

МИСТЕЦЬКА ОСВІТА: ТЕОРІЯ, ІСТОРІЯ, МЕТОДИКА

УДК: 378.011.3-051:78]:379.8
DOI: 10.33989/2226-4051.2021.23.238260

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FUTURE MUSIC TEACHER TRAINING FOR PROFESSIONAL ACTIVITY IN OUT-OF-SCHOOL EDUCATIONAL INSTITUTIONS

The article highlights the approaches to professional future music teacher training in the institutions of higher pedagogical education to work in out-of-school education institutions. The importance of providing the young generation with general art education and students of pedagogical universities training is emphasized. Emphasis is placed on the expediency of mastering the theoretical foundations of the organization and implementation of musical activities in out-of-school educational institutions in the process of formal education. At the same time, the need to combine such formal education with non-formal art education is highlighted. It is emphasized that in the process of preparing students for future music and pedagogical activities in out-of-school educational institutions, it is valuable to involve students in artistic and pedagogical educational activities in musical artistic and creative groups at higher pedagogical educational institutions. It is noted that such activities are examples of non-formal art education, and such experience of which is an essential component of future music teacher training to work in out-of-school education.

Keywords: *professional future music teacher training; out-of-school educational institutions; general art education; formal and non-formal art education.*

Introduction. Reforming higher pedagogical education in Ukraine is aimed at improving the quality of educational services to future teachers in order to form competent, highly spiritual, and competitive professionals. An essential task is to combine innovative approaches to professional student training with the traditions that have been formed in the national system of higher pedagogical education. One of the innovative approaches to future music teacher training is the formation of student's additional competencies in the

process of their artistic activities in the artistic and creative groups. They are considered as non-formal art education in modern theory and practice of pedagogical education. It is a voluntary artistic activity of the individual, which is carried out outside of formal education in an educational institution, and is mostly realized in the artistic and creative groups, and is not accompanied by the issuance of an official diploma (Сулаєва, 2014, p. 7). This approach is valuable for future music teachers, who are eager to work as teachers in the system of out-of-school education.

Analysis of recent research and publications. Studying the source base on the discussed issue allows us to state that L. Masol (2006), H. Padalka (2008), O. Rostovskii (2011), O. Rudnytska (2005), O. Shcholokova (2014) devoted their research to various aspects of future music teacher training. V. Balakhtar (2010), T. Sushchenko (2011), T. Fursenko (2005) paid attention to specific issues of out-of-school education. At the same time, the issues of future music teacher training for work in out-of-school institutions have not received due attention.

The purpose of the paper is to present the possibilities of convergence of formal and non-formal art education of future music teachers as one of the ways of their training for work in out-of-school educational institutions.

Presenting main material. Future music teacher training in institutions of higher pedagogical education involves the development of competencies that would allow providing educational services in the field of general art education, in particular, music at the highest professional level. General art education is a subsystem of secondary education, which ‘combines education, upbringing and development of youth in the process of mastering the values of arts, culture, aesthetic nature and aims to form spirituality, aesthetic culture, artistic abilities, personality, a set of competencies that will form the basis for active participation in socio-cultural life, the basis of artistic and aesthetic self-improvement’ (Комаровська, 2008, p. 504). Thus, general artistic (musical) education is a set of knowledge of the basics of musical art, skills, and abilities of musical activity, necessary for everyone, regardless of their profession. General art education should be provided by all educational institutions without exception, regardless of their profile and level of accreditation.

General art education is provided in formal (general secondary schools) and non-formal institutions (out-of-school institutions). At the same time, general art education is inextricably linked with culture, as it is a set of practical, material and spiritual assets of society that reflect the historically achieved level of society and mankind development and are embodied in the results of productive activities' (Гончаренко, 2011, p. 182). Existing in organic unity with art education, culture encompasses not only what exists outside a person, but also the person's inner world, which is the physical and spiritual state of the individual. The person's inner culture formation is the defining prerogative of general art education. The realization of this goal led to the actualization in the educational dimension of aesthetic values (beauty, harmony, proportionality, perfection, etc.) and ways of interacting with them. Involvement of the individual in the samples of artistic culture contributes to the formation of their ability to aesthetic perception and experience, the development of creative activity in various activities, in particular, art.

Thus, general art, and in particular music, education is seen not only as a process of acquiring artistic knowledge, skills, and abilities but also as a means of young people's personal development through the identification of individual abilities, aesthetic needs, and interests. The structural components of general art education, which is correlated with the term 'artistic and aesthetic education and upbringing,' in modern conditions are the following: the basic educational and formative component; extracurricular component; out-of-school educational and formative component; component of artistic and aesthetic self-education and self-formation.

Children receive general music education in primary school. Field of 'Arts' content lines cover the main categories of arts, which are music, fine arts, choreography, theatre, screen art. The dominant content lines are music and fine arts (1 hour per week), the content of which integrates elements of other content lines. In primary school, general music education is represented by a separate subject 'Music Art' (1 hour per week). Non-formal general music education in general secondary educational institutions is an extracurricular component, which involves the organization of the collective and group forms of pupils' musical activities out of class (participation in artistic groups: vocal and instrumental groups, attending concerts,

participation in festivals, competitions, etc.). According to L. Masol who is a leading specialist in the field of art education, the artistic activity objective in the artistic groups is to stimulate pupils' independent choice of ways and forms that best meet their needs for artistic and creative self-determination; the inclusion of pupils in the artistic activity, taking into account the dynamics of changes in their interests and needs, and individual abilities; and ensuring compliance of pedagogical conditions with the requirements for the development of pupils' artistic and creative activities (Масол, 2006, p. 33).

Essential units for the provision of general music education are different types of out-of-school educational institutions of all forms of ownership (state and public), which is a part of the out-of-school educational component. It includes primary specialized art schools (music schools, art schools), complex institutions (centers, palaces, and houses pupils' creativity with art clubs, studios, centers, etc.), and various art formations (societies and associations, clubs, individual creative groups), etc.

Music and educational activities in out-of-school educational institutions are aimed at mastering the musical heritage of the Ukrainian people, as well as mastering the samples of world musical culture; children's personal development (musical abilities, general culture); organization of meaningful leisure, etc.

The importance of the activities of the above-mentioned institutions, in particular, in providing music education is undeniable, as its unregulated, non-formal nature is determined by non-formal (casual) methods of influence, search, implementation, and integration of all participants in the educational process in a system of formative situations. Teachers' and pupils' common creativity is an active part of this process. It is not primarily about educational influence, not a separate pedagogical event, but about pedagogical interaction in the communicative field of art, because the only way to form personal values is spiritual communication between people.

The personality's musical development in the out-of-school educational institution is possible only in the presence of highly professional pedagogical staff, which should create all conditions to achieve the main goal, which is 'to cultivate an aesthetic attitude to the phenomena of reality and a personal-value attitude to art in the process of perceptual-analytical and artistic-practical activity, to

stimulate the creative potential of the individual, and to develop general and special abilities, qualities and competencies, artistic and figurative thinking, the need and the ability to artistic and creative self-realization and spiritual self-improvement' (Масол, 2006, p. 4).

It is higher institutions of pedagogical education that have all the opportunities to form music teachers who are able to achieve this goal in the conditions of out-of-school educational institutions.

It should be emphasized that future music teacher training for work in out-of-school educational institutions should take into account the essential feature of the educational process organization in these institutions. In particular, it is about the non-formal nature of the educational services provision and, at the same time, non-formal art (music) education provision.

The educational and professional program Secondary Education (Music Art) traditionally contains the major components that form the basis of professional music teacher training, which are the following: History of Ukrainian Music, History of Foreign Music, Music Theory, Methods of Music Education, Major Musical Instrument, Voice Training, Conducting, etc. At the same time, future professionals are offered to choose optional educational components that are aimed at forming the basic competencies necessary to work in out-of-school educational institutions, in particular, Theory and Methods of Work in Out-of-School Educational Institutions, Innovative Technologies of Art Teaching in General Secondary and Out-of-School Educational Institutions, Non-Formal Art Education.

The aim of studying the educational component Theory and Methods of Work in Out-of-School Educational Institutions is the formation of students' musical-theoretical, musical-practical and methodological knowledge, their acquisition of competencies of the organization, implementation, and management of music art in the system of out-of-school education. The learning outcomes of mastering this discipline are the following: knowledge of a categorical-conceptual framework of the out-of-school education; the ability to analyze the laws and principles of teaching music, features of musical development and personality formation; awareness and the ability to use technologies, innovative methods, and techniques of organization and implementation of music-educational activities in out-of-school educational institutions; and the ability to carry out

pedagogical reflection, to form personal style of pedagogical activity and professional communication.

In the process of studying the educational component Innovative Technologies of Art Teaching in General Secondary and Out-of-School Educational Institutions, students should know the theoretical and practical principles of innovative pedagogical technologies; they should be ready to implement technologies for teaching art disciplines in general secondary and out-of-school educational institutions. In particular, the expected learning outcomes while studying this discipline should be the following: understanding the essence, features, types, and leading provisions of innovative technologies for teaching art disciplines; the ability to demonstrate a positive attitude and desire to creatively use innovative educational technologies; awareness of the specifics of the use of innovative pedagogical technologies for teaching music in the process of organization pupils' educational and artistic activities; the ability to choose the optimal innovative technologies for teaching art, to determine the conditions of their implementation in accordance with the pupils' ages, psychological abilities and level of training; the ability to plan and organize pupils' educational, artistic and creative activities on the basis of various types of innovative technologies; and the ability to effectively use innovative technologies of teaching music in the process of pedagogical activities.

Studying the educational component of Non-formal Art Education is valuable in terms of future music teacher training for work in out-of-school educational institutions. The main aim of teaching this discipline is to form future professionals' understanding of the conceptual foundations of non-formal art (music) education, theory, and practice of its organization and implementation in educational institutions, including out-of-school ones. As a result of studying this discipline, future music teachers know the basic categories in the field of non-formal art (music) education, its classification by categories of art and educational activities; are able to use the criteria for selecting the content of non-formal art education and the procedure for organizing non-formal art education in the educational institution (out-of-school, in particular); are able to analyze and adjust the process of obtaining non-formal art (music) education in accordance with the results of intermediate consulting;

are able to prove the necessity to converge formal education and non-formal art (music) education convergence; can independently develop a strategy for the long-term development of non-formal artistic (musical) education in an educational institution (in particular, out-of-school).

An essential aspect of future music teacher training for work in out-of-school educational institutions is the formation of their awareness that non-formal art education is provided in the conditions of artistic and creative groups in out-of-school educational institutions. Because of this, pedagogical university students, in particular the specialty Secondary Education (Music Art), have the opportunity to gain invaluable experience in organizing and receiving non-formal music education in vocal (folk or academic choirs, folk or modern ensembles, solo performance) and instrumental (orchestras, ensembles, music centers, etc.) artistic and creative groups. In fact, this approach to the formation of future teachers' competencies to provide non-formal music education seems to us the most effective. It is due to the fact that the future music teacher, who is willing to work in the system of out-of-school education, has the opportunity to see its feasibility and effectiveness. First of all, the approaches to the realization of non-formal art education in the conditions of the institution of higher pedagogical education are clearly defined. The basic approaches are the following: the personal approach which defines the relation to students, who are receiving non-formal art education, as to the personalities, conscious and responsible subjects of their own development; axiological approach, which makes it possible to define and build a hierarchy of future teachers' personal values (material, social and spiritual ones); competency approach, which allows to develop key competencies (professional and personal ones), which are most important in the professional activities of the mentor of the younger generation; convergent approach, which consists in complementarity and mutual influence of formal professional education and non-formal art education of future teachers and provides an optimal combination of generally accepted and innovative approaches to the organization of the educational process in the pedagogical university; a systematic approach that allows to consider the process of students' artistic and educational activities in the artistic and creative groups as a holistic organizational and

methodological system; culturological approach, which determines the importance of taking into account in the process of scientific research the objective links of the future teacher with culture as a system of national and cultural values; historical approach, which consists in the possibility of studying the genesis of non-formal art education in Ukraine and identifying common features of formal and non-formal art education, which is evidence of the commonality of their origin in the process of culture development.

At the same time, students have the opportunity to make sure that non-formal art education, which they receive in higher educational institutions, stimulates their personal and professional development by meeting their socio-cultural and educational-professional needs. It is important that by gaining experience in non-formal artistic and educational activities, students have a powerful spiritual, social, and artistic development. It happens in the following conditions: activation of their creative potential; harmonization of students' psycho-emotional and physical conditions; development of unique individuality of each member of the artistic and creative group; generalization of students' life experience and correlation of this experience with the value system that has historically developed in the state and the modern youth environment; active and action mastering of various categories of art and forecasting of possibilities of their use in professional situations; and development of national consciousness, formation of skills of productive leisure time.

Conclusions. The formation of a high-level music teacher in a higher educational institution for professional activities in out-of-school educational institutions is extremely important. Music teacher training should take into account the importance of providing the younger generation with general art education. General art education, in addition to the basic educational, and extracurricular one contains an out-of-school component. The importance of receiving a general art education is undeniable because knowledge, skills, and involvement in artistic activities are essential for the formation of the younger generation's spiritual culture. Moreover, values to art through the personal emotional experience are also significant. The provision of general art (music) education in out-of-school educational institutions is non-formal, which determines the peculiarity of future music teacher training. It is important to give students the opportunity not

only to receive a formal art (pedagogical) education in the higher educational institutions, after listening to certain theoretical courses, but also non-formal art (music) education in the artistic and creative groups in Pedagogical University. The experience of non-formal music-educational activity gained in the conditions of artistic and creative groups will become a significant addition to the formation of the future specialist of the out-of-school education institution.

The prospect of further research is to determine the conditions for successful professional music teacher training for work in out-of-school educational institutions.

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Наталія Сулаєва

ПІДГОТОВКА МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА ДО ПРОФЕСІЙНОЇ ДІЯЛЬНОСТІ В ЗАКЛАДАХ ПОЗАШКІЛЬНОЇ ОСВІТИ

У статті висвітлюються підходи до професійної підготовки майбутніх учителів музичного мистецтва до роботи в закладах позашкільної освіти. Підкреслюється важливість загальної мистецької освіти молодого покоління, зокрема, музичної. Акцентується увага на тому, що особливістю організації освітнього процесу в закладах позашкільної освіти, де надається загальна мистецька освіта, є її неформальний характер. Зважаючи на це вказується, що одним із вагомих чинників якісної підготовки майбутніх фахівців до музично-освітньої діяльності в закладах позашкільної освіти є не лише введення в освітньо-професійні програми відповідних освітніх компонентів, але й створення для студентів умов для отримання неформальної мистецької освіти у педагогічного виші. Наголошується, що доречним є

введення навчальних дисциплін для вільного вибору студентів на кималт «Теорія та методика роботи в закладах позашкільної освіти», «Інноваційні технології навчання мистецтва у закладах загальної середньої та позашкільної освіти», «Неформальна мистецька освіта» тощо. Зазначається, що потужним доважком до професійної підготовки майбутніх учителів музичного мистецтва до роботи у закладах позашкільної освіти є конвергенція формальної освіти в ЗВО з неформальною мистецькою освітою, яка надається в умовах музичних (вокальних та інструментальних) художньо-творчих колективах вишу. Акцентується, що досвід мистецько-освітньої діяльності студентів у таких колективах сприяє формуванню в майбутніх учителів музичного мистецтва відповідних компетентностей для роботи у системі позашкільної освіти.

Ключові слова: професійна підготовка майбутнього вчителя музичного мистецтва; заклади позашкільної освіти; загальна мистецька освіта; формальна і неформальна мистецька освіта.

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Одержано 09.04.2021 р.