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Methodological aspects of forming project competence in the process of professional training of music teachers

Aspectos metodológicos del proyecto de formación de competencias en el proceso de formación profesional del docente de música

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Abstract

The objective of this article is to identify the methodological characteristics involved in developing project competence among music students who are preparing to become future specialists. The study employed the analytical and bibliographic method to review the scientific literature on the formation of project competence in artistic specialties. Various methods were used for data analysis and processing, including induction, deduction, information analysis and synthesis, systemic and comparative analysis, logical and linguistic analysis, abstraction, and idealization. The study identified the theoretical aspects of project competence formation that are deemed crucial. It also provided perspectives from both scientists and practicing music teachers on key aspects of this issue. The findings highlight the significance of project competence in preparing future music teachers to meet the evolving needs of diverse fields such as science, technology, business, and the arts. Developing project competence among music students can contribute



to their cultural, spiritual, social, and creative engagement, enabling them to implement professional knowledge effectively in the broader socio-cultural context. Overall, this article emphasizes the importance of enhancing the professional training of future art teachers, especially in fine arts. It suggests that integrating project competence development into the curriculum can lead to the meaningful training of art teachers, fostering their abilities to meet the demands of contemporary society and contribute effectively to various domains.

Keywords: music teacher, professional training, project competence, methodological work, criteria for methodological developments.

Resumen

El objetivo de este artículo es identificar las características metodológicas involucradas en el desarrollo de la competencia proyectual entre estudiantes de música que se preparan para convertirse en futuros especialistas. El estudio empleó el método analítico y bibliográfico para revisar la literatura científica sobre la formación de la competencia proyectual en las especialidades artísticas. Se utilizaron varios métodos para el análisis y procesamiento de datos, incluyendo inducción, deducción, análisis y síntesis de información, análisis sistémico y comparativo, análisis lógico y lingüístico, abstracción e idealización. El estudio identificó los aspectos teóricos de la formación de competencias de proyectos que se consideran cruciales. También proporcionó perspectivas tanto de científicos como de profesores de música en ejercicio sobre aspectos clave de este tema. Los hallazgos resaltan la importancia de la competencia del proyecto en la preparación de futuros profesores de música para satisfacer las necesidades cambiantes de diversos campos como la ciencia, la tecnología, los negocios y las artes. El desarrollo de la competencia de proyectos entre los estudiantes de música puede contribuir a su compromiso cultural, espiritual, social y creativo, permitiéndoles implementar el conocimiento profesional de manera efectiva en el contexto sociocultural más amplio. En general, este artículo enfatiza la importancia de potenciar la formación profesional de los futuros profesores de arte, especialmente en bellas artes. Sugiere que la integración del desarrollo de competencias de proyectos en el plan de estudios puede conducir a la formación significativa de profesores de arte, fomentando sus habilidades para satisfacer las demandas de la sociedad contemporánea y contribuir de manera efectiva a varios dominios.

Palabras clave: profesor de música, formación profesional, competencia proyectual, trabajo metodológico, criterios para desarrollos metodológicos.

1. Introduction

The analysis of scientific papers on the topic of the study has led to the conclusion that there is a significant body of knowledge and experience related to the problem of the professional competence of art teachers, which also indicates the insufficient development of this issue. In particular, the question of aesthetics and technical, including the design competence of the future art teacher remains unanswered. The development of society, the rapid updating of knowledge, and the increasing demand for communication skills increase the requirements for higher education to train a competitive specialist, professional, and personality capable of performing professional activities at the highest level. The process of training art teachers in higher pedagogical schools is being actively modernized. Therefore, the search for ways to improve the systemic organization of art teacher training based on the traditions of art education and scientific and methodological achievements is considered relevant. It is also crucial to consider the preservation of achievements and pedagogical and methodological assets in the field of art pedagogy, as well as the experience gained from training specialists in pedagogical colleges.

The theoretical part of this study substantiates the relevance, key elements, and nature of the project component in the professional training of a future music teacher.

The practical part of the study involves evaluating the most critical competencies that primarily determine the quality of a music teacher's work. It examines the factors that serve as the basis for prioritizing methodological work for the further development of music teachers. Additionally, the practical part highlights the most important areas of methodological and scientific research related to the educational process of students majoring in music, as well as the most important criteria for methodological developments for the professional training of music teachers. The questionnaire helped identify the most promising forms of practical work with students majoring in musical art that require methodological development. Moreover, it assisted in determining the topics of methodological development projects that are in high demand among students majoring in artistic specialties.

According to the results of the study, conclusions can be drawn regarding the issues under investigation. In particular, it has been established that the main competencies that primarily determine the quality of a music teacher's work are general cultural, social, practical, and professional abilities. In addition, the factors that stimulate art education include the provision of developmental learning and systematic learning activities. These factors are crucial in achieving the goals of art education and serve as the basis for developing priority areas for the further professional development of music teachers. Currently, the main areas of methodological research in the artistic sphere are projective and constructive management skills of future music teachers. The study enabled the establishment of important criteria for methodological developments in the professional training of music teachers. These criteria include a qualitative correlation between the content, forms, methods, techniques, and means of pedagogical control, as well as the formation of a material and spatial environment that facilitates the successful completion of educational tasks. Furthermore, the most promising forms of practical work with students studying music and in need of methodological support are master classes conducted by teachers and practicing artists. At the same time, the greatest need among students of artistic specialties today is for the methodological development of projects. These developments should focus on the organization of project activities in special training and methods of music education.

2. Literature review

The introduction of a competency-based approach in art and pedagogical education involves the training of art teachers in a new formation. Moreover, it is aimed at implementing personnel-oriented training of a professional, forming the readiness and ability of an art educator to effectively carry out professional activities following universal aesthetic values and ideological positions. The main focus is on the learning outcome, and, unlike the "knowledge approach", the outcome is not a set of acquired knowledge, skills, and abilities, but the ability of a person to act in different pedagogical situations (Khyzhko, 2023), (Abramauskienė, 2019).

The projective approach involves predicting the future productive activity of a music teacher using innovations in the theory and practice of art education. In determining the factors of the projective approach, the competence-based pedagogical paradigm grows out of the traditional or cognitive-informational paradigm. However, in contrast to it, it recognizes the impossibility of infinite expansion of information and focuses on what is most valuable, useful, and constructive, which will be passed on to the next generations (Synevych, 2018), (Tao, 2018).

Scientists define the project method as a way of organizing learning activities aimed at solving a problem that is personally significant for students, in the form of a certain end product. The essence of the method is to arouse students' interest in a particular problem and to acquire knowledge and skills to solve it. The same element of educational influence can act as a method and a means, depending on the perspective viewed (Anderson & Taner, 2023), (Miksza et al., 2021).

The means of education are the main types of pedagogically purposeful organized activity of the personality that is being formed and developed. On the example of such varieties as a master class and artistic design, it is possible to show the didactic possibilities of art projects as a means of forming the professional skills of a future fine arts teacher. Among the various means of activating students' artistic and creative activity, such a form of organizing the educational process as a master class has recently proven itself. It allows one to combine the perception of works of art with direct participation in the creative process itself, mastering certain techniques of creative or artistic and pedagogical activity (Briot & Pachet, 2020), (Hilt et al., 2019).

The project activity of a music teacher involves forming a system of requirements and incentives to activate students' cognitive activity, utilizing diverse creative tasks to update the knowledge, skills, and abilities acquired by students in the field of performance, as well as shaping the further development of the creative team. In the process of implementing the project activity, it is necessary to decide to extrapolate the construct in the process of pedagogical interaction and transfer the conclusions obtained in one part of the system to another part of the same system, to ensure the effective transfer of acquired skills to future activities (Biasutti et al., 2019), (OuYang, 2020).

The creative approach requires special work from the music teacher aimed at the careful selection and organization of individual and collective music-making of students. This, in turn, allows the future music teacher to predict the development of skills to purposefully plan, organize, regulate, control, analyze and evaluate the effectiveness of creative activity (Özer & Üstün, 2020).

If it is believed that the professional training of a future music teacher is a continuous process of knowledge acquisition, then the projective construct is a continuous positive process of knowledge acquisition and its manifestations. This process is manifested in the results achieved and is generally a harmonizing factor in the formation of artistic and informational competence of students of art faculties (Wang, Ma & Zhong, 2021).

According to many scholars, there is no other way to develop genuine, independent activity in students than through their own active and critical thinking. Creativity does not even begin with the creation of something new for humanity; it has been inherent in human subject matter since its inception. If a person does not creatively assimilate the accumulated human culture, it will not give contemporaries anything new. Creating something new is a continuation of creativity in the realization of human activity (Kienig & Suplicka, 2018).

3. Aims

The research aims to determine the views of scholars and practicing teachers in artistic specialties regarding the peculiarities of developing project-based competencies for future music teachers.

4. Materials and methods

A study was conducted to examine the current trends in the formation of project competence among future music teachers. The study included interviews with 253 scholars and 282 practicing music teachers who teach in higher education institutions located in Khmelnytskyi, Chernivtsi, Lviv, Ivano-Frankivsk, and Odesa regions of Ukraine. These regions were chosen to ensure a diverse representation of perspectives and experiences related to the formation of project competence among future music teachers in different parts of the country. Khmelnytskyi region, situated in western Ukraine, is known for its rich cultural heritage and vibrant music scene. The inclusion of participants from this region provided insights into the specific challenges and opportunities faced by music teachers in this area. Chernivtsi region, also located in western Ukraine, is characterized by its multicultural environment and historical significance. The participation of

music teachers from this region allowed for a deeper understanding of how project competence is cultivated amidst diverse cultural influences. Lviv Oblast, renowned for its thriving arts and music scene, attracts students and educators from various backgrounds. Including participants from Lviv provided valuable perspectives on the formation of project competence in a highly artistic and culturally diverse environment. Ivano-Frankivsk region, situated in the Carpathian Mountains, is known for its folk traditions and unique musical heritage. The involvement of participants from this region shed light on the integration of traditional music elements into the development of project competence among future music teachers. Odesa region, located on the Black Sea coast, is a vibrant cultural hub that fosters creativity and innovation. The participation of music teachers from Odesa offered insights into the specific dynamics and trends in project competence formation in a coastal urban setting.

In order to carry out the study efficiently, the researchers utilized the Zoho Survey service, a reliable platform for conducting online surveys. This platform facilitated the collection of data from the participants, ensuring a convenient and organized process for data gathering.

The interviews and surveys conducted with the scholars and practicing music teachers explored various aspects related to the formation of project competence. The participants were asked to share their perspectives, experiences, and insights on key issues regarding project competence development among future music teachers.

By incorporating a diverse range of participants, including scholars and practicing teachers, the study aimed to provide a comprehensive understanding of the current trends and perspectives in the field. The insights obtained from the interviews and surveys contributed to identifying important theoretical aspects of project competence formation, as well as practical perspectives on effective strategies and approaches for developing project competence among future music teachers. Overall, the study's methodology of conducting interviews and utilizing the Zoho Survey service ensured a robust and comprehensive examination of the formation of project competence in the context of music education, enhancing the validity and reliability of the findings.

5. Results

According to the survey participants, in the context of increased attention to the quality of professional training of art teachers in the vast majority of countries, the implementation of a competency-based approach to professional training is a strong motive and incentive to optimize the training and development of future professionals. The survey allowed us to establish the respondents' opinions on the key competencies that primarily determine the quality of a music teacher's work (Figure 1).

As shown in Figure 1, the key competencies of a music teacher are the qualities that are most essential for project activities, namely general cultural, social, practical, and professional abilities.

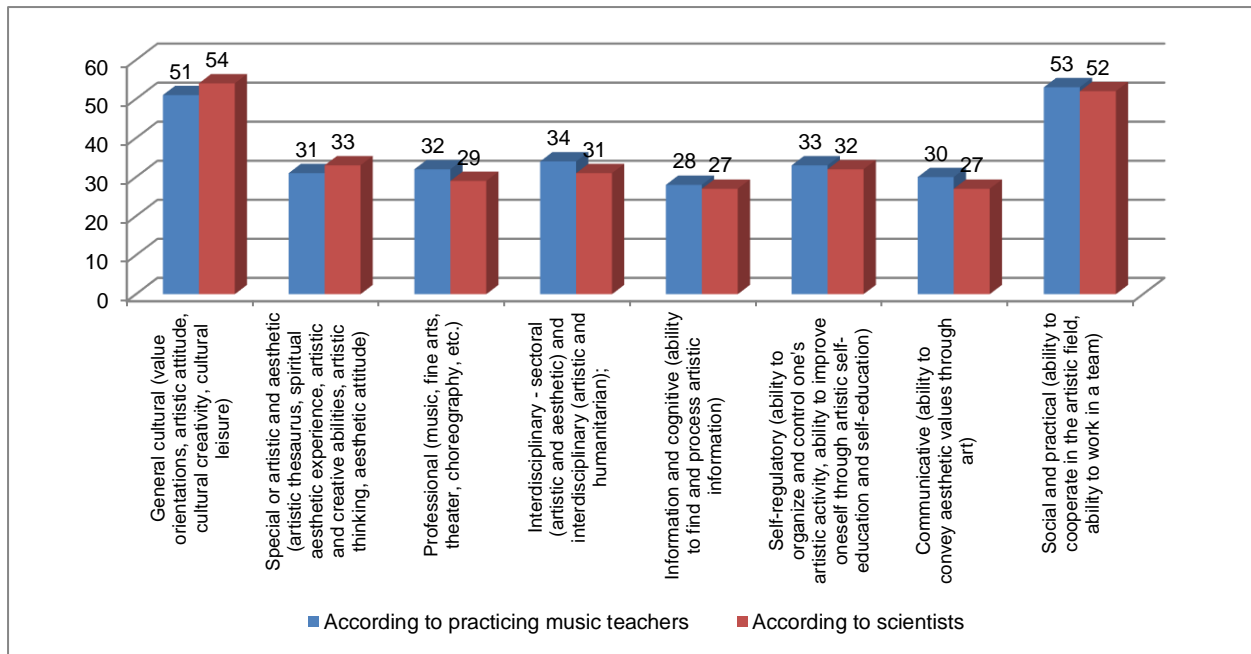


Figure 1. Competencies that primarily determine the quality of a music teacher's work, %.
 Source: built by the authors.

Given the primary pedagogical factors that encourage art education to achieve its objectives and serve as the foundation for developing priority areas for the further development of music teachers, the survey participants identified (Figure 2):

- providing developmental training;
- consistency.

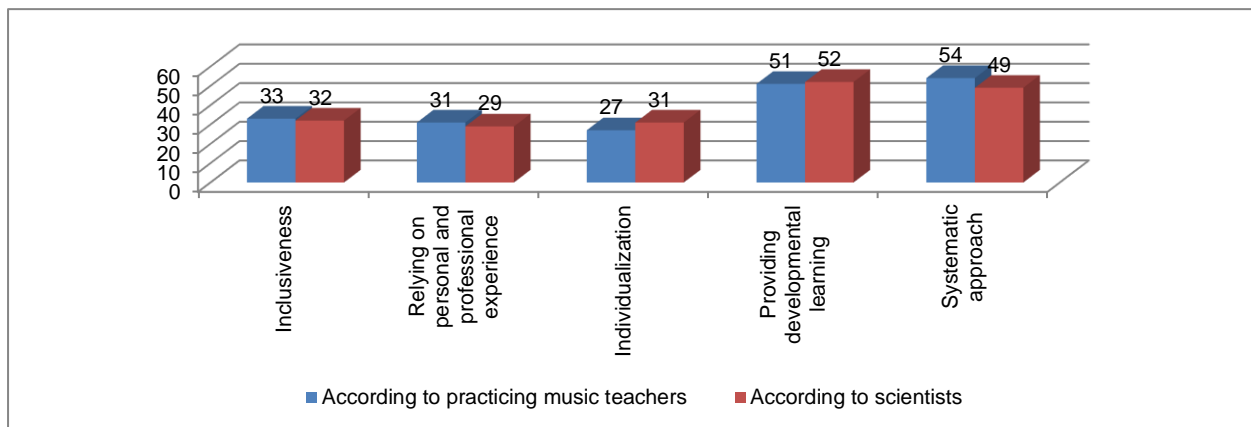


Figure 2. Factors that are the basis for building priority areas of methodological work for the further development of music teachers, %.
 Source: built by the authors.

Quite revealing in this study was the respondents' perspective on the areas of the most relevant methodological research (Figure 3).

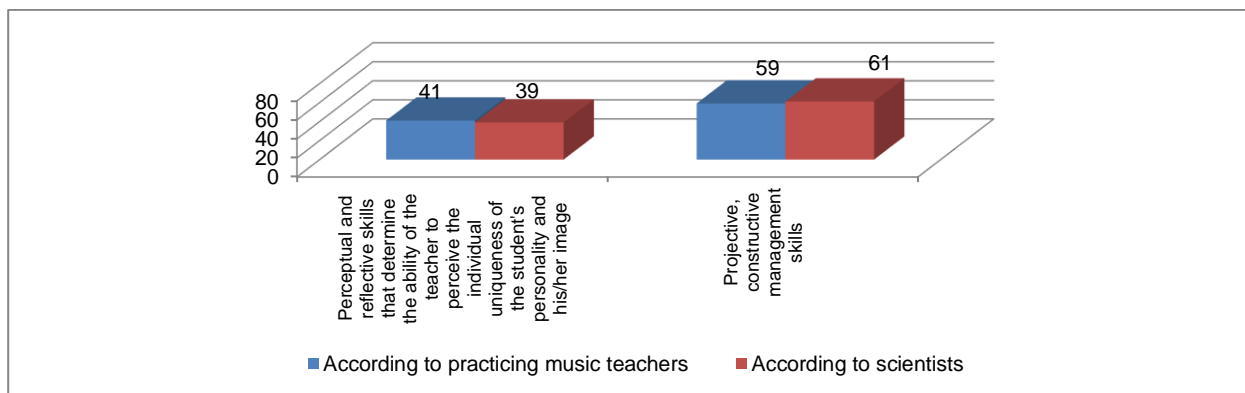


Figure 3. Directions of the most relevant methodological and scientific research of the educational process of students majoring in musical art, %.

Source: built by the authors.

As depicted in Figure 3, there is a pressing need for methodological advancements in the creation of tools to foster the development of projective and constructive management competencies among prospective music teachers. This highlights the growing significance and attention placed on these proficiencies by professionals in the field, alongside the insufficiency of methodological guidance in this area of their professional advancement.

Regarding the pedagogical environment for cultivating artistic and informational literacy in students of art faculties, the survey participants have identified the following key criteria for methodological innovations in the training of music educators (Figure 4).

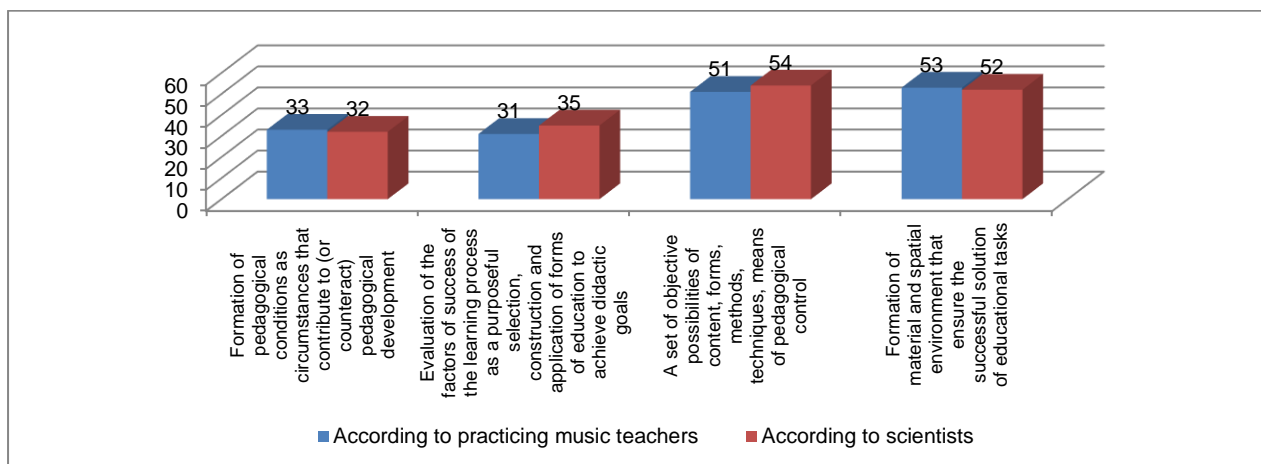


Figure 4. The most important criteria for methodological developments for the professional training of music educators, %.

Source: built by the authors.

Based on the survey results, it has been determined that the primary criteria for methodological efforts in creating training materials for music teachers include a qualitative alignment of content, forms, techniques, teaching methods, and pedagogical assessment measures, as well as the establishment of a conducive physical and educational atmosphere that fosters effective learning outcomes.

Furthermore, according to the surveyed participants, the most promising forms of practical work with music majors that necessitate methodological improvements are (Figure 5). The survey findings indicate that for the effective development of practical skills in aspiring music educators during the educational process, the primary requirement is for methodological advancements in the form of master classes conducted by experienced teachers and practicing artists.

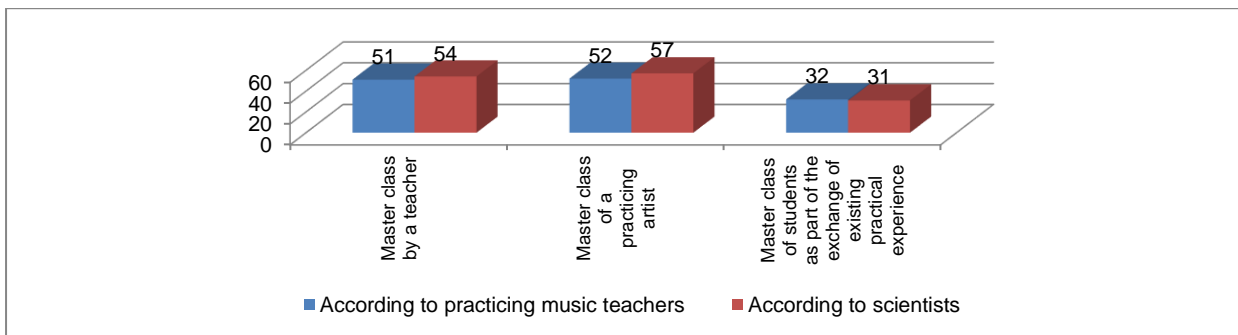


Figure 5. The most promising forms of practical work with students majoring in music that require methodological developments, %.

Source: built by the authors.

Furthermore, the survey results have revealed that the most pressing need among students majoring in artistic fields currently pertains to the methodological development of projects related to (Figure 6).

Figure 6 highlights the significance of methodological developments in the organization of project-based activities and music education techniques as an essential foundation for enhancing the effectiveness of the educational process at music and pedagogical faculties, as well as addressing the current needs of students pursuing artistic disciplines.

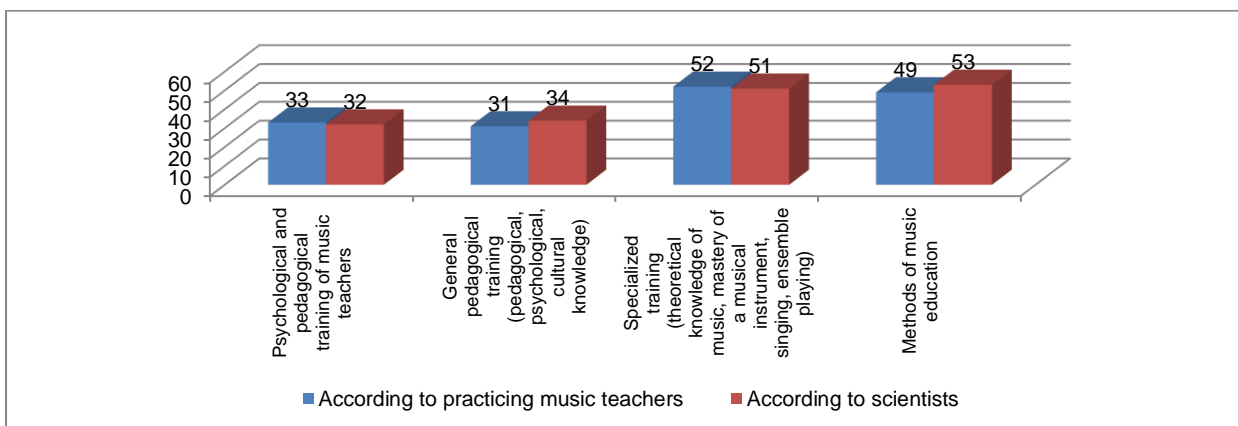


Figure 6. Topics of methodological development of projects, which are of the highest need among students of artistic specialties, %.

Source: built by the authors.

6. Discussion

Proficient art educator is distinguished not only by their adeptness in working with their knowledge but also by their agility and adaptability to emerging labor market demands. They should be capable of monitoring and incorporating innovative information, working creatively and actively with children, cultivating value systems, and promoting lifelong learning (Dushniy et al., 2022).

An effective strategy for educational practice entails the selection of methods that facilitate creative interactions among students and are best suited for realizing the objectives of art education. To adhere to this principle, the educator must possess the ability to align the purpose and substance of learning with specific pedagogical objectives, while considering the interests and needs of students and drawing on their own pedagogical and artistic experiences. The application of the projectivity principle can significantly enhance the individualized instruction of prospective music teachers, fostering the development of their creative abilities through the selection of optimal forms, techniques, and pedagogical measures. This approach stimulates student engagement, cultivates problem-solving abilities, and promotes the capacity to design and successfully address challenging situations (Kozyr, Labunets, & Liming, 2020), (Ward, 2019).

In the context of teaching fine arts, the focus may be placed either on the theoretical or practical aspects of creativity. In the former case, students can engage with artists and gain insights into art analysis, as well as familiarize themselves with diverse conceptual approaches to creating art. In the latter case, prospective teachers can directly observe a range of techniques used by established artists to realize artistic ideas and cultivate their creative ideas through emulation. Experience indicates that such collaborations with artists not only foster a re-evaluation of students' creative abilities but also provide opportunities for personal realization in the field of art. Moreover, these interactions contribute significantly to the holistic development of the students' personalities, which is an important aspect of art education (Fan, & Matvieieva, 2021), (Kozyntseva, Synakh, & Dulebova, 2021).

It is important to note that, as a part of their professional training, prospective teachers engage in educational activities, actively participate in cultural and artistic events, and collaborate with general education and summer recreation facilities during their internships. Within the context of such cooperation, the use of master classes is especially relevant, as they provide students with an opportunity to develop their potential and test their artistic and pedagogical skills. The experience of conducting master classes contributes significantly to the development of the professional and project competencies of future teachers (Kelly, Mantere & Scott, 2018), (Valsiner, 2020).

7. Conclusions

The analysis of scientific literature and questionnaire survey results has shown that the formation of professional competence for future music teachers places significant emphasis on musical-theoretical, conducting, choral, vocal, and instrumental training. The practice of future music pedagogy is multilayered and includes musical and pedagogical, organizational, managerial, and performing aspects. Furthermore, research on the development of the personality of future music teachers, their ability for creative expression in music, and pedagogical activities. Furthermore, the formation of project competence is necessary to intensify scientific and pedagogical research in this area.

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