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Pedagogical Culture of Future Teachers of Musical Art: A Methodological Investigation

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Abstract

The article deals with modern scholars' approaches to the definition of the term "pedagogical culture of future teachers of musical art". The authors give their own definition of future teacher's pedagogical culture. It is defined as a subjectively conditioned system of values, culture-pedagogical knowledge, norms of behavior, which are practically implemented in the process of the development of a human being. These factors contribute to the realization of students' abilities, development of moral and philosophical personal qualities by means of implementing certain pedagogical conditions of training in higher educational establishments of Ukraine. They also determine the choice of the correct strategy of specialists-educators' cultural-pedagogical identity in their future professional activity. The criteria and levels as well as the stages of experimental work on the implementation of these methods have been identified and described. The experimental stages of the implementation of methods of formation of future teachers' pedagogical culture by means of spiritual music have been identified and described. There are three stages: adaptive, cognitive-corrective, and acmeological. The results of experimental work, that demonstrate positive effects of the implementation of methods of formation of future teachers' pedagogical culture by means of spiritual music in the educational process of pedagogical universities, have been also presented in the article.

Keywords: Teacher's culture, Professional and pedagogical culture of teacher of music, Musical and pedagogical culture, Future teacher's pedagogical culture, Cultural and creative potential of spiritual art, Spiritual music.

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Introduction

Nowadays the socio-economic and spiritual life of Ukraine is characterized by a state of pronounced cultural disbalance, which does not contribute to the harmonious development of the society. Thus, in a public life the role of a teacher with a high level of pedagogical culture has been actualized. It has to be said that solving the problem of pedagogical and cultural interaction, building a trajectory of professional pedagogical growth and raising the effectiveness of education will depend on the level of formation of university graduates' pedagogical culture, which is an integral part of the professional culture. This issue becomes especially relevant in the context of the priorities and main directions of higher education reforms, taking place in Ukraine.

In Ukraine the importance of this issue is confirmed by the active process of the reformation of educational system, which began with the enactment of the Law of Ukraine "On Higher Education" (The Law of Ukraine "On Higher Education", 2014), and other documents. Adopted laws and relevant current regulatory documents of Ukraine will facilitate the transition to the ensuring of high-quality vocational training; further development of scientific research in the musical and pedagogical field, aimed at the growth of personality through the formation of pedagogical culture and the orientation of the graduates' qualification for the compliance with international and European levels.

Today many teachers are characterized by a lack of a pedagogical attitude, weak system of musical and pedagogical knowledge, skills and abilities; absence of culturological and personality-oriented approach to the schoolchildren, and lack of awareness of the cultural and creative potential of domestic and foreign spiritual musical heritage. Up to now, in many areas of musical training of teachers, based on the use of spiritual music, certain stereotypes are prevailing; these stereotypes do not take into account the content specificity of this musical heritage. In order to successfully form the future teachers' pedagogical culture, the purposeful use of spiritual music has become important. We understand spiritual music as musical works of religious content, which are used in church and secular artistic practices.

Literature Review

Recently, the scientific researches, aimed at the study of the theoretical and practical issues of musicians' professional training have been done. The actual issues have been highlighted in the works of Ju. Dvornyk (2016, p.24), T. Sydorenko (2002, p.8), Short (1985, p.5), Zimmerman (2006, p.39). The influence of spiritual music and religious values on a person is carefully studied in the works of O. Lobova (2010, pp.212-214), V. Mishedchenko (2002, p. 8), T. Tkachenko (2000, p.12), T. Martynjuk (2016, pp.179-181). Pedagogical potential of spiritual music has been studied by S. Gorbenko (2007, pp.114-116), R. Dolchuk (2011, pp. 6-7), M. Mario (2000, p. 9), L. Moskaljova (2004, pp. 46-48), etc.

Pedagogical culture is an integrative characteristic of personality (Hare, 2004) and requires a certain level of mastery of professional and pedagogical values (Ju. Dvornyk, 2016; Adams, 2016; Zimmerman, 2006, p. 39). The influence of spiritual music and religious values on a person is carefully studied in the works of T. Martynjuk (2016, pp.179-181).

The scientific research of the concept of future teachers' pedagogical culture is being discussed with a reference to the concept of "culture". Recently this issue has been intensified in the field of pedagogical research. So, T. Sydorenko reveals the content and components of future teacher's pedagogical culture, researches the role of educational activity as a means of its formation, and emphasizes didactic conditions, which are necessary to make this process effective (Sydorenko, 2002, p.3). The scientist has proved that future teacher's pedagogical culture is a complex social characteristic of his or her personality, which reflects his or her pedagogical attitude. At the same time, it is an indicator of the level

of spiritual, moral, intellectual development; it includes knowledge, skills, high professionalism, professionally important qualities of a specialist-educator, which are necessary for the successful fulfillment of pedagogical tasks (Sydorenko, 2002, p.8).

T. Tkachenko has noted that professional and pedagogical culture of future teacher of musical art is a complex integrated personal composition in the unity and harmony of structural and functional components, which are manifested in the professional and pedagogical activities (2000, p.5). While describing the content of this phenomenon's main components, the scientist has emphasized the importance of raising the level of students' own culture, their interest in future profession (motivational aspect). The scholar has pointed to the pedagogical orientation, as well as to the aesthetic-musical taste, exactingness, restraint, mental balance, observance, benevolence, empathy, responsibility, respect for teacher's concrete personal qualities (personal aspect), as well as to the theoretical awareness, knowledge-tools and knowledge-values (cognitive aspect), the ways of activity and skills (activities aspect).

While constructing a conceptual apparatus of the research, V. Mishedchenko has used the way of logical combination of the future teacher's pedagogical culture and his or her general culture into a single content space. The researcher believes that "a high rank of "a teacher" acquires its true meaning only when it is inseparable from the concept of culture" (Mishedchenko, 2002, p. 3). The scholar considers teacher's musical and pedagogical culture as a system, which integrates musical and pedagogical knowledge, skills and abilities. These aspects are materialized in musical education of children, taking place on the basis of artistic and pedagogical communication. The creative potential of a teacher is realized on the basis of content, volume, quality, consistency of pedagogical and musical knowledge and skills.

Conceptual Framework

Taking into account the above mentioned conceptual experience of Ukrainian scientists in defining the notion of the future teacher's pedagogical culture, we have worked out our own definition of the phenomenon under research. So, future teacher's pedagogical culture is a subjectively determined system of values, cultural and pedagogical knowledge, norms of behavior, practically implemented in the process of human's cultivation; they facilitate the realization of students' abilities, develop their moral and ideological personal qualities through the implementation of certain pedagogical conditions of professional training in higher educational institutions of Ukraine and determine the choice of correct strategy of specialists-educators' cultural and pedagogical identity in their future careers.

In the culturological aspect, pedagogical culture is one of the types of culture that coexists with other cultures: artistic culture, culture of human activity and communication, political culture, culture of national relations, etc. In the pedagogical aspect, the pedagogical culture is measured by the interaction of the components of the following levels: pedagogical views and awareness of education and upbringing; pedagogical motives, meanings, principles of the content of pedagogical activity; use of pedagogical technologies; humanistic nature of pedagogical communication and behavior; pedagogical skills and practice of pedagogical activity. The formation of the content of future musical art teachers' pedagogical culture is influenced by the integration of musical and cultural-pedagogical knowledge, skills and abilities that are materialized in the students-musicians' professional training, based on the artistic and pedagogical communication.

The concept of the formation of future teachers' pedagogical culture by means of spiritual music requires the consideration of religion and art as interconnected components of culture, as a holistic dynamic system, which components exist in the interaction. The interdisciplinary concept of a Christian-type of

culture is reflected in a religious outlook and its values. Christian religion inspires people to believe in the triumph of justice and, in this respect, it is determined by the value as a cultural phenomenon. The artistic world of religious art is associated with the phenomenon of the canon and the developed system of symbols.

The use of the cultural and creative potential of spiritual art can greatly enrich the pedagogical process. Communication with religious art stimulates the spiritual growth of the individual, makes person live his or her inner life, promotes moral improvement, and develops the ability for mental concentration. The phenomenon of spiritual music covers the church and concert performing practice, which provides the opportunity to use a vast array of musical works in the formation of future music teachers' pedagogical culture. Spiritual music, forming students' moral and aesthetic culture, is as an integral component of teacher's pedagogical culture. It also involves the formation of the ability to percept the music aesthetically, to experience emotionally the content of works of a religious nature. The students get acquainted with figurative system of spiritual music through their awareness of the intonation spectrum of spiritual music. The skills of intonation, analytical and performing activities, which are being developed during the acquisition of choral works, become the basis for the formation of future teacher's pedagogical culture.

The acquisition of the spiritual music is a long educational process that involves motivational, cognitive, emotional and praxeological spheres. The phenomenon of Orthodox spiritual music, as an artistic and pedagogical branch, has a pronounced educational content, which is reflected in the synthesis of "high text" and ascetic melody (in moral and aesthetic terms); sound production of the system of spiritual norms and value orientations, which influences the process of personality's development; establishment of the conditions for students' self-development and self-realization in the system of education and self-education on the basis of assimilation of theological content of musical works; positive complex impact on the personality, harmonization of his or her psycho-physiological, emotional, intellectual and physiological spheres.

In terms of pedagogical culture formation at the present stage, it is worth noting that social factors such as devaluation of moral values, loss of interest in spiritual ideals, as well as a decline in the value of education in the minds of young people, influenced a significant decrease in the level of pedagogical culture (Arrow, 2012).

The principles of pedagogical culture development in the process of pedagogical training of students should also be considered, because at this stage the process of personal-value and initial professional attitudes formation takes place (Baldwin, 2016). The issue of the formation of the future musical art teachers' pedagogical culture has become especially relevant in the context of the priorities and main directions of the higher education reforms. Taking into account the growing need of the society for highly educated and conscious teachers of musical art, the solution of the problem of their pedagogical culture formation, as well as the development of future teachers' creative skills and abilities in the field of spiritual music, become socially significant. Therefore, there is a need for monitoring the quality of professional and pedagogical training of students of this area in educational institutions.

The aim of the research is to analyze the results of the basic pedagogical experiment on the use of spiritual music in the formation of future teachers' pedagogical culture.

Research Methodology

General Background and Research Sample

During the academic year of 2016-2017 a basic experiment on the use of spiritual music in the formation of future teachers' pedagogical culture was conducted in the following institutions: Faculty of Psychological and Pedagogical Education and Art of Berdjansk State Pedagogical University, Faculty of Arts of Sumy State A.S. Makarenko Pedagogical University, Pedagogical Faculty of State Higher Educational Establishment "Perejaslav-Khmeljnyckyj State Pedagogical University named after Grigoriy Skovoroda", Institute of Pedagogy, Psychology and Arts of Vinnytsia State Pedagogical University named after Mykhailo Kotsiubynsky. There were 352 students of the 1st-4th year of studies, involved in the experiment. Experimental groups (EG) – 177 persons, control groups (CG) – 175 persons.

In the process of research we have identified some criteria (emotional-motivational, cognitive-axiological, moral-ideological, activistic-creative). On the basis of these criteria and their indicators we have identified the levels: transformational, imitational, resource, and initial.

The methods of formation of pedagogical culture by means of spiritual music have included the introduction of a cultural-pedagogical component into the content of musical disciplines; implementation of the special integrative course "Ukrainian and foreign spiritual music in the context of the formation of teacher's pedagogical culture"; students' involvement in the research work of the cultural-pedagogical direction.

The following methods of formation of future teachers' pedagogical culture by means of spiritual music have been used: educational (explanatory-illustrative, problem-searching, analytical-interpretive, modeling, impressionistic, artistic-conceptual synthesis, emotional-sensitive generalization, artistic-associative, perception, emotional influence, panel discussion, creative work); methods of up-bringing (stimulation of creative activity, story-telling, conversation, discussion, debates, method of example, listening to musical works and their further discussion, case-studies, creative activities, case-studies with an emphasis on the culturological content, etc.).

Instrument and Procedures

In this study a basic experiment on the implementation of methods of formation of future teachers' pedagogical culture by means of spiritual music has been conducted. The preliminary (before experiment) and final (after the experiment) measurements have been done in EG and CG. The following methods have been implemented into the educational practice of 4 universities of Ukraine: 72 hours of special integrative course "Ukrainian and foreign spiritual music in the context of the formation of teacher's pedagogical culture", 8 hours of practical class "Spiritual creativity of M.V. Lysenko", 6 hours of experimentally adapted disciplines "History of foreign music", "History of Ukrainian music", "Analysis of musical works", "Choir conducting", "Choir class". The measurements of the results have been done by Jurij Smakovs'kyj. There were the following measurement tools: Questionnaire №1 and №2 (identification of students' awareness of the pedagogical culture of future musical art teacher), Questionnaire №3 "What do I know about Ukrainian spiritual music?", Questionnaire №4 "Self-assessment of the formation of one's own moral-ideological culture", Questionnaire №5 has identified the level of formation of the humanistic pedagogical attitude by means of the spiritual musical ethnopedagogy, practical task cards for checking the formation of pedagogical culture according to the activistic-creative criterion, "Sound Questionnaire", designed by Jurij Smakovs'kyj. The Student's T-test and Fisher's F-test have been used in measurements.

Research Results

At the beginning of the basic experimental work, based on mentioned above methods, we conducted a diagnostic measurement of the initial level of the formation of musical art future teachers' pedagogical culture in the EG and CG.

After the basic experiment the measurement of the development of the emotional-motivational criterion was carried out with the use of Questionnaire №1.

On the basis of the analysis of the data of Questionnaire №1 and the calculation of the coefficient of its significance, it can be concluded that in general, according to the emotional-motivational criterion among the future teachers of the CG the imitational level (42.63%) dominates, the students of the EG are characterized by the dominance of the transformational level (51.84%). A certain percentage of the respondents of the CG (18.75%) showed the transformational level, 19.01% of the respondents displayed a resource level, while 19.61% – the initial one. Respondents of the EG (27.12%) are characterized by the imitational level, 14.52% – by resource level and 6,52% – by initial one.

Based on the analysis of the results of the diagnostic techniques implementation and students' questionnaires, and according to the general average data, it has been identified that 19.61% of students (34 persons) in the CG and 6.52% (12 persons) in EG have an initial level of emotional-motivational criterion. Resource level has been shown by 19.01% (33 persons) and 14.52% (26 persons) of students of CG and EG, respectively. The imitational level has been reached by 42.63% (75 students) and by 27.12% (48 students) of CG and EG. The transformational level has been revealed in 18.75% (33 persons) of the recipients of CG and 51.84% (91 persons) of EG.

In order to identify the level of formation of future musical art teachers' pedagogical culture by means of spiritual music according to the cognitive-axiological criterion, we conducted "Questionnaire №2" to find out the level of students' awareness of the future musical art teacher's pedagogical culture.

The questionnaire has allowed us to conclude that many students of the CG are not aware of a system of knowledge about the culture of mankind, its components and role in the professional training; they do not understand the artistic and aesthetic content of the spiritual music. At the same time, the students of the EG have demonstrated the growth of such kind of knowledge and the possibility of using it in the professional training; they have displayed the understanding of the artistic and aesthetic content of the spiritual music and awareness of the methodology of using its cultural-creative potential in pedagogical practice.

Consequently, it was revealed that only 14.11% of the students (25 persons) of CG and 49.54% of the students (88 persons) of EG have a transformational level under the cognitive-axiological criterion. The imitational level has been shown by 47.22% of students (83 persons) of CG and 24.68% of students (44 persons) of EG. Resource level has been identified among 29.93% of students (52 persons) of CG and 24.11% of students (43 persons) of EG. As for the initial level, it has been found in 8.74% of students (15 persons) of CG and 1.67% of students (2 persons) of EG.

In order to determine the level of the formation of pedagogical culture according to a moral-ideological criterion at the basic stage of the experiment, we have used a Questionnaire №3 "Self-assessment of the formation of one's own moral-ideological culture".

The received answers have shown that 11.25% of the students of CG have positive concrete knowledge about the development of future teacher's professionally significant personal qualities by means of the spiritual music, 29.16% of students have demonstrated incomplete concrete knowledge, 52,42% – positive inconcrete, 8.16% of respondents haven't responded. Sample monitoring data according to the

indicator 1 of this criterion for EG are significantly different: 50.92% of students have positive concrete knowledge, 26.18% – incomplete concrete, 22.48% – positive inconcrete, 1.62% of respondents haven't responded, which dynamized the transformational level and reduced the initial one.

On the basis of the analyses of the results of Questionnaire №3, it can be noted that in terms of the development of the first indicator (moral-ideological criterion), positive concrete responses have been given by 19 persons (11,25%) of CG and by 90 persons (50,92%) of EG; incomplete concrete – by 50 persons (29,16%) of CG, and by 45 persons (26,18%) of EG; positive inconcrete responses have been given by 92 persons (52.42%) of CG and 39 persons (22.48%) of EG; no response has been given by 14 people (8.16%) of CG and 3 persons (1.62%) of EG. In the development of the second indicator of the moral-ideological criterion, positive specific responses have been given by 19 persons (10.75%) of CG and by 90 persons (50.68%) of EG; incomplete concrete responses have been got from 51 person (28.94%) of CG and 44 persons (25.92%) of EG; positive inconcrete responses have been given by 89 persons (51.14%) of CG and by 40 persons (23.54%) of EG; 16 people (9.12%) of CG and 3 persons (1.82%) of EG haven't given any response. While researching the third indicator of the moral-ideological criterion, we've got the following results: positive concrete responses have been given by 23 individuals (13.25%) of CG and by 88 persons (49.42%) of EG; incomplete concrete – by 47 persons (26.68%) of CG, and by 44 persons (24.82%) of EG; positive inconcrete – by 92 persons (52.17%) of CG, and by 39 people (21.84%) of EG; 13 people (6.96%) of CG, and 1 person (0.76%) of EG hasn't given any response.

Thus, the analysis of the received data shows general inadequate level of the pedagogical culture according to the moral-ideological criterion in CG and on the contrary emphasizes the increase of the transformational level in the EG. Such results confirm the efficiency of the use of selected methods.

In order to find out the levels of formation of future musical art teachers' pedagogical culture according to the activistic-creative criterion, we have asked the students to perform special practical tasks. In order to ensure the effectiveness of the work, individual cards have been designed. They contained 6 practical tasks in accordance with three indicators of the activistic-creative criterion. The evaluation of the practical tasks fulfillment has been carried out with the use of expert assessment method. We have selected five independent teachers-experts who assessed each respondent according to the indicators under the activity-creative criterion.

An expert analysis has led to the conclusion that the students of CG generally showed an insufficiently high level of pedagogical culture formation (domination of the resource level), inability to act in a particular artistic-pedagogical situation. They haven't shown deep knowledge and awareness of the specifics of the multiconfessional religious life. According to the results, the level of the development of musical-pedagogical creativity, as well as the level of the originality in solving creative tasks were particularly low. It turned out that students are not good at the development and implementation of various forms and types of extra-curricular activities; they are unable to select effective artistic-pedagogical technologies (17.68%), they don't have special skills and abilities in the field of spiritual music (performance ability, ability to select repertoires) (18.44%). While performing creative tasks 16,11% of respondents haven't demonstrated developed pedagogical abilities (creative, perceptual, organizational).

Data on EG have changed as follows: 57.24% of the respondents have reached the transformation level according to the first indicator, 57.12% – to the second indicator, 56.31% –to the third indicator. According to the given data, we have identified the level of the formation of pedagogical culture under the activistic-creative criterion. Thus, in CG the resource (46.14%) and imitational (28.13%) levels are predominant ones. It shows the lack of the professional skills, absence of the adequacy of educational activities, and development of the performing skills in the sphere of spiritual music. In EG the leading levels are imitational (30.41%) and transformational (56.89%) ones. Such results prove that students have

a developed pedagogical culture, performing skills in the sphere of spiritual music; they use adequate educational activities and creative approach in solving creative tasks while mastering spiritual music

The basic experimental work, which had been carried out, showed that each of the determined levels is convincingly characterized by quantitative indicators.

Discussion

In the process of conducting the research, we have proved the effectiveness of the developed methods according to the results of basic experiment, which took place in three stages. At each stage (adaptive, cognitive-corrective, and acmeological) a complex of theoretical knowledge and skills was formed, which provided a manifestation of a number of competencies, important for the formation of students-musicians' pedagogical culture.

Each stage of the formative experiment involved the formation of a certain component of pedagogical culture. Thus, at the adaptive stage the formation of the needs-motivational component took place. The foundation was also laid for the formation of cognitive and moral-ideological components. At the third stage, there was a formation of the activist-practical component, as well as the additional consolidation of cognitive and moral-ideological components. As for the needs-motivational component, it was also stimulated. It should be noted that spiritual music leads a personality to the realization of humanistic values, self-realization of oneself and others as creatures. The mentioned above statements about the relationship between the phenomena of culture, art, and religion, give grounds for the determination of the cultural potential of the art of religious content. It also helps to identify its role in the teacher's professional training.

Conclusions

After conducting the basic experiment, students of EG, in contrast to CG, showed a positive dynamics of the transformational level (9.77% before the experiment – 52.16% after the experiment) due to the decrease in the number of students with initial level (20.21% before the experiment – 2.8% after the experiment), resource level (29.30% before the experiment – 18.08% after the experiment) and imitational level (39.95% before the experiment – 26.96% after the experiment). The indicator of the transformation level increased by 42.39%, while the indicators of the imitational, resource, and initial levels decreased by 12.99%, 11.22%, 17.41% respectively. In CG, the transformational level increased by only 5.58%, the resource – by 7.32%, imitational decreased by 3.69%, and the initial – by 9.20%.

Thus, the final results of the research have confirmed the effectiveness of the suggested methods of formation of future music teachers' pedagogical culture. It has to be said that the experimental groups have showed positive dynamics compared with the control groups, where the training was conducted according to the traditional methods. Therefore, the complex implementation of a certain pedagogical stimulation of the educational process of a higher pedagogical institution gives positive effect of its influence on the future teachers' culturological and pedagogical development.

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