

DOI: 10.7596/taksad.v7i5.1917

Citation: Oleksiuk, O., Koval, A., & Rakhmanova, O. (2018). Decomposition of Educational Objectives in the Context of Hermeneutic Experience of Future Music Teachers. *Journal of History Culture and Art Research*, 7(5), 233-238. doi:<http://dx.doi.org/10.7596/taksad.v7i5.1917>

Decomposition of Educational Objectives in the Context of Hermeneutic Experience of Future Music Teachers

Olga Oleksiuk¹, Anastasiia Koval², Oksana Rakhmanova³

Abstract

The modern stage of education and science development witnesses a need in competent teachers capable of showing high adaptability, who are ready to address new pedagogical tasks and embrace active innovations, as well as shift away from stereotypes and conventionality of the educational process. The educational process as such has hermeneutic sense, because in this very process the change of major forms of a subject's cognitive activity occurs, as we are referring to the formation of a subject who not only understands but also is also capable of interpreting their experience. The phenomenon of hermeneutic experience integrates the world of notions, images, spiritual experiences through which the subjects of the pedagogical process make transformations necessary for the comprehension of the Truth, as it helps to discover the integrity and the moral in the context of understanding the texts of culture. Hermeneutic experience is one of the significant aspects of professional training of future music teachers. That is why decomposition of educational objectives becomes topical, as it can refocus the aim of the educational process from forming knowledge, abilities and skills to forming hermeneutic experience of future music teachers.

Keywords: Higher arts education, Decomposition, Educational objectives, Hermeneutic experience, Hermeneutic approach, Future music teacher.

¹ Borys Grinchenko Kyiv University. E-mail: olga4148@gmail.com

² Borys Grinchenko Kyiv University. E-mail: musicant1994@gmail.com

³ Borys Grinchenko Kyiv University. E-mail: Newksunya@ukr.net

Introduction

Nowadays, the school environment is a significant aspect of the issue of organizing the educational process at universities, as educational effectiveness directly depends on the degree of cognitive readiness of an individual to master complex systems of professional competencies. Experts note a visible discrepancy between the development and intellectual needs of students, on the one hand, and the educational environment in schools and higher educational establishments, on the other hand. Meanwhile, contemporary scholars emphasize the relevance of the aestheticization of life, which becomes deeper in relation to the aggravation of the contradiction between the demand of society for a person capable of creating a culture of their own lives and through it the culture of their environment and society in general - and the tendency of depreciation of artistic education in the context of life commercialization.

Literature Review

In contemporary academic practice, hermeneutic approach is most frequently studied in philosophical, logical and gnoseological (V. Znakov, O. Kovalevska, S. Kvit, S. Krymskyi, A. Mykhailov, and others.), and psychological (E. Yurkevych, E. Shulha, and others) contexts.

Lately, the interest in hermeneutic approach in pedagogical theory has increased. Such scholars as O. Oleksiuk, M. Tkach and D. Lisun have made a significant contribution in studies of hermeneutic approach with their collective monograph "Hermeneutic Approach in Higher Artistic Education" (Oleksiuk, Tkach, & Lisun, 2013), which expands horizons of new understanding of aims, objectives and functions of higher artistic education and ways to increase teaching efficiency at higher artistic educational establishments by introducing new methodological approaches, in particular a hermeneutic one.

The problem of shaping experience at higher artistic educational establishments today is one of the priorities and is actively considered in national pedagogical studies. Academic research is aimed at designation of moral and aesthetic characteristics of the concept of "experience" as a pedagogical phenomenon (O. Oleksiuk, T. Skoryk, I. Gryshchenko, and others); definition of musical and performing experience (Z. Emanova, O. Khliebnikova, and others), artistic experience (V. Verhunova, O. Dovhan, T. Grinchenko) and other aspects. In view of this, decomposition on the grounds of hermeneutic experience becomes a topical issue today and needs further consideration in pedagogical studies.

Conceptual Framework

The urgent need to constantly raise the level of knowledge has entailed the emergence of such a phenomenon in social life as hermeneutic experience. This process is accompanied by the search for new forms and methods of learning that contribute to the correct formation of an academic outlook, a deeper understanding of changes, which take place in all spheres of human life.

The issue of addressing spiritual experience of a teacher and a student in the context of understanding texts of culture remains still acute. The scholars (V. Bibler, Yu. Senko, V. Shkunov, and others) believe that a discovery in culture can happen under the condition that the work with a text became for a teacher and a student a common beingness which arranges a chain reaction of the mind and the heart. In this particular case, both the student and the teacher acquire a new experience of understanding which "fills pedagogical routine with meaning" (Senko, 2012, pp.21-29). The problems of dialogical, pre-notional knowledge and understanding become the issues of special attention. Here, the comprehension of senses, meaning of signs, rules for text interpretation, i.e. the fundamental hermeneutic senses of the education phenomenon, gain momentum.

Hermeneutic understanding of experience comes from the positions essentially opposed to the traditional theory of knowledge. Experience cannot “come to a halt” in the final knowledge and become a complete, inalterable abstraction. The essence of the experience lies in the fact that it is always open, constantly enriched with new elements (Oleksiuk, Tkach, & Lisun, 2013, p.29).

The representatives of hermeneutics considered the cognition of another's experience by a student, its adoption and transformation into their personal experiences to be the aim of education. Thus, acquiring personal experience in the educational process is not just the development of individual elements (knowledge, skills, abilities, capacities etc.), but also the expansion of systematic integrity qualities. This occurs within the hermeneutic circle, which does not have beginning or end, “the end determines the beginning, as the beginning determines the end” (H.-G. Gadamer). The process of training should be aimed at the expansion of the unity of a clear sense by “concentric circles” (H.-G. Gadamer). The comprehension of sense is achieved as a result of interpretation or existential inclusion in the world due to the language and the text. It is important to note that the comprehension of sense requires spiritual unity, the merger of “lifeworlds” of subjects (Oleksiuk, Tkach, & Lisun, 2013, p.30).

In his works, O. Oleksiuk, M. Tkach & D. Lisun describes *imagination as an element of the student's hermeneutic experience* as one of the most important factors in the interaction of the meaningful contexts of a student and a teacher. The scholar emphasizes associativity, which is additional information connecting musical information with the individual experience of a person (Oleksiuk, Tkach, & Lisun, 2013, p.33).

The discovery of the concept of a lifeworld by E. Husserl became fundamental for the hermeneutic understanding of education. The sense of it opposes the classical description of reality, known to a person. E. Husserl introduces the notion of a “lifeworld”, thereby including in the process of knowledge (and education) beyond academic, everyday experience and the cultural and historical context of everything that is aimed at overcoming the educational ideal of the new time, which identifies the process of education with the acquisition of knowledge, and the knowledge itself with its academic form (Motroshilova, 2007, p.108).

By basing on the phenomenology of M. Heidegger, which construes understanding as the initial form of realization of human existence and as a fundamental human specific way of being, H.-G. Gadamer expands hermeneutics to human experience as a whole. In particular, he notes: “... the possibility of understanding is the basic equipment of a person who assumes the main burden of common life with other people, especially in the process of communication. Therefore, hermeneutics is universal beyond any doubt ...” (Gadamer, 1991). Understanding in Gadamer's concept is not merely a cognitive process but an initial and priority way of mastering the world.

The educational process itself has a hermeneutic sense, because it is actually here, where the change of major forms of cognitive activity of the subject happens, as it is about the formation of a subject who not only understands, but is also capable of independent interpretation of their experience (Gadamer, 1991, pp.14-15). The point at issue is that, unlike the cognitive experience (methodological one), the hermeneutic experience is non-methodical. It is always a dynamic, reflexive process which deals both with itself and the world; it is ontological, “filled” with life values.

One of the features of hermeneutic experience (in the process of which another sense of education reveals itself) is also its temporality which in fact expresses the situation of impossibility to gain absolute knowledge. H.-G. Gadamer emphasizes that “... dialectics of experience has its ending not in particular knowledge, but in that openness to experience, which emerges due to the experience itself...” (Gadamer, 1988, p. 419).

In the light of contemporary educational trends, hermeneutic experience is one of important aspects of professional training of future teachers of musical art. That is why it is quite possible to refocus the aim of the educational process from the formation of knowledge, skills and abilities to the formation of hermeneutic experience. Achievement of this goal is possible in the process of decomposition of educational objectives. The method of decomposition as such means replacing one big task with a series of smaller, interrelated tasks, which are easier to achieve.

The phenomenon of hermeneutic experience integrates the world of notions, images, spiritual experiences through which the subjects of the pedagogical process make transformations necessary for the comprehension of the Truth. It is the hermeneutic experience with its senses, usage, self-insight (W. Dilthey, V. Kuznietsov, S. Tulmin, I. Molostova, and others) that helps discover the integrity and the moral in the context of understanding the texts of culture (Oleksiuk, 2015, p.296).

According to M. Klarin's concept, preservation of integrity and completeness of experience can be an alternative to decomposition of educational objectives. Learning simulates the natural process of teaching, and experience preserves the completeness of the natural process of learning and serves as a source and object, and as a new sense (Klarin, 2017, pp.26-27). The scholar also notes that the alternative to knowledge, skills and abilities can be decomposition of educational objectives, possible in learning a direct living of experience, to the hermeneutic experience. The approach of constructing integral clusters of hermeneutic experience is new for artistic education.

The model of the learning process, proposed by D. Kolb (1984), describes learning based on direct, unmediated experience of interaction with reality. Education acts as a "natural" cycle, consisting of: 1) concrete experience (living the experience); 2) observation which reflects it (comprehension); 3) abstract conceptualization; 4) active experimentation (addition to life/professional practice).

Based on the direct experience, the model corresponds to the cycle of natural learning and is defined as the mastering of new experiences in the process of its living. The phase of concrete experience means living it completely; the phase of reflective observation means attentive reflection and observation of experience without interpreting it; the phase of abstract conceptualization means the development of notions and concepts, holistic understanding, approaches that build observational data into a consistent, logical picture; the phase of active experimentation means the use of conceptual notions for decision making, which leads to the formation of new experience. Such learning was called "based on direct experience", interactive learning (Klarin, 2000).

We have used the above-mentioned conceptual statements in the process of developing creative tasks for students in order to elaborate the ability to interpret a musical piece, to develop analytical thinking, basing on the knowledge acquired before by D. Lisun (2011):

- to determine typical features of the composer's work, which are most consistent with the ideas and content of the musical piece;
- to recreate the state of mind in which, in a student's opinion, the author was while creating a piece, and to preserve this state during listening to and analyzing the musical piece;
- to characterize their own feelings, evoked by the piece, to find common features in the sensual filling by deepening the understanding of the musical piece at the emotional level;
- to determine the role of means of musical expression in the overall content of the artistic image of the piece;
- to draw associative parallels between the artistic image of the listened musical piece and other works of the same composer;

- to conduct analogies with the pieces of other types of art in order to deepen understanding of the idea, content and emotional component of the musical piece;
- to offer their own version of the musical piece interpretation substantiating their position.

A questionnaire of hermeneutic analysis of a musical piece was compiled on the basis of creative objectives. We took into account the fact that the issue of creating a learning technique based on the hermeneutic experience lies in the complexity of fixation of aims and results because they are inevitably phenomenological. The complexity consists in the unusual rejection of notions of the objective picture of the proper sense or the completeness of transmitted and learned experience.

Research Results

We have conducted an experimental study to determine the degree of associativity, generalization, aesthetic contemplation among students in the process of hermeneutic analysis of a musical piece, during which the moment of freedom is realized, thereby generating new cultural values. 178 students of the 3rd and 4th years majoring in "Music Art" of Borys Grinchenko Kyiv University and the National Pedagogical Dragomanov University took part in this experiment.

The students were offered to listen to "Waltz Op. 64 No. 2 in C sharp minor" by Frederic Chopin. After listening to it, it was necessary to fill in a questionnaire, which was intended to determine the degree of understanding of the musical piece by the students. Most students (68.3%) correctly identified the genre, style and musical form of the piece; 31.7% of the respondents were partially correct. When asked how students understood the figurative sense of the piece, the answers were different: some students describe the piece as a waltz, which combines tenderness and anxiety (30.8%); sincere, warm memories and experiences (27.5%); the contrast of good and evil (25.2%); tragic love (16.5%).

Most students noted a dynamic gradation (50.2%), harmonious coloring (34.2%) and change in the nature of music (from tender, lyrical to dynamic) (15.6%) among the means of musical expressions which reveal the sense of the musical piece.

Listening to the work evoked the following associations among the students: a ball where everyone wants to show how they are better than the others (45.4%); pictures of nature - the seacoast, winter snowstorm, blossoming of trees in the spring (36.7%); films and cartoons with a happy ending (17.9%)

While listening to the piece, the students experienced admiration, happiness (38.4%); calmness and at the same time tension (32.5%); emotional uplift and inspiration (19.3%); nostalgia (9.8%). The piece inspired the students to think about the meaning of life (27.3%); improve and develop themselves (21.5%); learn to dance (18.3%); to go to the concert of classical music (17.2%); dance at the ball (15.7%).

The analysis of the survey results revealed that direct living of the hermeneutic experience and the reflection of its living make the substantiating of the learning model based on unmediated hermeneutic experience possible. We have distinguished the advantages of this model: high degree of inclusion, living of the experience, student's personal discoveries (insights), reliable long-term learning results. The reverse side of learning based on hermeneutic experience is a possible limitation of conceptualization scope.

Conclusions

Summing up all of the above, it should be noted that the formation of hermeneutic experience future music teachers is a complex and multifaceted process, which helps discover integrity and moral in the context of understanding texts of culture. Decomposition of educational objectives in the context of hermeneutic experience of future music teachers helps leave the boundaries of conventionality, analyze, comprehend

and interpret information by using new methods and approaches and, as a result, form not only knowledge, skills and abilities, but also preserve integrity and completeness of knowledge with its subsequent application in practice.

References

Gadamer, H. G. (1988). *Istina i metod. Osnovy filosofskoy germeneytiki* [Truth and method. The fundamentals of philosophical hermeneutics]. Moscow: Progress.

Gadamer, H. G. (1991). *Aktualnist prekrasnoho* [The relevance of the beautiful]. Moscow: Iskusstvo.

Gadamer, H. G. (n.d.). *Tekst i interpretatsiya* [Text and interpretation]. URL: http://anthropology.ru/ru/texts/gadamer/txtint_1.html.

Klarin, M. V. (2017). *Instrument innovatsionnogo obrazovaniya: transformiruyushchee obuchenie* [Means of innovative education: transforming education]. *Pedagogika* [Pedagogics], 3, 19-27.

Klarin, M. V. (2000). *Interaktivnoe obuchenie – instrument osvoeniya novogo opyta* [Interactive learning – a tools for mastering new experience]. *Pedagogika* [Pedagogics], 7

Kolb, D. (1984). *Experiential Learning*. Englewood Cliffs (NJ): Prentice Hall.

Lisun, D. V. (2011). *Formuvannia profesiinykh hermenevtychnykh umin maibutnoho muzykanta-vykonavtsia u fakhovii pidhotovtsi* [Formation of professional hermeneutic skills of a future musician-performer in the course of professional training]. Extended abstract of candidate's thesis: major 13.00.04 «Theory and methodology of professional education». Kyiv.

Motroshilova, N. V. (2007). *Poniatie i kontseptciya zhiznennogo mira v pozdnei filosofii Edmunda Gusserlia* [Notion and concept of the lifeworld in late philosophy of Edmund Husserl]. *Voprosy filosofii* [Issues of philosophy], 7.

Oleksiuk, O. M.; Tkach, M. M. & Lisun, D. V. (2013). *Hermenevtychnyi pidkhid u vyshchii mystetskii osviti* [Hermeneutic approach in higher artistic education]: collective monograph. Kyiv. Borys Grinchenko Kyiv University

Oleksiuk, O. M.; Tkach, M. M. & Bondarenko, L. A. (2015). *Dukhovno-smyslova intuitsiia u formuvanni hermenevtychnoho dosvidu maibutnoho vchytelia muzychnoho mystetstva* [Spiritual and meaningful intuition in the formation of hermeneutic experience of a future music teacher]. In Ohneviuk, V.O., Khoruzha, L.L., Sysoieva, S.O., Chernukha, N.M., & Terentieva, N.O. (eds.), *Kompetentnisno zorientovana osvita: yakisni vymiry* [Competence-oriented education: quality values]: [monograph], (pp. 292-309). Kyiv: Borys Grinchenko Kyiv University.

Senko, Yu. V. & Shkunov, V. G. (2012). *Germeneytika pedagogicheskogo opyta* [Hermeneutics of pedagogical experience]. *Pedagogika* [Pedagogics], 2, 21-29.