



Journal
of Danubian
Studies
and Research

The Content of the Education of Future Music Teachers in Ukraine and the PRC on the Principles of Integration

Zhang Yang¹¹

Abstract: The article provides a comparative analysis of the training of future music teachers in the modern conditions of standardization of the content of school art education in Ukraine and the People's Republic of China, the leading role of the integrated principle of education in the modern conditions of standardization of education in Ukraine and the People's Republic of China is determined, the main elements of the content of the education of future music teachers based on the principles of integration are outlined, the main stages of its formation are defined; the main methods of implementing the content of education are proposed (showing, artistic practice, execution of sketches, sketching of an artistic work, variable development of artistic material, demonstration of artistic works, artistic illustration, etc.); the pedagogical conditions for improving the implementation of the content of the education of future music teachers based on the principles of integration were revealed.

Keywords: content of education; future music teachers; principals of integration; standard of education

1. Introduction

Reforming the content of education in accordance with the updated standards is observed in Ukraine and the PRC, which is an important factor for the search for conditions for the formation of competent university graduates. In Ukrainian educational institutions, thanks to the implementation of the ideas of the New Ukrainian School, the issue of the peculiarities of teaching is solved on the principles of an integrated approach (State standards MES, 2019). Standardization of the art education field in the People's Republic of China requires teachers to master new methodological and practical tools to implement the ideas laid down in the documents of 2022 (Standard of the People's Republic of China, 2022). Ukrainian

¹¹ Izmail State University of Humanities, Ukraine, Address: Repina St, 12, Izmail, Odessa Region, 68601, Ukraine, Tel.: +38 097 932 27 15, Corresponding author: kafart17@gmail.com.

scientists emphasize the search for pedagogical conditions for the training of future music teachers for the formation of competent students in art classes. The main directions of the search are the realization of a balance between knowledge and the emotional sphere of students in integrated art lessons. Standardization of the updated content of art education in the conditions of solving the tasks of integrated lessons puts forward fundamentally new requirements for the training of a music teacher, since his professional activity must be comprehensive and reflect the nature of teaching art subjects in educational institutions. The updated content of art school education requires finding not only new conditions and incentives for the training of a competent teacher, but also strengthens the role of dialogic interaction of participants in the educational process based on the principles of integration.

In the pedagogical aspect, the content of education as a pedagogical problem is considered in the works of many scientists, in particular S. Bondary, O. Bondarchuk, S. Honcharenko, S. Yermakova, I. Merlyuk, K. Nechyporenko. The authors interpret the content of education as a scientifically based system of didactic and methodically formed educational material for various educational and educational qualification levels.

However, the definition of the category “content of education” varies depending on the directions of educational fields in the context of which researchers have scientific interests. The specificity of the content of musical education of students (in the context of new educational standards) is of interest to many Ukrainian musician-pedagogues – L. Aristova, L. Kondratova, L. Masol, M. Moiseeva, T. Rublya, R. Shpitsa, and others. The publication of textbooks for the integrated course “Art” creates the basis for studying the issue of pedagogical conditions for the training of future music teachers based on the principles of integration.

On the basis of the analysis of psychological and pedagogical literature, it is possible to draw conclusions that in modern science there are enough works devoted to the problem of teacher training (S. Belyaeva, K. Petryk, etc.). Theoretical and methodical aspects of training a music teacher in the conditions of the updated content of school art education can be found in the works of B. Brylin, O. Lobova, M. Moroz, Pan Sinyui, M. Provorova, T. Smirnova, A. Sokolova, V. Fomin, and others. Scientists emphasize the importance of forming a competent modern music teacher who comprehensively solves the tasks of the National Academy of Sciences.

The regulatory framework for the art school industry in the People’s Republic of China dictates new trends in the training of future music teachers based on the

principles of integration, since the People's Republic of China, by analogy with Ukrainian standards, has adopted integrated art lessons. Therefore, the study of the conditions of training of Chinese university students, who must implement the accepted standards in practice, becomes a priority issue of the higher education system.

The importance of the cultural component in the content of education is emphasized by leading Chinese scientists, including Wang Tao, Li Xinjie, Luo Yuanwen, Liu Du, Zhou Min. The main idea is that the content of education in the People's Republic of China should take into account the spiritual heritage of previous generations and fill it with modern ideas of national identity and individual belonging to one's own culture. However, each of the scientists emphasizes the importance of various components of spiritual and musical culture in particular.

Thus, Wang Tao believes that musical literacy is the cultural base for the intellectual and spiritual growth of the teacher and students. The researcher prefers the opera genre. The author believes that the inclusion of educational material that reveals the essence of synthetic genres in the content of art education provides grounds for a more detailed study of the integrated principle of learning (Wang Tao, 2021, p.122).

The purpose of the article is to make a comparative analysis of the training of future music teachers in modern conditions of standardization of the content of school art education of Ukraine and the People's Republic of China, to identify pedagogical conditions for improving the specified process.

At the current stage of development of Ukrainian and Chinese society, the attitude to education, and more precisely, to its content, is changing. Thus, the doctrine of "education as teaching" is replaced by the doctrine of "education as creativity", which involves the search for means of revealing the creative potential of an individual, oriented not so much on relaying the past, but on constructing a progressive future (Bezemchuk & Fomin, 2021; Li Xinjie, 2022).

The preparation of future music teachers for professional activities is a complex process that includes the assimilation of certain knowledge, mastery of skills and competencies. To implement the specified process, higher education institutions, based on the standards, offer meaningful content of the process of professional training of future music teachers. The definition of the concept of "content of education" in the pedagogical literature from the point of view of the components of the content of education is considered by V. Lozova (Lozova, 2002, p. 237). The structural components of the content of education became the basis for the updated

content of art education in accordance with the ideas of the New Ukrainian School. Among the important factors that will influence the renewal of art education, L. Masol defines the principle of integrated education (Masol, 2020; Lobova, 2019). Based on the specified didactic approach, it is possible to define four main elements of the content of education: knowledge, methods of activity, experience of creative activity, experience of emotional and value attitude towards the environment, other people, oneself.

There is no doubt about the statement of V. Lozova, who emphasizes that the effectiveness of mastering the content of art education should be predicted, and the formation of the content should take place according to the following stages (Lozova, 2002, p. 239):

1) analysis of the goals and functions of education, which determine the social necessity in the content of general secondary education; 2) creation of a prognostic model of a high school graduate as a reflection of prospective goals of education; the composition and structure of the model must correspond to the components of the educational content; it defines and evaluates the basic knowledge, skills, personal qualities, etc., which the student will need after graduating from the educational institution; 3) prognostic selection of educational material - presentation of all components of the content of education in an expanded form, taking into account the relationship between science and the corresponding educational subject - its theories, concepts, categories, principles, methods.

I. Zyazyun, L. Masol, O. Otych, G. Padalka, O. Rudnytska, V. Fomin and others study the problem of training future music teachers in the context of updating the content of art education.

Thus, G. Padalka reveals the content of art education as a holistic combination of knowledge of artistic works (actual material), theory of art and the history of its development, practical abilities and skills in the field of artistic activity, experience of art perception, critical and evaluative attitude and interpretive approaches to artistic heritage assets, as well as creative work in the field of art (Padalka, 2017).

Interesting, in our opinion, is the approach of L. Bezemchuk and V. Fomin, who understand the elements of the content of education in the field of art as: “the experience of a person’s emotional and moral attitude to reality; knowledge of art; abilities and skills in the field of art, which are manifested in creative educational activity.” If we keep in mind their interrelationship, then it is possible to single out

creative activity as dominant in art education (Bezemchuk & Fomin 2021, pp. 17-18).

To master the content of art education, O. Otych suggests using the methods of art pedagogy: demonstration, artistic practice, execution of sketches, sketching of an artistic work, variable development of artistic material, demonstration of artistic works, artistic illustration, verbal explanations. Separately, the researcher singles out “Art pedagogy”, which includes the artistic and didactic method and methods of pedagogical drawing, pedagogical dramatization, pedagogical visualization, pedagogical improvisation, pedagogical intonation, creative projects (Otych, 2016, p. 14).

It is worth noting that in order to master the listed methods, special attention should be paid to the training of future music teachers in the context of the introduction of the integrated course “Art” into school practice in accordance with the introduced Standards.

According to I. Zyazyun, important indicators of this readiness are: aesthetic and intellectual culture – the basis of innovative behavior of the future teacher; the ability to design and model aesthetic ideas and professional activity is the basis for mastering innovations; readiness to accept innovative ideas and compatible value-orientational aesthetic activity is the basis of inclusion in innovation of the emotional and sensory sphere of the future teacher (Zyazyun, 2004, p. 316).

V. Orlov defines the level of development of professional artistic and pedagogical reflection as an integral indicator of the formation of the preparation of the future music teacher for updating the content of art education (Orlov, 2003, p. 198).

G. Padalka (Padalka, 2017) considers the problem of updating the content of art education from the point of view of choosing educational material according to the development zones of students. The specificity of artistic activity requires the creation of such a learning atmosphere in which the student feels completely free, able to easily perform creative tasks. along with others, it is worth including in the educational programs also works of easier complexity, works that are fully accessible to the student both in terms of artistic content and expressive means, works that not only do not bury the tension in comprehension, but also perception, evaluation and, if it is about performing arts, the performance of which brings creative joy to the student.

So, for example, in a lesson in secondary classes, students can be offered to independently choose musical examples to perform. Accordingly, the inclusion of

topics on the perception of synthetic forms of art in programs for grades 5-9 (Masol, 2020), a creative task for students can be the creation of the project “We are from Ukraine”, in which the directions of artistic activity can include various forms of art: choreography, theater, cinematography, fine arts, music. Pupils propose an idea for the implementation of the project and define age restrictions for the participants. Placing an advertising story can be done in the online viewing network.

The issue of updating the content of music education was also discussed at the National Forum of Folk Music in the People’s Republic of China (September 20, 2017, Shenyang). The following topics were presented at the forum: “Development and traditions of Chinese folk art” and “Curriculum and teaching-methodical materials for teaching folk music in China.” According to the results of the forum, the conclusions were reached that updating the content of art school education should be carried out on the basis of studying and recognizing the advantages of national musical culture, promoting the creation of folk music disciplines at a high professional level; to create active forms of interaction between educational institutions on the problems of improving the teaching of folk music disciplines; strengthen the theoretical component of folk music courses, develop the necessary educational literature.

In Ukrainian schools, preference is also given to the selection of national music for conducting integrated courses “Art” (Masol, 2022), (Savchenko, 2010). The new tasks set before the modern school require the art teacher to change his attitude to the organization of the art lesson as a lesson of integrated content.

Chinese universities associate the effectiveness of training future music teachers to work with students in the art field not so much with the process of realizing knowledge in a cultural aspect, but prefer the formation of integration and pedagogical skills that orient graduates to their practical mastery in professional activities and in everyday life. Ukrainian researchers emphasize that the artistic dominant is a reference point for obtaining spiritual, aesthetic and intellectual experience by schoolchildren, respectively, key competencies in education (Bezemchuk & Fomin, 2020, p. 14-15).

G. Padalka claims that certain pedagogical conditions will contribute to achieving effectiveness in education based on the principles of integration (Padalka, 2017) – these are purposefully created or used circumstances of art education. The author identifies the following as the most important: creating a positive learning atmosphere; achieving the strategy of dialogic principles of teacher-student

interaction in the educational process; ensuring the priority of practical activities based on the principles of integration.

A comparative analysis of the training of future music teachers in Ukraine and the People's Republic of China showed common directions in the work. Updating the content of art education assumes the following areas of activity of the teacher and the student: providing a national component of artistic education, increased attention to traditional culture and folk creativity.

Therefore, the training of future music teachers in Ukraine and the People's Republic of China is carried out in accordance with the adopted Standards, which characterize the updated content of art education. Practical work with students on integrated courses by means of art focuses on the formation of skills for innovative activities with students in accordance with modern trends in the consolidation of sectoral fields of study. The didactic basis of teaching integrated art courses is the activity of perception, creation and performance of synthetic genres, which are the basis of modern programs for students of Ukrainian and Chinese schools.

In order to effectively implement the updated content of school art education, pedagogical conditions for training competent music teachers for creative collaboration with students on the basis of integrated education should be studied in more detail.

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