateness of integration of the theoretically grounded pedagogical conditions of future music teachers’ preparation to cooperation into teaching-educational process.

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Баклаженко Е.В. Опыт-экспериментальная работа по подготовке будущих учителей музыкального искусства к сотрудничеству с учениками в учебно-воспитательном процессе

Аннотация. В статье рассматривается проблема подготовки будущих учителей музыкального искусства к сотрудничеству с учениками в учебно-воспитательном процессе. Приведены данные пилотажного исследования по данной проблеме. Рассмотрены констатирующий, формирующий и контрольный этапы опытно-экспериментальной работы по подготовке будущих учителей музыкального искусства к сотрудничеству с учениками. Сделан анализ показателей экспериментальной и контрольной группы студентов, принимавших участие в экспериментальном исследовании.

Ключевые слова: подготовка будущих учителей музыкального искусства к сотрудничеству с учениками, пилотажное исследование, педагогические условия, опытно-экспериментальная работа