

**Ministry of Education and Science of Ukraine
H. S. Skovoroda Kharkiv National Pedagogical University**

THEORY AND PRACTICE OF FUTURE TEACHER'S TRAINING FOR WORK IN NEW UKRAINIAN SCHOOL

Monograph

ISBN 978-80-907570-6-6

**OKTAN PRINT s.r.o.
Prague, 2020**

It was recommended for publication by Academic Council of H. S. Skovoroda Kharkiv National Pedagogical University (protocol № 1 dated February 27, 2020).

Reviewers:

V. M. Gryniova – Doctor of Pedagogical Sciences, Professor, Head of Department of Primary and Professional Education, H. S. Skovoroda Kharkiv National Pedagogical University;

S. M. Kurinna – Doctor of Pedagogical Sciences, Professor, Head of Department of Preschool Education and Social Work, State Higher Educational Institution “Donbas State Pedagogical University”;

L. M. Romanishyna – Doctor of Pedagogical Sciences, Professor, Head of Department of Pedagogy, Khmelnytsky Humanitarian and Pedagogical Academy, Honored Education Worker.

The publication is assigned with a DOI number:

<https://doi.org/10.46489/TAPOFT>

The paper version of the publication is the original version. The publication is available in electronic version on the website:

<https://www.oktanprint.cz/p/innovative-development-of-hotel-and-restaurant-industry-and-food-production/>

P 80 **Theory and Practice of Future Teacher’s Training for Work in New Ukrainian School:** monograph / Edit. I. F. Prokopenko, I. M. Trubavina. – Prague, OKTAN PRINT s.r.o., 2020 – 674 p.

ISBN 978-80-907570-6-6

The monograph is dedicated to substantiation of future teacher’s training for work in New Ukrainian school, which is an important problem of reforms in modern education in Ukraine. The study of the authors presents the theory, methods and generalized experience in teacher’s training on a new basis. The authors have generalized the new approaches to teacher’s training, ways, conditions and methods of introduction of them into practice of higher pedagogical education. They have revealed the new concepts, which are important for updating the content and methods of future teacher’s training, the new and improved methods of organizing the educational process on a new basis. The new experience in teacher’s training, which was experimentally verified and tested in the process of future teachers’ training, has been broadly generalized. The monograph is based on the Concept of the New Ukrainian School, current legislation on education, higher and general secondary education in Ukraine. It can be recommended for training teachers, students and applicants for bachelor’s and master’s degrees, post-graduate students, research and teaching staff of institutions of higher pedagogical education and for a wide range of scholars and teachers.

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UDC [378.147:78]:37.091.313

POPOVA O.,

<https://orcid.org/0000-0003-1611-5956>

ZHUKOV V.

<https://orcid.org/0000-0002-7845-6222>

2.16. TRAINING OF A FUTURE MUSICAL ART TEACHER FOR INTEGRATED TEACHING IN THE CONTEXT OF THE NEW UKRAINIAN SCHOOL

***Abstract.** The article is devoted to the pressing challenge of training of a future musical art teacher for integrated teaching in the context of the New Ukrainian School. It is asserted that today it is impossible to form an idea of a holistic picture of*

the world among students without integration as a leading idea in the implementation of the content of education, as assumed by the “New Ukrainian School” concept.

“Integration” in music education is discovered by the authors as a technology that finds specific ways, methods and techniques to achieve the integrity of the lesson of musical art, managing the emotional and intellectual activity of students in their unity, implementing effective interconnections between music and other subjects. Defining the essence of integrative preparation of a future musical art teacher as a process of convergence of branches of knowledge, theory and practice, it can be noted that in this case, the substantive system of training and education of a future specialist is not denied. The task of the integral (complex) professional training of students – future musical art teachers, first of all within one musical cycle, and then between them, is put forward on the foreground, relying on knowledge and skills which are received by students in the course of study of psychological and pedagogical disciplines. In its turn, integration aims to deepen the links between disciplines, branches of knowledge, scientific knowledge and practice, thus ensuring the integrity of the educational process. As a result, the principle of integration is an essential condition for the entire professional training of a future musical art teacher. The article outlines the possibilities of deepening the content of integrative training of future teachers-musicians (creative tasks, solving practical problems, analysis of specific pedagogical situations, problem-based situations, role play, business professional games, research tasks, etc.).

Key words: *future musical art teacher, training, integration, integrated teaching, integrated lesson, student.*

DOI: <http://dx.doi.org/10.46489/TAPOFT-34>

Problem definition. A striking feature of the last century was the increased attention to integration processes in economics, science and education. Permeating all spheres of human activity, shaping the realities of today, integrity in many respects determines the features of the modern style of thinking and itself generates problems that require serious reflection and solution. The main objective of educational integration is not only to show the areas of convergence of several subjects, but also, through their organic, actual link, to provide students with an idea of the unity of the world around them.

Relevance of research. With the implementation of the New Ukrainian School Concept, the educational community received creative modernization challenges that altered the professional mission of the teacher. One of the important functions of the New Ukrainian School teacher is to ensure the integration of content (intra and inter subjects) based on key competencies [7; 8]. We fully agree with V. Sidorenko [13], who refers to the structuring of learning content based on an *integrative approach* as the main innovations of the New Ukrainian School. At the same time, many experts in music education recognize that art pedagogy is one of the most important branches of a holistic system of scientific knowledge. So, the willingness to organize integrated teaching is a basic feature of the personality of a musical art teacher. In the

process of professional and pedagogical training there is a contradiction between sustainable educational structures with deep traditions of educational character and requirements to the educational process, which are put forward by the New Ukrainian school. With this in mind, modern higher education institutions face the important task to train future musical art teachers in accordance with contemporary challenges.

The connection of the author's contribution with important scientific and practical tasks is that the innovative understanding of the tasks of the integrative training of future musical art teachers for the integrated teaching in the context of the ideas of the New Ukrainian School, further modernization of the content of integrated lessons and courses will contribute to the effectiveness of this training, and in the future the successful implementation of the ideas of NUS.

Analysis of recent research and publications. The researches and publications of recent years give evidence of special attention to the search for ways to improve the process of professional training of future teachers of musical art (E. Abdullin [1], V. Belikova [2], O. Bochkareva [3], O. Ilchenko [4], O. Rudnitska [12], Y. Sverlyuk [4] and others). In the works of L. Masol [6], L. Pastushenko [9], V. Sidorenko [13], N. Tkacheva [14] and other researchers it is proved that one of the most important conditions for increasing the level of learning the basics of science and increasing the efficiency of the entire educational process is didactic integration of knowledge.

Unresolved aspects of the general problem to which this article is devoted. As the analysis of scientific literature shows, the problem of training the future musical art teacher for integrated teaching has not found sufficient understanding in the context of the New Ukrainian School Concept. Thus, it remained out of the researchers' sight to clarify the tasks of integrative training of the future teacher of this area of expertise in the context of new challenges; it requires improvement of educational and methodological tools for its provision. The purpose of the article is to substantiate the importance of training the future musical art teachers for integrated teaching in accordance with the requirements of the New Ukrainian School; to determine the possibilities of deepening the content of integrative training of future teachers-musicians. Methods of research: analysis of the provisions of the New Ukrainian School Concept for actualization, innovative thinking and implementation of theoretical and practical aspects of the problem of training future musical art teachers for integrated teaching in the modern pedagogical HEIs.

The scientific novelty of the study is that the authors have justified the importance of training future musical art teachers for integrated teaching in accordance with the requirements of the New Ukrainian School; further development has acquired the content of forms and methods of integrative training of future teachers of this area of expertise (integrated lessons, integrated courses, etc.).

Statement of the main material. From the perspective of the arts, music occupies a special place due to its direct complex impact on people. In order to teach a student to hear music and cultivate a musical culture, the lessons of musical art must go beyond the limits of music itself: into related arts, history, poetry, literature, life situations and images and the like. Therefore, the subject "music art" should be integrated with such school subjects as: history, native language and literature,

foreign language, mathematics, computer science, physical culture and others. But the closest relationship is between music and visual arts.

According to scientists [1; 9, etc.], in the process of professional training of the future musical art teacher (*hereinafter* – MA) a triad of “culture – music – pedagogy” is fixed, which reflects the socio-pedagogical experience of integration, characteristic of modern reality. In music education [9; 12; 15, etc.] the term “integration” refers to technology that finds specific ways, methods and techniques to achieve the integrity of the music lesson, the management of emotional and intellectual activity of students in their unity, the implementation of effective interrelation between music and other subjects. The study concluded that in order to train the future teacher for integrated teaching, it is necessary to ensure the *integrative professional training of the future teacher-musician*.

In the process of MA teacher training, we can talk about two levels of integration processes: teaching and learning. At the teaching level, the teacher should construct a concept of course content (discipline) in the context of the future professional activity of a student, taking into account the requirements of the New Ukrainian School (*hereinafter* – NUS). At the same time, the teaching activity should be aimed at providing students with complex (integrated) knowledge; forming both general pedagogical and special (musical) skills, abilities. At the learning level, each student is involved in an active cognitive activity, which would require the application of both special (musical) knowledge and skills, and general pedagogical, as well as a clear understanding of when, how and for what this knowledge and skills can be applied (in our case – it is the need to form the readiness for systemic and holistic perception of reality, the ability to apply the knowledge gained in the process of integrated learning, to reflect on their activities, etc.). Since in the professional activity of the future MA teacher, the musical and pedagogical components are inseparable (teacher and musician), it is necessary to build the process of students’ education on the basis of integration of these components.

The future teacher-musician needs theoretical knowledge of the music: about music and musicians, about peculiarities of musical language, means of expression, musical form, as well as practical skills of own voice and conductor’s gesture, which are practiced during vocal and conducting lessons. In addition, the future MA teacher must be able to play a musical instrument. All these subjects together “work” on the formation of professionalism of the future MA teacher. Integration of music disciplines, and innovative technologies and techniques, contribute to the development of professional competencies of future teachers. During the course of conducting, the future MA teacher, for his future pedagogical activity, must master the conductor’s gesture, the ability to organize students as a performing team and know the methods and techniques of vocal, instrumental and orchestral choral training. With this in mind, in order to prepare the future specialist for professional activity, it is necessary to simulate such conditions of student’s education that would be adequate to the real conditions of NUS.

Creation of pedagogical conditions for holistic, integrative character of training of future specialists, possibly by means of theoretical modeling of interconnections

between the components of the pedagogical system and its subsequent introduction into the educational process. In this regard, it is necessary to apply various forms and methods of problem-based learning (creative tasks, solving practical problems, analysis of specific pedagogical situations, problem-based situations, role play, business professional games, research tasks, etc.) in the classroom (lecture hall) of special and psychological-and-pedagogical training disciplines.

One of the leading ways of ensuring the integrative training of the future MA teacher for integrated education of students is the organization and conduct of *integrated lessons*. Planning requires careful selection of the type and structure of the lesson, methods and means of teaching, as well as determining the optimal load of various educational and cognitive activities of students. It should be emphasized that integrated training sessions (lessons) are characterized by a mixed structure, which is a combination of linear, concentric and spiral structures (according to I. Pidlasny [10]). It allows you to maneuver when organizing the content, to teach its individual parts in different ways.

Meaningful and targeted integrated lessons bring novelty and originality to the familiar teaching structure of future MA teachers, and have certain advantages:

- increase motivation, form professional and cognitive interest, which helps to increase the level of students' readiness for integrated learning;
- help to relieve stress, overload, fatigue by switching students to a variety of activities during the class;
- contribute to the acquisition of experience in forming a holistic picture of the world, consideration of the subject, a phenomenon from several points of view: theoretical, practical, applicative;
- contribute to the development of artistic and methodological skills;
- make it possible to systematize knowledge;
- contribute to the development of aesthetic perception, imagination, attention, memory and thinking of students (logical, artistic and creative).
- having a large informative capacity, they help to increase the pace of educational operations, allow to involve each student in active work during the class, as well as creative approach to the fulfillment of educational tasks.

Therefore, conducting of integrated training sessions contributes to the improvement of the level of professional readiness of the future MA teacher in the area we study, as it requires him to master the methodology of new technologies of the educational process based on an integrated approach.

The integrated training course is also characterized by a block presentation of material, but of a higher order. In modern school, integrated courses gradually replace individual subjects, thereby reducing their number as mandatory and preventing overloading of students. For example, information on history, natural sciences, physics, chemistry, biology, ecology, astronomy has been synthesized into an integrated course "The World Around Us". The content of training courses in the process of integrative training of the future MA teacher can be different both in selection and structuring of training material and its implementation in the educational process. The course can be based on combining several subjects around a

certain core topic. By moving the subject of knowledge within each subject and ensuring its alignment on a horizontal basis, it is possible to move towards strengthening didactic units and clustering individual topics from different disciplines into blocks. When building an integrated course, one of the subjects is the core. It sets out a topic (idea) around which material from other academic subjects is grouped. This makes it possible to view the subject from different angles, to reveal all its interconnections. You can use analysis, synthesis, comparison, merging much more effectively. This is very important for the formation of the worldview, human studies, environmental, communicative knowledge and skills.

In addition, the correct and timely replacement of one activity of students by another, the division of the block into fragments help to relieve their stress and overload. It should be emphasized that these fragments are not an aimless alternation of methods and techniques, not an artificial union of unrelated parts, but a harmonious picture, something whole, that has an idea, theme, content, title. The leading concept of such training methodology is the integrity of the pedagogical system, the interconnections between the whole and its parts, as well as the interdependence of parts and the interconnection between them. Let's consider pedagogical support of integrative training of the future MA teachers in the courses on the subjects "Methods of teaching music art in General Education Schools" and "Theoretical bases of music pedagogy". In order to successfully implement their pedagogical skills and abilities in their future professional and pedagogical activity, the future MA teachers need theoretical knowledge of: methods and techniques of work with students, forms of the organization of musical activity of schoolchildren, types of lessons, modern programs for educational institutions which cover the specified disciplines. But they also need knowledge from other fields (for example, musical literature).

Students in such classes are aware that an integrated modern lesson in music art, the structure and content of which they study, involves *intersubject connections*. It integrates objects of aesthetic cycle: fine arts and literature, history, geography. The main goals and objectives of the music lesson are realized through the inclusion of various subjects in the educational process, in particular, the formation of the students' musical culture as part of their common spiritual culture, the development of listening culture, emotional responsiveness to music, the development of children's musical and creative abilities, the cultivation of interest in music, and the development of creative activity in all musical activities available to children.

Students were asked to prepare a fragment of the lesson. When submitting material about a piece of music, students used poetic word and a reproduction of a famous painting that can be compared to the piece of music. For example, studying "Zaporizhian March" by E. Adamtsevich, they were looking for a comparison with the picture by I. Repin, "Cossacks of Saporog Are Drafting a Manifesto" the presentation of which significantly enriches the musical image, triggers associations and helps the emotional perception of music. Familiarizing imaginary pupils with a piece of music, students introduced the audience to the author-composer of the created masterpiece. Once again there is an integrative approach: the relationship

between music art and history and geography in presenting the composer's biography and creative heritage to students. It should be noted that the mentioned interrelation between the art of music and word has deep historical roots, because fiction, having originated as oral folklore in the form of a song, epic narration, performed in close connection with music.

The attention of students was drawn to the definition of the traits that bring word and music closer together which determines the appropriateness of applying this commonality in integrated lessons from music art:

1. Social character: music and literature are created by people and for people.
2. Preservation of continuity (accumulation and transmission of aesthetic, moral, philosophical, social values from generation to generation).
3. Commonality of genres. For example: "The Forest Song" by L. Ukrainka and "The Song without Words" by F. Mendelssohn-Bartholdy, "The Poem" by Z. Fibich and the poem "Moses" by I. Franko, ballads by F. Chopin and ballads by T. Shevchenko.

Poetic speech is especially close to music. This connection is not only spiritual but also material. This is proved by some methods of text structuring: rhythmic organization of poetic line, similar to the meter in music; peculiarities formation of form: variation, periodicity, recurrence, repeating pattern. Some literary works have musical themes, such as "Music" by L. Glibov, "Seven Strings" by L. Ukrainka, "Valse melancolique" and "Fantasy-Impromptu" by O. Kobyljanska. The ability of musical art to create images, colorfully transmit light and shade, its versatility makes music similar to painting. Examples of "musical painting" are the symphonic poem "The Sea" by N. Čiurlionis, "The Four Seasons" by A. Vivaldi and "A Colour Symphony" by A. Bliss, where each of the 4 movements has colour names: Purple, Red, Blue, Green. However, along with the common features, music has its own specific features, in particular, music goes not from the general to the specific when perceiving it, but on the contrary; not from image to feelings, as in painting and literature, but from feelings to imagination.

The basic concept of music education as a way out to a single holistic lesson in art, developed by a famous innovative teacher D. Kabalevsky [5], was introduced into the school learning process back in the 70s of the twentieth century. To this day, most music teachers have been guided by this concept in their work. Its main feature is the program, lesson planning and integration of various subjects in the preparation of the lesson content. The positive side of the thematic content of the program is the consistent disclosure of the specifics of music, the idea of interaction of various types of art, didactic discoveries to explain the essence of the musical language (genre content through the concept of "three whales" – song, dance, march).

The main thesis of the concept of Kabalevsky – music should be the phenomenon that is studied, and the one that is observed [5]. But, over time, the attitude of researchers and educators to the program has changed due to the socio-cultural functions of different types of schools, the need for teachers to update the content and technology of teaching musical art, the processes of integration of arts in the educational process, as well as the expansion of artistic and aesthetic development

of students, so attempts were made to change, supplement, edit the program, which will help a creatively thinking educators to successfully use the main provisions of the program in their work. At lectures, seminars, in individual and practical work students analyze, compare, generalize other programs of domestic and foreign teachers – innovators in musical education of schoolchildren, draw conclusions, record the results in a special table (by A. Rostovsky [11]).

The focus of the modern educational process on the development of creative abilities of students, individualization of their education taking into account their interests and aptitudes, of particular relevance becomes the question of formation of creative potential in the future MA teacher. In this regard, students were offered a variety of creative tasks while studying the discipline “Methods of teaching music art in General Education Schools”. Thus, at the session on “Analysis of modern educational programs”, students were offered to identify opportunities for educational integration of music with other academic subjects. When performing creative tasks, students were provided with advice, if necessary.

The students were also offered to develop a project with the conditional title “Integrated Art Lesson”. This task was supposed to be performed in group form. At the practical seminar, students presented the results of their work with a mandatory multimedia presentation.

The notion of “creative task” owes its origin to the theory of developmental teaching. In art pedagogy, turning to creative task has become a problem, a complex issue that requires a separate study. The focus of the modern educational process on the development of students’ creative abilities and the individualization of their education, taking into account their interests and aptitudes, gives the issues of developing the creative potential of the future teacher a particular urgency (Concept of implementation of the state policy in the sphere of reforming of general secondary education “NUS” for the period till 2029, Concept of development of pedagogical education.).

Conclusion. Today it is impossible to form the idea of a holistic picture of the world among students without integration as a leading idea in the implementation of the content of education, as assumed by the NUS concept. Taking into account the age peculiarities of students in the process of integrated education, it is possible to show the world in all its diversity, involving different knowledge: music, painting, literature and other subjects, contributes to the emotional development of a growing personality and the formation of its creative thinking, which should be aware of every future music teacher. Defining the essence of integrative preparation of a future musical art teacher as a process of convergence of branches of knowledge, theory and practice, it can be noted that in this case, the substantive system of training and education of a future specialist is not denied. The task of the integral (complex) professional training of students – future musical art teachers, first of all within one musical cycle, and then between them, is put forward on the foreground, relying on knowledge and skills which are received by students in the course of study of psychological and pedagogical disciplines. In its turn, integration aims to deepen the links between disciplines, branches of knowledge, scientific knowledge and practice,

thus ensuring the integrity of the educational process. As a result, the principle of integration is an essential condition for the entire professional training of a future musical art teacher.

Prospective lines for further research are the following: development of pedagogical conditions for the effectiveness of the process of preparing future musical art teachers for integrated teaching according to the requirements of NUS and further development of educational and methodological support for this process.

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UDC 373.3.016:793.3](477)

ZOZULIA K.

<https://orcid.org/0000-0002-0697-5138>

2.17. THE ROLE OF CHOREOGRAPHY CLASSES IN THE COMPREHENSIVE YOUNG LEARNERS' DEVELOPMENT IN THE NEW UKRAINIAN SCHOOL

***Abstract.** The role of choreography classes in the comprehensive young learners' development in the new Ukrainian school has been first analyzed in the article. The relevance of the topic is to establish the role of choreography classes in the comprehensive young learners' development in the context of the new Ukrainian school Concept. The purpose of the article is to analyze the role of choreography classes in the comprehensive young learners' development in the new Ukrainian school. The scientific novelty is that the theoretical substantiation of the role of choreography classes in the comprehensive young learners' development has been carried out and the peculiarities of methodological provision of choreography classes in the new Ukrainian school have been studied. The methods of analysis,*