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CONTENTS

LANGUAGE, CULTURE, COMMUNICATION

Yaryna Andrushko WORKING WITH TRAUMA IN DIALECTICAL BEHAVIORAL THERAPY: LITERATURE REVIEW	8
Dong Qi TYPES OF MANIPULATIVE SPEECH IN POLITICAL DISCOURSE.....	20
Natalia Ivanytska, Nina Ivanytska RELEVANCE OF UNIVERSITY NEWS HEADLINES (BASED ON THE WEBSITES OF BRITISH AND UKRAINIAN UNIVERSITIES)	24
Roksolyana Kokhan DIE METAMODERNEN ASPEKTE DES KONZEPTES FREUDE: LITERATURWISSENSCHAFTLICHER DISKURS.....	30
Maryna Kubai IMPROVING COMPLEX APPLICATION OF INTERACTIVE TEACHING METHODS IN TEACHING FOREIGN LANGUAGES IN INSTITUTIONS OF HIGHER EDUCATION	37
Liu Xuena VARIATION OF CYBER NEOLOGISMS IN ENGLISH	50
Liu Yu STRATEGIES OF SPEECH TACTICS AND THEIR USE IN BUSINESS DISCOURSE.....	55
Lidiia Matsevko-Bekerska ZEITGENÖSSISCHE LITERARISCHE BILDUNG IM HORIZONT DER “NEUEN AUFRICHTIGKEIT” DER METAMODERNE.....	59
Olena Panchenko, Karolina Bilous THE CONCEPT OF BILINGUALISM.....	74
Olha Protsyshyna METHODS OF FORMING THE METHODOLOGICAL COMPETENCE OF FUTURE TEACHERS OF ART SCHOOL IN THE SOLO SINGING CLASSES.....	81
Alina Prudnikova, Anastasiia Ptushka DIFFICULTIES IN CONDUCTING LISTENING COMPREHENSION IN MODERN ENGLISH LANGUAGE	87
Nataliia Saienko LEARNING CULTURES AND FOREIGN LANGUAGES WITH DIGITAL TOOLS	93
Oksana Shelever, Lyubov Kibenko BLENDED LEARNING: A NECESSITY OR A PROSPECT DURING MARTIAL LAW IN UKRAINE.....	100
Iryna Shevchenko, Olena Kordyuk TASKS AND PLANNING OF ENGLISH LESSONS ACCORDING TO CONTENT AND LANGUAGE INTEGRATED LEARNING (CLIL) METHODOLOGY IN GENERAL SECONDARY EDUCATION INSTITUTIONS OF UKRAINE	106

METHODS OF FORMING THE METHODOLOGICAL COMPETENCE OF FUTURE TEACHERS OF ART SCHOOL IN THE SOLO SINGING CLASSES

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Summary

The article proposes methods of forming methodical competence of future art school teachers. These methods are part of the methodical model developed by the author. We analyzed the scientific literature on the issues of professional training of students of higher art education institutions. It has been established that scientists have not previously made a thorough approach to the definition of an innovative methodical system for the formation of methodical competence of future art school teachers in solo singing classes. The purpose of the article is to determine the methods of forming the methodical competence of future art school teachers in solo singing classes. The research methodology involves the use of theoretical research methods, such as analysis, synthesis, comparison, abstraction, and generalization of scientific thought. The article discusses the interpretation of the key concepts of "method" and "methods of art education". We present criteria and indicators of the formation of methodical competence of future art school teachers. We have identified the stages of formation of methodical competence of future art school teachers, according to which we have developed and proposed blocks of methods: personal and motivational methods, research and creative, analytical and technological, reflective and constructive. It has been found that the results of the implementation of the methodology for the formation of methodical competence of future art school teachers in solo singing classes in the educational process of professional training of university students require scientific substantiation.

Key words: art education, professional training, vocal training, methodical competence, methodical system, methods of art education, future art school teachers, future music teachers.

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Introduction

One of the main tasks of higher art education in Ukraine in the professional training of future art school teachers is the formation of methodical competence as one of the key special (subject) competencies that are necessary for successful professional vocal teaching activities. A highly artistic performance of a piece of music by a teacher promotes a deep interest in music among art school students, develops their artistic and aesthetic taste, and enriches their artistic values. However, the most significant influence on the formation of students' vocal-technical and vocal-performance skills is the methodical awareness of the art school teacher, his methodical creativity, methodical experience, methodical literacy, methodical culture, which are part of the methodical competence that covers various areas of the teacher's methodical activity. Therefore, it is important to study innovative methods of effective vocal and methodical training of future art school teachers, in particular, methods of forming methodical competence.

The purpose of the article is to determine the methods of forming the methodical competence of future art school teachers in solo singing classes. Research tasks:

1. Describe the key concepts of "method", "methods of artistic teaching".
2. Summarize the existing methods of art teaching.
3. To highlight the criteria and indicators of the formation of methodical competence of future art school teachers.
4. To determine the stages of formation of methodical competence of future art school teachers.
5. To propose methods of forming the methodical competence of future art school teachers in solo singing classes.

The methodical basis of the study is the theoretical research methods: analysis, synthesis, comparison, abstraction, generalization of pedagogical literature on art education and vocal training of students in higher education.

2. Methods of art education

We consider the methodical activity of art school teachers and the preparation of future teachers for it, the formation of their methodical competence in solo singing classes on the basis of scientific provisions of vocal training of future music teachers, which is more thoroughly described in the scientific pedagogical literature. The basis of vocal and methodical training is the pedagogical and artistic scientific ideas of domestic researchers on vocal pedagogy: V. Antoniuk, L. Vasylenko, M. Zhyzhkovych, Y. Kushka, M. Mykysha, N. Mozhaykina, N. Ovcharenko, O. Stakhovych and others.

The key concept in the process of researching the problems of forming the v competence of future art school teachers is "method". Modern scholars have different approaches to interpreting this concept. We are impressed by the idea that "a method is a way of achieving a goal". The method is viewed in two aspects: as an objective reflection of reality and its interrelationships, and as a subjective tool of the researcher's thinking, reflecting his personal ways of thinking (*Antoniuk and others, 2015, p. 39*). More specific and at the same time complex is the multiple concept of "methods of artistic education," which refers to the comprehension of reality through various types of art: music, choreography, theater, and visual arts. The interpretation of this concept was proposed by Ukrainian researcher H. Padalka, who says that it is "an orderly way of interconnected activities of teachers and students aimed at solving artistic and educational problems" (*Padalka, 2008, p. 177*). We agree with the researcher, because the basis of the process of artistic learning is the construction of personality-oriented "subject-subject" relations.

In the scientific and pedagogical literature, there are many classifications of teaching methods based on various features. We are impressed by the position of G. Padalka, who distinguishes between teaching methods according to the source of transmission and the nature of perception (verbal, visual or demonstrative-figurative, practical or artistic-creative methods), by the nature of artistic activity (imitative, reproductive, interpretive, creative), by the nature of tasks according to the stages of learning (familiarization, elaboration, creation of an artistic image), by the nature of tasks according to the personal and artistic properties of the student (stimulation and activation of artistic educational activity, prolonged artistic training, regulation of volitional efforts) (*Padalka, 2008*).

The effectiveness of the process of forming the methodical competence of future art school teachers in solo singing classes is interconnected and interdependent on the effective vocal and performance training of students. In the course of researching the problem of vocal training of future music teachers, Ukrainian scientist N. Ovcharenko identified the structural components of vocal performance: motivational and semantic component, vocal and technical,

artistic and semantic, and transformational and stage components. The researcher names the forms of vocal and performance activities of students: classroom forms (individual lessons, final control), extracurricular forms (consultation, rehearsal, concert, competition and festival, master class, creative project, etc.) The scientist offers interesting types of individual lessons: rehearsal lesson, concert lesson, control lesson, open lesson, master class. Special attention is paid to the description of concert forms: concert-lecture, concert of cross-cutting development, continuous sound, combined, individual concert performances, staging a play or its concert performance (*Ovcharenko, 2018*).

An equally important component of the professional training of future art school teachers, which has an impact on the formation of methodical competence, is the artistic and communicative culture of students. Investigating the problem of forming the artistic and communicative culture of the future music teacher, A. Zaitseva defines the components of the methodical system, namely: the target component (definition of the goal and objectives), theoretical (approaches and principles of the formation of the phenomenon), content (educational and methodical support), procedural and methodical component (educational and rating block, that is, a set of methods and techniques aimed at forming the components of artistic and communicative culture, which are distributed by years of study). The first block includes interactive forms and methods of work: communication exercises, discussions, simulation game technologies, etc. The second block includes integrative methods of simulation and game and problem-situation modeling. The third block included methods of online dialogue, trainings on emotional intelligence and interaction success, self-diagnostic methods, image training methods, art project, "conference of creative ideas," media presentations, etc (*Zaitseva, 2018, p. 17-20*). We can state that the scientist A. Zaitseva in the proposed methodical system uses modern non-traditional methods and techniques of involving students in active interaction in the classroom, enriching the experience of communicating with art through the creation of a creative environment, through a step-by-step process of forming artistic and communicative culture. We are impressed by such a thorough approach to building a methodical system of professional training of future music teachers, including effective modern educational technologies aimed at forming an important professional and personal quality of a teacher as an artistic and communicative culture.

H. Bilova, studying the formation of artistic and communicative competence of future teachers of choirmasters, defines the following methods: "a method of dialogue between the composer – performers – listeners; a method of conductor communication; a method of immersion in the content of musical activity; a method of choral theatricalization; a method of situation modeling" (*Bilova, 2022, p. 5*). In the process of forming methodical competence, we can distinguish the method of dialogue, which demonstrates the cross-cutting interaction between teacher – accompanist – student in a solo singing class.

One of the important components of a teacher's methodical competence is professional mobility, the formation of which is facilitated by methodical literacy. Taking into account the activities of a music teacher, scholar V. Fomin notes that professional competence is realized in the following areas of music and pedagogical activity: concert and performance, research, design, cultural and educational. He emphasizes the importance of establishing and adjusting interdisciplinary connections in the training of future specialists, because the level of methodical support of the educational process directly affects the informativeness and integration of educational modules. He notes that teaching methods should be variable, universal and should have educational and methodical support (*Fomin & Litvintseva, 2019*).

3. Methodical model of methodical competence formation

In order to develop the methodical competence of future art school teachers in the solo singing classes, we propose a methodical model that includes:

- structural components of the studied phenomenon,
- pedagogical conditions, the implementation of which has a direct impact on the effectiveness of the developed methodical system,
- criteria, indicators and levels of methodical competence,
- a system of methods, techniques and forms of teaching.

In accordance with the structural components, we have developed criteria and indicators of the formation of methodical competence of future art school teachers. The first motivational-value criterion is characterized by the following indicators: the level of manifestation of internal motivation to master methodical competence; the degree of awareness of the value of methodical competence as an end in itself; the degree of awareness of the value of methodical competence as a means to achieve the goal.

The second informational and innovative criterion is characterized by the following indicators: the level of formation of the ability to effectively master new methodical knowledge and skills in the field of vocal pedagogy; the degree of formation of the ability to create new methodical ideas, methodical systems of vocal training; the degree of formation of the ability to introduce innovative methods and techniques of practical activity to solve the problems of vocal pedagogy.

The third cognitive-operational criterion includes the following indicators: the level of understanding of the specifics of vocal training, characteristics and needs of participants in the educational process; the degree of independent, critical, original, prognostic thinking, abstraction and self-control in the process of vocal training; the degree of ability to use effective means and methods of vocal training, to effectively interact with all participants in the educational process.

The fourth performance and correctional criterion is characterized by the following indicators: the level of formation of the ability to evaluate and analyze one's own methodical activities and the results of the educational process; the degree of formation of the ability to self-development and self-improvement, continuous development of methodical competence; the degree of formation of the ability to adjust the selected methods of influence in the process of vocal training to achieve the goal.

The methodical system is recommended to be implemented in four stages: personally motivating, research and creative, analytical and technological, and reflective and constructive. At the first stage, pedagogical influence is organized taking into account individual needs and characteristics of students. It is important to identify aptitudes for vocal and pedagogical activities, to encourage the development of vocal and methodical abilities. At this stage, the first pedagogical condition is realized: "actualization of the methodical experience of future art school teachers with the variable use of methods and forms of vocal training" (*Protsyshyna, 2022, p. 52-53*). Through the introduction of personally motivating methods, the level of motivation of students for educational, vocal, performing and methodical activities is increased, and personal, cultural, aesthetic and professional values are enriched. These methods include the method of productive failures, the method of indirect management, the method of "Breaking the stereotype", the method of "Professional Development Journal", and the method of "Virtual Museum".

At the second research and creative stage, students are involved in scientific, creative, and methodical activities, and become familiar with innovative vocal techniques and pedagogical technologies. An important factor in the formation of the information and innovation component is the

implementation of the second pedagogical condition: "the organization of a scientific and creative environment that will ensure the maximum realization of the creative and methodical potential of students" (*Protsyshyna, 2022, p. 52-53*). The implementation of research and creative methods expands the range of professional competencies of future art school teachers, enriches special, subject knowledge, and improves vocal and performance, vocal and methodical skills. At the second stage, a block of research and creative methods is used: problem-based learning methods, heuristic questioning, empirical learning, synectics, and learning visualization methods.

At the third analytical and technological stage, the purpose of pedagogical influence and interaction between teacher and student is to develop critical thinking in students, to find effective means of creative interaction of students in a team, and to expand vocal and methodical experience. A necessary condition is the realization of the third pedagogical condition: "Creation of didactic support for the discipline "Solo Singing" with the implementation of interdisciplinary connections" (*Protsyshina, 2022, pp. 52-53*). In order to form the cognitive-operational component, we propose the use of analytical and technological methods, which include: the STEM-projects method, the Feedback method, the Edukant method, the inversion method, and the Depth of Knowledge method by Norman Webb.

The last, fourth, reflective and constructive stage uses teaching methods aimed at developing students' analytical thinking and vocal and pedagogical reflection – analyzing their own vocal and methodical maturity and readiness for professional teaching. At this stage, the fourth pedagogical condition is realized: "Using educational monitoring as a way of self-controlling the dynamics of methodical competence formation" (*Protsyshina, 2022, pp. 52-53*). Of course, an important place is given not only to self-analysis, but also to constant monitoring by the teacher. However, for a successful future professional activity of both a vocal artist and a vocal teacher, it is important to learn how to control your vocal apparatus, as well as to know and be able to tune it for proper operation, to know and be able to get rid of vocal shortcomings, to take care of vocal health on a daily basis, which affects vocal longevity and well-being. To this end, we propose to use adapted EduSCRUM methods, the method of mutual evaluation, the Socratic questioning method, the Fishbone method of critical thinking, and the method of consolidating and analyzing the knowledge gained by Benjamin Bloom.

4. Conclusions

Thus, we have provided an interpretation of the key concepts of "method" as a way of achieving a goal, "methods of art education" as orderly ways of interaction between teachers and students. The existing methods of art education are summarized and classified according to the method of perception, type of artistic activity, nature of tasks, taking into account the stages of learning and individual characteristics of the student. The criteria for the formation of methodical competence of future art school teachers are outlined in accordance with the structural components: motivational and value, information and innovation, cognitive and operational, and result and correction. We have identified indicators of formation that characterize each of the criteria. The study identifies the stages of formation of methodical competence of future art school teachers: personal-motivational, research and creative, analytical and technological, reflective and constructive. We propose a methodology for the formation of methodical competence of future art school teachers in solo singing classes, which is subordinated to the stages of experimental work.

Further research and analysis are needed on the results of implementing the methodology of forming the methodical competence of future art school teachers in solo singing classes in the educational process of professional training of students in higher art education institutions.

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