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**DIAGNOSTICS OF THE LEVELS OF FUTURE MUSIC  
TEACHERS' INSTRUMENTAL-PERFORMING  
PREPAREDNESS TO INNOVATION ACTIVITY**

**Alla Kozyr,**

*Doctor of Pedagogic Sciences,*

*Professor Dragomanov National*

*Pedagogical Universiti, Kyyiv, Ukraine*

*ORCID iD <https://orcid.org/0000-0002-7138-6874>*

*e-mail: [kozyr7@ukr.net](mailto:kozyr7@ukr.net)*

**Viktor Labunets,**

*Doctor of Pedagogic Sciences,*

*Professor Kamianets-Podilskyi*

*National Ivan Ohienko University,*

*Kamianets-Podilskyi, Ukraine*

*ORCID iD <https://orcid.org/0000-0002-9154-0955>*

*e-mail: [gitaraclassic@gmail.com](mailto:gitaraclassic@gmail.com)*

**Summary.** *Study aim: to study the level of future Music teachers' instrumental-performing preparedness to innovation activity in order to determine the ways of its optimization.*

*Material and methods: The pedagogical experiment was carried out at the Institute of Arts of the National Pedagogical Dragomanov University and at the South Ukrainian National Pedagogical University after K.D. Ushynsky. 326 students of Bachelor degree specializing in Music took part in the diagnostic experiment aimed to define the level of their instrumental-performing readiness to perform innovation activity.*

*Results: The criteria to define the formed level of future Music teachers' readiness to perform innovation activity have been developed: motivation-value; competence-orientation; reflexive-empathy; creative-technological; projective-activity. In accordance with the developed component structure and criteria*

*of instrumental and performing training of future Music teachers, 3 levels of students' preparedness to perform innovation activity have been described: high, medium and low levels. The statistical data showed the insufficient level of the students' preparedness for instrumental-performing innovation activity.*

*Conclusions: The results prove the need to make the model for preparing future Music teachers to innovative instrumental-performing activity.*

**Key words:** *instrumental-performing training, innovation activity, structural components, level of preparedness, motives.*

### ***Introduction***

One of the most important qualities of a teacher of Music, the condition of his success as a professional is his readiness to perform innovation activity. The readiness for innovation activity is concerned with the problems of personal development, professional orientation, vocational education, education and self-education, and professional self-determination of a teacher. At the present stage of arts education development an important task is the integrity of the process of education and the principle of individual study of a personality, her temperament and character; the unity of intelligence and emotions [6]. As the process of study in high school is considered to be a managerial one taking into account the content, categories of study and ways to achieve the goals, the process of instrumental and performing training of future Music teachers should be considered from the point of view of its pedagogical management.

Within this context the problem of instrumental-performing training of future Music teachers and their readiness to innovation activity is a vital one.

### ***Material and methods***

The pedagogical experiment was carried out at the Institute of Arts of the National Pedagogical Dragomanov University and at the South Ukrainian National Pedagogical University after K.D. Ushynsky. 326 students of Bachelor degree specializing in Music took part in the diagnostic experiment.

The purpose of the diagnostic experiment was to define the directions of implementation of the content-methodical system of forming the instrumental-performing training of a future Music teacher in accordance with the developed criterial determination and the combination of quantitative and qualitative analysis of the formed levels of this phenomenon among the students of musical-pedagogical faculties and institutes of arts of the pedagogical universities.

The diagnostic work is related to the study of essential features of the students' arts education and the forms of their definition as the goals of education. Diagnostic activity of a future Music teacher helps to control the state of knowledge acquisition, allows to define knowledge drawbacks and gaps', thus establishing a "feedback" between the teacher's actions and the results of his work with the students.

### **Results**

According to the developed structural components of instrumental and performing training of future Music teachers to artistic innovation activity, we have developed the criteria defining the formed level of readiness in this area.

Diagnosing the complex of structural components and determining the levels of instrumental and performing preparedness of a future Music teacher to perform artistic innovation activity, it was determined that the *motivation-value component* is based on the criterion ascertaining the extent of manifestation of motives to innovation activity. Defining the motivation as one of the most important factors (along with abilities, knowledge, skills) [7], it should be mentioned that the personality's motivational orientation ensures the success of innovation activity.

*The competence-orientation component* based on the criterion of the degree of future Music teacher's personal need of acquiring innovative knowledge, methods and forms of musical and instrumental activity allows to determine the students' awareness in the field of innovative forms and methods of music education and orientation in the scientific problems within this

direction. The competence-orientation component within the structure of instrumental and performing training of a future Music teacher to the artistic innovation activity made it possible to define: the level of acquired knowledge and experience of musical and pedagogical innovations of the students of higher educational establishments of musical and pedagogical profile, mastering the knowledge of the psychological and pedagogical principles of schoolchildren's individual musical and creative development, acquiring the theory and practice of innovative pedagogical activity.

Acquiring of the content of artistic innovative technologies is aimed at conscious and long-term mastering of the complex of knowledge within the given field and various ways of fulfilling musical and pedagogical actions. The high level of knowledge comprehension and acquisition provides the high level of a future Music teacher's readiness to artistic innovative activity.

The basis of *the reflexive-empathy component* was the criterion of the ability of future Music teachers to the reflexive and sense estimation of pedagogical situations and empathic correction of their own artistic and pedagogical actions. This criterion allows to define the dynamics of the development of pedagogical reflection, which determines the specialist's readiness to organize the innovation activity and master the techniques of self-control in the process of instrumental and performing training of students. Professional self-awareness and pedagogical thinking are manifested in the understanding of the social significance of a Music teacher's profession and reflexive realisation of the multifunctional content of the chosen profession. At the level of individual reflexivity, the specialist is beyond the professional aging, he has the ability to organize his professional activity rationally.

Such approach allows to consider the solution of set tasks in relation to the teacher's self-determination, the formation of his value system, policy, motives and interests. Due to the high degree of imagination professional reflection helps to see the situation not only from own position, but also from the partner's

position while interacting. The development of this phenomenon is vital in the process of student's development as a future teacher of Music. Empathy is important for the formation of a high level of reflection. The ability of intuitive determination of the state of student collective and interpretation of this condition is a feature of a future Music teacher's professional mastery.

The basis of the *creative-technological component* is the criterion of the degree of students' inclination to mastering the innovative technologies within musical and educational work with students and the ability to form the creative environment for mutual creative enrichment of the subjects of musical-pedagogical cooperation. It involves a high level of the teacher's self-regulation, artistry and inspiration; the use of creative-individual style while working with pupils; the ability to form the creative environment for mutual development of the subjects of pedagogical interaction. In the process of pedagogical interaction, creative elements are manifested in a variety of situations, but an important thing is the transformation of the teacher's work into his students' work. The most important quality of the Music teacher as a creative personality is a high level of creative abilities development, contributing to active search of innovative ways of musical and educational activity [3].

*The projective-activity component* based on the criterion of students' ability to creative modification of artistic innovations allowed to assess their level of focusing on artistic and pedagogical innovations according to the pupils' contingent at teaching practice. The developed criterion contributed to the determination of the performing level of skills and habits of differentiating the experience of artistic and pedagogical innovations in accordance with the possibilities of pupils in order to form their artistic orientations by means of music. It also allowed to determine students' critical attitude to the use of artistic and pedagogical innovations at practice and their tendency to creative and improvised discoveries (tasks, games, educational events) and the introduction of their own innovative means at Music lessons.

The projective-activity component of training was considered as a set of mutual and interrelated educational and innovation actions aimed at solving educational tasks and achieving the final professional goal – mastering the instrumental and performing skills of a future teacher of Music. In this regard, an action is considered as a voluntary conscious act aimed at achieving the goal, and is a structural component of activity" [1].

This component also helped to determine future Music teachers' processual-performing level of differentiating the experience of artistic and pedagogical innovations in accordance with the possibilities of their instrumental-performing training. The projective-activity component also included a set of skills:

- musical and cognitive activity (perceptual distinction of musical sounds as symbols of certain national and historical cultures (O. Rudnytska);

- analysis and understanding of an objective musical text (V. Medushevskyi), its comparison with various phenomena of artistic and musical culture and the student's personal experience;

- to evaluate a piece of music according to its artistic and aesthetic value;

- be able to use the acquired knowledge at practice;

- the ability to implement innovative means into own pedagogical activity;

- a tendency to communicate with schoolchildren of all ages at a new level and develop their communicative and artistic skills;

- originality of creative-improvisational artistic activity;

- the ability to innovation search in the organization of various activities at Music lessons: singing, playing children's musical instruments, dramatisation, didactic games, inventions of new educational and musical-creative tasks;

- to model further own professional development in various instrumental-performing activities.

The analysis proved that settled criteria of innovative instrumental-performing activity make it possible to diagnose the condition of this phenomenon at Arts institutes within the pedagogical universities. Experimental work was planned

according to the need of development of a reliable and verified method for diagnosing and evaluating the organization of instrumental and performing training of students based on the innovative learning methods. It is also important this method to be effective and accessible in the conditions of real educational process of future Music teachers training.

Using the common criteria and assessment scales, as well as the works of V. Andreev, M. Anufriev, O. Bandurka, I. Bohdanova, O. Oleksiuk, V. Orlov, O. Yarmysh, at the diagnostic stage of the experimental work, the following indicators were set:

- *means* of evaluation: a) closed tests: alternative, multiple choice tests (simple multiple choice "true – false", complicated multiple choice based on the principles of classification, cyclicity, cumulation, double alternative); to compare and contrast; to play the correct sequence; b) open tests: traditional and control papers; c) self-assessment maps, questionnaires, questionnaires with multiple answers; d) portfolio; e) questions bank; cases bank, etc.;

- *types* of evaluation: ex-ante, current, periodic, modular, summative; mutual evaluation; self-evaluation;

- *forms* of evaluation: a) oral (individual, quiz, exam); written (control papers, compositions, dictations, written tests and exams, test control, written self-control); b) frontal (group quiz); group (for evaluation of the task performed by the whole group); individual [1; 2; 4; 5].

To organize the diagnostic stage of experimental work there were set the forms of evaluating the investigated phenomenon (seminars, practical classes, laboratory and practical classes, conferences – scientific-theoretical, scientific-practical, problem-based, generalization, survey, complex); scientific-theoretical readings; colloquiums; olympiads; didactic games (general and professional); individual semester professional tasks for students' independent work; control tasks for seminars (practical classes), course works, projects (individual and group), credits, examinations) and assessment methods:

- retelling; description; explanation, standardized test; written reproduction of the material;

- making a portfolio; design of information products; modeling;

- conversations; observation; testing and questioning, control papers on ideological and methodological problems specific to each discipline;

- empirical (observation);

- experimental (laboratory, natural, control, diagnostic, forming experiments);

- psychodiagnostic (variety of tests, questionnaires, sociometry, interviewing);

- statistical qualitative and quantitative analysis of the results of the research work.

The degree of orientation and motives of professional activity and the degree of personal need of the future Music teachers in mastering the artistic innovative knowledge, methods and forms of musical and instrumental activity were studied on the example of bachelors and master students of different specializations of the Arts institutes and of the musical and pedagogical faculties of higher artistic- pedagogical educational establishments, and the participants of creative educational collectives.

At this stage of diagnostic experiment, the leading methods were conversations, questionnaires and interviews. One of the motivational questions of the questionnaire for students of different specializations was: "Why did you choose a Music teacher profession?". The obtained results allowed to conclude that general answer, uniting students of different specializations (instrumental, musical-theoretical, vocal, conducting-choir, methods of musical education, etc.) was that they chose the profession of a Music teacher being approximately of the same age. And the second, a very important point, is connected with the fact that the way of musician-instrumentalist's development is almost the same: musical school, musical or pedagogical college, higher artistic and pedagogical educational institution.



The analysis proved that the motivation for choosing this profession by the students had common features. In this case, the most important one was an inner motive – love to music. The latter were the external motives: a musical family, parents' choice, an interesting profession, music abilities, etc. In general, there is a tendency that the motives for choosing the profession of a Music teacher are more connected with the musicians-performers' wish than with external, independent factors.

In accordance with the developed component structure and criteria of instrumental and performing training of future Music teachers on the basis of the innovative-technological approach, the hypothetically levelled characteristics of determining the identified phenomenon in the process of training students in the instrumental class are settled: high, medium and low levels.

*High level* implies a strong need for instrumental and performing activities. Students of this level have value attitude towards the Music teacher profession and certainty about the kind of future professional activity. Students with a high formed level of instrumental and performing preparedness for innovative artistic activity are characterized by the developed performing, personal and professional efforts; developed musical abilities, deep and systematic knowledge of the history and theory of instrumental performing, developed ability to artistic and pedagogical analysis of pieces of music.

This level is typical for students who have demonstrated the formed "I-conception" and the desire for constant professional growth in practical instrumental-performing activity. They have a developed motivation for musical and pedagogical activity, fixed need and desire for self-realization, positive attitude to work; their activity and interest in musical and pedagogical activity is high. The level of professional competence is determined by theoretical knowledge. Students of high level of instrumental and performing preparedness are characterized by bright artistic performance of pieces of music, correct genre and stylistic understanding of them. They use the acquired experience successfully within the performing and teaching spheres, they are

characterized by a bright creative character of performing interpretation, the ability to self-regulation within the stage conditions of instrumental works performance.

*Average* level is characterized by the awareness of motives and cognitive interests. The student is characterized by a stable, but selective motivation in music and pedagogical profession, the limited range of professional interests and different attitude to different types of educational activities. The future teacher of Music acquires the necessary minimum of theoretical knowledge, skills and habits in instrumental and performing training, but is not active in their development and improvement, and does not use the mechanisms of performing reflection in his own educational activity.

The students' focus on learning and pedagogical activity at this level is sufficient and characterized by a positive attitude to work, desire to communicate with children and music; the desire for self-improvement is average. The level of professional competence is characterized by sufficient theoretical knowledge, its efficiency manifested in the process of pedagogical reflection. The general level of student's playing the musical instrument and its use as a means of musical and artistic development of future pupils is quite high, but not always stable. The future specialist has the sufficient level of creative activity and autonomy in mastering and interpreting pieces of music, but his attitude to the selection of the necessary educational repertoire and his own musical and pedagogical interpretation of pieces of music is not always practical. Students of this level demonstrate the ability to qualified performance of the teacher's functions, mastery in solving practical problems of pupils' musical and aesthetic development.

*Low* level is characterized by poorly-conscious motivation, elementary theoretical knowledge, partly formed technical skills, an indifferent emotional-artistic sphere, almost the complete absence of creative activity in the process of mastering instrumental-performing disciplines. "I-conception" of the future Music teachers of this level is not integral, their self-esteem is not

adequate. There is also fixed a lack of cognitive interest in instrumental-performing activities. Students' awareness of the problems of practical fulfillment of the teacher's functions and normative-value principles of musical and pedagogical activity are almost absent, or unclear. In general, the students of this level have never been engaged in artistic innovation activity, and had primary musical education – musical school or Arts school. These students have low motives to artistic innovation activity, they have no desire or weak interest in being informed in the field of new pedagogical technologies. The low level is also characterized by students' low activity in the process of pedagogical interaction; they have almost no motives for creative search and enrichment of their knowledge. As a result of diagnostic work, we have shown the following equal correlation of the formed level of this phenomenon: high level (9 % of the total number of the recipients); average (62 % of the respondents), low (29 % of the total number of students).

**Levels of the students' preparedness according  
to the motivation-value component  
(diagnostic experiment)**

Criterion: the extent of manifestation of motives to innovation activity	High			Average			Low		
	absolute	%	%	absolute	%	%	absolute	%	%
	students	control group (CG)	xperi-mental group (EG)	students	CG	EG	students	CG	EG
1 rate	12	7,2	6,9	86	52,7	52,3	69	40,1	40,8
2 rate	11	6,8	6,5	84	50	50,9	72	43,2	42,6

**Levels of the students' preparedness according to the competence-orientation component (diagnostic experiment)**

Criterion: the degree of personal need of acquiring innovative knowledge, methods and forms of musical and instrumental activity	High			Average			Low		
	absolute	%	%	absolute	%	%	absolute	%	%
	students	CG	EG	students	CG	EG	students	CG	EG
1 rate	1	-	1,4	50	29,3	30,5	116	70,7	68,1
2 rate	5	3,3	2,6	62	36,9	37,1	100	59,8	60,3

**Levels of the students' preparedness according to the reflexive-empathy component (diagnostic experiment)**

Criterion: the ability to reflexive and sense estimation of pedagogical situations and empathic correction of own artistic and pedagogical actions	High			Average			Low		
	absolute	%	%	absolute	%	%	absolute	%	%
	students	CG	EG	students	CG	EG	students	CG	EG
1 rate	29	16,9	17,4	74	42,9	46,2	64	40,2	36,4
2 rate	30	17,5	19,2	86	52,4	50,5	51	30,1	30,3

**Levels of the students' preparedness according to the creative-technological component (diagnostic experiment)**

Criterion: the degree of students' inclination to mastering the innovative technologies and the ability to form the creative environment for mutual creative enrichment of the subjects of musical-pedagogical cooperation	High			Average			Low		
	absolute	%	%	absolute	%	%	absolute	%	%
	students	CG	EG	students	CG	EG	students	CG	EG
1 rate	12	7,7	7,4	74	44,2	43,3	81	48,1	49,3
2 rate	1	-	1,9	67	41,8	38,1	99	58,2	60

**Levels of the students' preparedness according to the projective-activity component (diagnostic experiment)**

Criterion: ability to creative modifications of artistic innovations	High			Average			Low		
	absolute	%	%	absolute	%	%	absolute	%	%
	students	CG	EG	students	CG	EG	students	CG	EG
1 rate	9	3,1	7,6	61	32,4	40,3	97	64,5	52,1
2 rate	7	3,7	4,9	58	37,6	31,6	102	58,7	63,5

### ***Discussion***

Diagnostic experiment and initial data of ex-ante questionnaires of control and experimental groups allowed to define the insufficient level of the students' preparedness for instrumental-performing innovation activity. Based on the system approach, in accordance with the developed component structure, the characteristics of the high, average and low levels of instrumental and performing preparedness of future Music teachers were given. The results of diagnostic experiment proved that a certain number of future Music teachers had the insufficient formed level of instrumental and performing preparedness needed in their future productive musical and pedagogical activity. Thus, there is the need to make the model for preparing future Music teachers to innovative instrumental-performing activity.

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*Алла Козир, Віктор Лабунець*

## ДІАГНОСТИКА РІВНІВ ІНСТРУМЕНТАЛЬНО- ВИКОНАВСЬКОЇ ПІДГОТОВЛЕНOSTІ МАЙБУТНЬОГО ВЧИТЕЛЯ МУЗИЧНОГО МИСТЕЦТВА ДО ІННОВАЦІЙНОЇ ДІЯЛЬНОСТІ

*Анотація.* У статті обґрунтовано та розкрито особливості діагностики рівнів інструментально-

виконавської підготовленості майбутнього вчителя музичного мистецтва до інноваційної діяльності. У дослідженні діагностична робота пов'язана з вивченням істотних ознак мистецької освіченості студентів, форм їх визначення як реалізованих цілей освіти. З'ясовано, що певна кількість майбутніх учителів музичного мистецтва не відповідали тим рівням сформованості інструментально-виконавської підготовки, які необхідні їм у майбутній продуктивній музично-педагогічній діяльності, а це свідчить про репродуктивний характер їхньої діяльності. Однією з важливих якостей вчителя музичного мистецтва, умов успішності його як професіонала є готовність до інноваційної діяльності. Джерела готовності до інноваційної діяльності осягають проблематику особистісного розвитку, професійної спрямованості, професійної освіти, виховання й самовиховання, професійного самовизначення педагога. За результатами констатувального експерименту та вихідними даними початкових зрізів у контрольних і експериментальних групах виявлено недостатню підготовленість студентів до інструментально-виконавської інноваційної діяльності. На основі системного підходу, відповідно до розробленої компонентної структури надано характеристики високому, середньому та низькому рівням інструментально-виконавської підготовленості майбутніх учителів музичного мистецтва. Результати констатувального експерименту засвідчили, що певна кількість майбутніх учителів музичного мистецтва не відповідали тим рівням сформованості інструментально-виконавської підготовки, які необхідні їм у майбутній продуктивній музично-педагогічній діяльності.

**Ключові слова:** інструментально-виконавська підготовка, інноваційна діяльність, структурні компоненти, рівень підготовленості, спонукальні мотиви.