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READINESS OF FUTURE MUSIC TEACHERS ON THE BASIS OF THE PRAXEOLOGY APPROACH: ESSENCE, STRUCTURE, DEVELOPMENT CRITERIA

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Abstract. The article analyzes the essence of the concept “methodical readiness of future music teacher on the basis of praxeology approach”. The paper shows the result of methodical preparation in higher pedagogical educational institution that reflects the system of needs, motivations, imagination, values, the ability to broadcast or create innovations for improvisation, to forecast the results of own activities; high level of informative knowledge in the field of music art and techniques, skills of use own voice, facial expressions, gestures, techniques and methods for generating and analyzing ideas, successfully apply praxeology educational technologies that maintain the success of musical and pedagogical (singing) activity. The researcher outlined motivationally-valuable, emotional and volitional, cognitive-reflective, creative-projective, behavioral, personally-resulted, organizationally-communicative components, criteria and indicators of analyzed phenomenon.

Keywords: future music teacher, higher educational institution, methodical preparation, methodical readiness, singing activity, praxeology approach, component, criterion, indicator.

1. INTRODUCTION

In the rapidly changing social conditions and stressful situations of uncertainty the role of appropriate, effective, successful application of acquired knowledge and skills is rising. It is especially important for graduates of secondary and higher schools who want to be successful and “in demand” for a profession. The teachers who are able to teach this should have very active life position, be able to manage their emotions, use new technologies in teaching, constantly raise their professional level, take care of their physical and psychological health. These requirements are generally the same for teachers of different subjects.

What is the “secret” of a music teacher’s success in teaching? This profession is really unique. Its uniqueness is largely in the fact that music (classical, folk), singing are an effective means of aesthetic, spiritual education and self-development of a personality. Each music lesson is actually an art lesson. The task of a music teacher is to facilitate aesthetic education and forming musical culture of a personality through familiarizing students with the masterpieces of national and world music culture, “immersion” in the text of spiritual culture, appeal to the living image-bearing sound of music in order

to influence child's world view and attitude, personal passion, artistry, improvisation, effective teaching actions alongside with the application of fundamental methodological principles.

Ukrainian schools need a music teacher who is a bearer of human and national values, who has mastered professional skills of a musician, singer, educator, methodologist and psychotherapist, who is able to take optimal, constructive, effective solutions in non-typical situations of the educational process. This refers to the application of praxeology (Gr. "praktikos" - active and "logos" - word; science that studies the perfect human activity, its strategy, tactics and systems of actions) in musical and educational activities.

This model of professional training of future music teachers lays significant emphasis on the methodical competence which synthesizes the basic psychological, educational and special knowledge and skills required for the practical activities performed by a school teacher [2, p. 34], and its result is formed methodical readiness for singing activity at school.

2. ANALYSIS AND DISCUSSION

The essence of methodical training of future music teachers in the context of professional educational activities are studied by L. Vasilenko, A. Trump, A. Oleksyuk, H. Padalka, O. Rostovskyy, A. Rudnytska, A. Shchelokova and others. Features of pedagogical praxeology as the methodological knowledge of the general principles and methods of efficient and productive educational activities are studied by I. Zyazyun, T. Bodrova, I. Kolesnikov, A. Linenko, L. Monakhov, V. Savitska, T.V. Garden, O. Titova etc.

The article is aimed at outlining the essence of the concepts of "methodical readiness of a future music teacher for singing activity", specifying the content and components of methodical readiness of future music teachers for singing activity by means of analyzing, systematizing, summarizing scientific sources.

The study is based on the idea of priority of the proactive approach to methodical training of a future music teacher for singing activity, the social demand for teachers as facilitators, tutors, successful moderators of individual educational trajectory of students, teachers who form motivation for vocal activities by skillful usage of highly artistic repertoire, modern visual materials, deep knowledge of the singing activity specificity, organizational and educational knowledge and vocal mastery.

The interdisciplinary knowledge of a teacher is very important. Also are required ability to apply methodic, methods and techniques to skillfully interpret figurative meaning of music in order to develop vocal and choral skills of students, to form singing skills in ensemble chorus and more. Professional development, self-development and self-improvement are also important. The necessity of professional and personal traits actualizes the need for continuous improvement of professional and methodical preparation of teachers of music, particularly during training in higher educational institutions.

Methodical training of music experts is defined as the educational process that provides future teachers with mastering methods and techniques of musical and educational work with students. Such training is carried out efficiently with optimal incorporation of innovative approaches. The pioneers of theoretical foundations of innovation study are considered economists, sociologists and psychologists. In the second half of the twentieth century was appeared a separate sphere of innovation – praxeology. Its founder is a Polish philosopher and logician T. Kotarbinskiy. Powerful heuristic potential of praxeology is used in various fields to enhance the effectiveness of different activities. In recent decades teaching praxeology is actively developed (I. Zyazyun, I. Kolesnikova et al.), which is extremely important in terms of education crisis. However, the potential of praxeology and praxeology approach is used in the preparation of future teachers of music insufficient.

Let's consider the position of some methodological approaches, including praxeological in methodical training of future music teachers. Note that the term "approach" is described by scientists as the starting point that is the basis of the profession.

Praxeological approach, which main ideas are expediency, efficiency, optimal, takes into account the ideas of personality oriented approach (K. Abulhanova-Slavskaya, A. Asmolov, L. Vyhotskiy, P. Halperin, W. Myasishchev, K. Platonov etc.). Teacher training should be based on the idea of education continuity that directed on the personality development, her self-realization and self-actualization. There is a necessity of active approach (L. Vyhotskiy, A. Leontiev, V. Rubalka, S. Rubinstein etc.), that is based on activity theory, principles of consciousness and activity unity, interaction of learning subjects (students and teachers). Thus, the process of methodical preparation is a unity of content, structure and purpose of training and education. It is a set of psychological and moral qualities of personality, knowledge, musical and pedagogical skills, the acquisition of which makes possible to generate positive motivation of students to musical and educational activities, promotes them to master necessary amount of general cultural, psychological and pedagogical expertise, allows to teach music art at school. The system approach allows considering methodological training on the principles of integrity, structuring and organization.

Music and methodical preparation, permeated with praxeological features, takes into account axiological approach (O. Asmolov, D. Leontyev, A. Kozyr, V. Fedoryshyn etc.), according to which the content, forms and methods of teaching are directed: on making the deep music and pedagogical analysis of art works; on the formation of value orientations of music teachers individuality; implementation of subject-object relations in the creative team. Also considerable is creative approach, which leads to orientation of goals, content and methods of teaching on the creative development of personality. According to the acmeological approach (N. Vyshnyakova, A. Husyev, A. Derkach, S. Palchevskiy, V. Fedoryshyn etc.) basic value of music teacher is to achieve human integrity when her multilevel characteristics are studied in unity to help her reach the acme.

Methodical preparation of future music teachers to singing activity is based on values of praxeological approach. It provides a comprehensive analysis of musical and educational activity, its development for improvement of productivity, reasonable planning, rational use of time, effort and others. Methodical preparation of future music teacher to singing activity is important to do taking into account the principles of perfect educational activity, in particular, prediction of possible educational activity outcomes; planning the following actions, principles of singing study (integrity, adaptability, resonant sound formation, voice development and conservation, the principle of intensification, reflexive perception of music images, conscious support for artistic and personal dialogue.

We consider methodical training of future music teachers for singing activity as the process of musical and methodological training aimed at forming methodical readiness of future music teachers for singing activity. Methodical competence of a future music teacher is characterized by the formed motivational-reflective incentives for continuous self-improvement in musical and teaching (singing) activity. We consider the priority tasks of musical education, reflected in the State standard for educational field "Art", as a component of the content of the methodical competence of future music teacher [6]. In the Standard among the key (meta-subject) student competences there is an interdisciplinary aesthetic competence, that is student's ability to navigate in the aesthetic parameters of different life spheres. These requirements of the competence approach reinforce activity and practical aspects of the educational sector, integration of the school musical education into the wide world of culture [5].

Specifying the content of the methodological training of future music teachers we take into account the priorities of the National Qualifications Framework (2011), the State standard for the specialty 6.020204 Musical Arts, field of study 0202 Arts. Having analyzed scientific sources we outline the structure of the methodical training of future music teachers.

In the regulatory and scientific sources attention is focused on the following components of methodical training: gnostic, creative, communicative, praxeological, and emotional components.

The analysis of the scientific sources on the specificity of the professional activity of a future music teacher, scholars' approaches to the content and structure of methodical competence of specialists allows us to define such components of the methodological training of future music teachers as *motivational-axiological, emotional-volitional, cognitive-reflective, creative-projective, conative (behavioral) and*

performance related, personal effectiveness related, organizational (perceptual)-communicative. Each component is characterized by its content.

Let's comment upon the content of the components.

Motivational-axiological component includes the motives and needs, values of future teachers which present their methodological orientation; the commitment to effective mastery of professional knowledge and skills; the **aim** at systematic development of personal qualities which ensure the effectiveness of singing activity; the **ability** to identify and plan the perspective of professional self-development.

Investigating this problem Kostiuk pointed out that the conscious human activity is characterized by its focus on the achievement of certain goals. The objectives of human activity are related to its motives. The motive is what makes human desire for this very purpose [3, p. 423]. The objective of the activity is something that this activity is aimed at and what embodies its result. Superficial and weak motive which occurs without the support of strong skills can cause activity only at the initial stage. The stable motive (e.g. interest in profession) is an essential factor of active (including cognitive) activity [1, p. 118].

Along with future music teachers' motives it is important to form appropriate value orientation. We take into account the following research position on the concept of "value": it is a specific formation in the structure of individual consciousness, which is an ideal model and benchmarks of the individual and society activities [7, p. 100]. The study emphasizes spiritual values in the process of learning. Acquiring these values students spiritually enrich their inner world.

Cognitive-reflective component is characterized by the fact that students acquire theoretical and practical experience of successful singing and methodical activity on the basis of the reflective analysis of their pedagogical actions (right or wrong). This component consists of ideological and spiritual orientations; the ability to create positive atmosphere and emotional impact on the audience, to control emotions (self-control, concentration and distribution of attention during singing activity), the ability to control their voice, facial expressions, gestures, methods and techniques of interpersonal communication which ensure the successful passing and effectiveness of singing activity; and volitional qualities: purposefulness, perseverance, initiative, determination, independence, self-criticism, self-control, responsibility.

Personal-communicative component shows itself in organizing optimal cooperative activity, which contributes to the creation of praxeological environment for ensuring active participation of students in dialogical and polilogical interaction in teaching and learning activities (e.g. in conditions of interactive learning) in order to involve everyone in selecting, studying and demonstrating optimal practical actions aimed at achieving the expected result in professional growth. The component consists of the need for actualization and realization of personal potential; the ability for self-development; the ability for creative self-realization in professional activity; the skills for self-estimation, self-discovery for the purpose of self-education of the activity; the tendency towards positive self-actualization and self-improvement; the ability to independently assess the effectiveness of methods of musical education.

Among the constituents of the **emotional-volitional** component we define the **ability** to create positive atmosphere and emotional impact on the audience, to control emotions (self-control, concentration and distribution of attention during singing activity), the **ability to control voice**, facial expressions, gestures, methods and techniques of interpersonal communication which ensure the successful passing and effectiveness of singing activity ; and **volitional qualities**: purposefulness, perseverance, initiative, determination, independence, self-criticism, self-control, responsibility.

Creative-projective component consists of the ability to critically interpret musical material and select the artistically significant works of art; the ability to select optimal creative technologies through selection of content, forms and methods of the methodological training, teaching models; the mastery of methods for developing creative abilities; the creative approach to performing tasks; the ability to comprehend, transmit innovation; the ability to create innovation in the process of professional activity; the mastery of techniques and methods for generating and analyzing ideas; the teachers' ability to evaluate their own professional level, to plan, organize and control their actions.

Conative (behavioral) and performance related component is characterized by following abilities as the ability to render artistic and imaginative content of vocal works; the ability to perform teaching and musical improvisation.

The suggested structure of methodological competence of future music teachers is the basis for the development of criteria and indicators of development of the **methodical competence** of bachelors in this branch of knowledge.

Summarizing and systematizing the scientific sources, the analysis of the components of the **methodical competence** of future music teachers, the results of the experimental work have given grounds for developing criteria of the motivational-axeological (*level of development of the motivation to master singing activity*), emotional-volitional (*level of development of the emotional and volitional personality traits for performing singing activity*), cognitive-reflective (*level of musical and theoretical knowledge and performing skills; mastery of skills to acquire, systematize and reproduce knowledge*), creative-projective (*the level of students' creative orientation in the learning process; the level of inclination to mastering innovative creative technologies in musical and teaching (vocal) work with students; the ability to establish creative environment for the mutual enrichment of the subjects of creative musical and pedagogical interaction*); conative (behavioral) and performance related (*the level of the ability of future music teachers for the meaningful assessment of educational situations and empathetic correction of their artistic and pedagogical activities*), personal effectiveness related (*the level of development of the personality traits and future teachers' abilities for self-improvement in future musical and pedagogical (singing) activity; criteria for evaluating performance are accuracy, precision, diligence*) components.

Determined components of methodical preparation certify methodical changes in the requirements for methodical training in pedagogical high school quality. More effective is lesson which key category is direction of educational performance, its productivity and efficiency. In particular, the success and performance of a lesson depends on the strength and brightness of musical auditory perceptions and the ability of a man consciously operate them. This conclusion, made by well-known researcher B. Teplov [8, p. 76], we use as the basis of artistic image creation exercises on the vocal lessons.

In terms of the experimental work that continues at the National Pedagogical Dragomanov University, The Kirovohrad Volodymyr Vynnychenko State Pedagogical University, Sumy State A. S. Makarenko Pedagogical University, Poltava State Pedagogical University, Nizhyn State University and in order to estimate the level of students' methodical preparation according to the components we have defined the criteria, as well as a number of indicators that characterize the most important and necessary manifestation diagnosed quality. Comment on the indicators defined criteria.

With the indicators of *motivationally-valuable criterion* we defined value attitude to use of praxeological approach in teaching and learning; valuable relation to events, people, himself ("I am a master"); commitment to effective mastering of professional knowledge and skills; self-motivation to the development of personal qualities which ensure the effectiveness of the singers; ability to identify and plan the perspective of professional self-development.

The indicator of *emotionally-willed criterion* is the level of ability to create a positive atmosphere and emotional impact on the audience, to control own emotional feelings (endurance, concentration and distribution of attention in the process of singing activity); the ability to use own voice, facial expressions, gestures, methods and techniques of interpersonal communication that ensure the successful progress and effectiveness of the singers; volitional qualities: tenacity, self-control, perseverance, initiative, determination, independence, self-criticism, self-control, responsibility.

To the indicators of *cognitive-reflective criterion* are referred depth, completeness, consistency of general knowledge categories; knowledge of psychological and pedagogical bases of using the praxeological approach in music and educational activities; requirements which relate to the possession of skills to successfully apply praxeological educational technology; gnostic, organizational and communication skills; the ability to consciously control the results of own professional and educational activities, the capacity for critical and innovative reflection and forecasting the results of own activities.

The indicators of *project-creative criterion* defined the ability to critically interpret musical material and make the selection of significant works of art; ability to improvise; ability to adopt the optimal

creative technology; gnostic, analytic, projective, creative, evaluative skills; the ability to create innovation in the process of singing activity; ability to construct creative environment for the mutual enrichment of music-pedagogical interaction subjects.

Behavioral criterion is presented by such indicators as the ability to realization of artistic and imaginative content of vocal works; ability to carry out pedagogical and music-performing improvisation; *personal criterion* – factors: the need for updating and implementing own potential; capacity for self-development, self-improvement, creative self-realization in music and pedagogical activities; ability to plan, organize and control actions; ability to evaluate the own professional skills; desire to communicate with partner on the subject-subject, humanistic legal basis. To indicators of *communicative criterion* are referred: the level of the language-communicative skills with means of hearing culture; level of voice use, diction, to do speech-mental activities that provide educational interaction.

The use of diagnostics (adapted questionnaire “Personality that is self-actualized” by A. Shostroma, adapted techniques “Focus on gaining knowledge or mark” (E. Ilyin, N. Kurdyukova), methodic “Characteristics of cognitive positions”, “Evaluation of the spiritual and moral development of personality” by V. Andreev, method of emotiogenic moral and aesthetic situations, professionally-problematic reflection of creative tasks, vocal and choral exercises made possible to reveal the real state of future music teachers’ methodical training formation to singing activity according to each component and criteria.

On the motivational stage of training we gave an advantage to the formation of students’ motivation, basic skills of singing, the study and the accumulation of singing experience. Also, among the priorities we singled out adaptation to the vocal apparatus to singing daily regime, the development of vocal and movement patterns, performance of vocal and technical exercises with setting voice. On the practical-active stage we directed vocal-methodical training on the formation of vocal-hearing, artistic and performing skills by listening to samples of reference sound of the singers’ voice. Also, among the priorities were formation of evaluative attitude to the quality of the sound, the skills of recording and analyzing phonation errors, the mastering of emotional and expressive features of transmission the artistic content of vocal work, rational perception of the quality characteristics of the voice sound and the way of sound making, repeat sounding of voice based on acquired knowledge and creative tasks. On the reflective-evaluative stage we involved students into performing activities like the concert of vocal classes, educational work, self-fulfillment and creative tasks during practice.

3. CONCLUSIONS

Methodical preparation of future music teachers to singing activity is based on values of praxeological approach. It provides a comprehensive analysis of musical and educational activity, its development for improvement of productivity, reasonable planning, rational use of time, effort and others. Methodical preparation of future music teacher to singing activity means taking into account the principles of perfect educational activity, in particular, prediction of possible educational activity outcomes; planning the following actions, principles of singing study (integrity, adaptability, resonant sound formation, voice development and conservation, the principle of intensification, reflexive perception of music images, conscious support for artistic and personal dialogue. Considering the position of some methodological approaches, including praxeological in methodical training of future music teachers we note that the term “approach” is described as the starting point that is the basis of the profession.

The analysis of scientific sources and practical experience shows that methodical readiness of the future teacher of music that based on the praxeological approach and is seen as the result of methodical preparation in high school. It is a holistic personality process that reflects the system of needs, motivations, imagination, value orientations, the ability to broadcast or create innovations for improvisation, to forecast the results of own activities; high level of informative knowledge in the field

of music art and techniques, skills of use own voice, facial expressions, gestures, techniques and methods for generating and analyzing ideas, successfully apply praxeological educational technologies that maintain the success of musical and pedagogical (singing) activity. The components of music future teachers' methodical training to singing activity are defined as such: motivational, value, emotional and volitional, cognitive and reflective, creative-projective, behavioral, personal and effective, organizationally-communicative. Moreover, all components are characterized by semantic content and appear in the appropriate criteria and indicators.

Prospects for further research. In the process of formation of future music teachers' methodical training to singing activity we find it important to take into account the systemic, competence, personality oriented, axiological, epistemological, acmeological, reflexive and praxeological approaches. The combination of the outlined above approaches provides a theoretical premise for structuring methodological training of future music teachers on praxeological basis which contains such values as rationality, feasibility, optimality, quality, creativity, initiative, skill.

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У статті на основі аналізу наукових джерел і дослідно-експериментальної роботи окреслено сутність поняття “методична підготовленість майбутнього вчителя музики на засадах праксеологічного підходу”. Означена інтегрована особистісна якість розглядається як результат методичної підготовки у вищому педагогічному навчальному закладі, що відображає систему потреб, мотивів, творчої уяви, ціннісних орієнтацій, здатність до трансляції або створення інновацій, до імпровізації, прогнозування результатів своєї діяльності; високий рівень інформативної обізнаності в галузі музичного мистецтва та методики, умінь володіти голосом, мімікою, жестами, прийомами і

методами генерування та аналізу ідей успішно застосовувати праксеологічні педагогічні технології, що забезпечують успішність співацької діяльності. Окреслено мотиваційно-ціннісний, емоційно-вольовий, когнітивно-рефлексивний, креативно-проективний, конативно (поведінково)-виконавський, особистісно-результативний, організаційно (перцептивно)-комунікативний компоненти, критерії і показники аналізованого феномену.

Ключові слова: майбутній учитель музики, вищий педагогічний навчальний заклад, методична підготовка, методична підготовленість, співацька діяльність, праксеологічний підхід, компонент, критерій, показник.