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## Formation of prospective music art teachers' readiness for inclusive educational activity

### Формування готовності майбутніх учителів музичного мистецтва до освітньої інклюзивної діяльності

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#### Abstract

The article reveals the current problem of Ukrainian and foreign education - the preparation of present-day teachers to get engaged with learners with special educational needs. The objective of the study is to highlight the results of the theoretical and experimental research on the formation of prospective music teachers' readiness for inclusive educational activities, which is the result of students' professional training, prospective bachelors of music, determined by the level of music mastery, psychological-and-pedagogical, information and communication knowledge and skills along with technological ones regarding a system of humanistic and cultural values in the field of educational inclusion. To study this problem, the following scientific research methods were used, such as: scientific approaches (humanistic, socio-psychological, technological, competence), a set of theoretical, empirical, mathematical methods. The structure of readiness of prospective music art teachers for educational

#### Резюме

У статті розкрита актуальна проблема української і зарубіжної освіти – формування готовності майбутніх учителів музичного мистецтва до освітньої інклюзивної діяльності. Метою статті є висвітлення результатів теоретичного й експериментального дослідження формування готовності майбутніх учителів музичного мистецтва до освітньої інклюзивної діяльності, яка є результатом професійної підготовки студентів, майбутніх бакалаврів музичного мистецтва, що визначається рівнем оволодіння музичними, психолого-педагогічними, інформаційно-комунікативними, технологічними знаннями і вміннями та системою гуманістичних і загальнокультурних цінностей в сфері освітньої інклюзії. Для дослідження означеної проблеми були застосовані наукові методи дослідження, як: наукові підходи (гуманістичний, соціально-психологічний, технологічний, компетентнісний), комплекс теоретичних, емпіричних і математичних методів. У структуру готовності майбутніх учителів

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inclusive activities comprises the following components: motivation-and-value, psychological-communicative, musical-epistemological, inclusion-and-activity. The results of the pedagogical experiment proved the effectiveness of enriching the content of bachelor students' training with an educational and inclusive component and the introduction of author's pedagogical technology of inclusive music education for secondary school students, mastering of which enhances the readiness for inclusive education with prospective music art teachers.

**Keywords:** Readiness, inclusive educational activities, people with special educational needs, pedagogical technology of inclusive music education, future music teacher.

## Introduction

Undoubtedly, the modern world is characterized by a number of globalization processes, which are marked not only by global economic, political, cultural or educational integration, but also known as environmental problems and socio-economic crisis, exacerbated by the coronavirus pandemic, which has negatively affected the general psychological state of society on the whole, but especially of those who have problems with communication and social inclusion. Therefore, today there is a growing need to humanize and culturize education and create a legislative and regulatory framework to ensure opportunities and equal rights to obtain it and improve its quality. One of the priority humanistic directions of educational policy in the world and, in particular, in Ukraine is to strengthen the state's attention to inclusive education of its citizens, as evidenced by the Laws of Ukraine "On Education" (2017), "On Complete General Secondary Education" (2020) and concepts "National Strategy for the Development of Inclusive Education for 2020-2030" (2020). Thus, inclusive education, in the Law of Ukraine "On Education" (2017), is defined as a system of educational services guaranteed by the state, based on the principles of non-discrimination, consideration of human diversity, effective involvement and inclusion in the educational process of all participants; "Inclusive education" as the inclusion of people with special educational needs in the general educational process. Special inclusive education is needed not only by children with disabilities, but also by other children in need of special educational services, in particular - high educational potential, which gives them the

музичного мистецтва до освітньої інклюзивної діяльності віднесено компоненти: мотиваційно-ціннісний, психологічно-комунікативний, музично-епістемологічний, інклюзивно-діяльнісний. Результати педагогічного експерименту довели ефективність збагачення змісту підготовки студентів-бакалаврів освітньо-інклюзивною складовою та впровадження авторської педагогічної технології інклюзивного музичного навчання учнів закладів загальної середньої освіти., опанування якою вплинуло на підвищення рівня готовності майбутніх учителів музичного мистецтва до освітньої інклюзивної діяльності.

**Ключові слова:** Готовність, освітня інклюзивна діяльність, особи з особливими освітніми потребами, педагогічна технологія інклюзивного музичного навчання, майбутній учитель музичного мистецтва.

opportunity to finish school quickly (Order MES of Ukraine (2016).

The development of inclusive education requires engagement of an appropriately highly qualified teacher, whose training involves enriching the content, forms, methods, teaching aids in higher education with an inclusive component and creating new pedagogical technologies for their training to work with secondary school students with special educational needs. In this context, the problem of forming prospective music art teachers' readiness for educational inclusive activities is of significant importance, which involves, in particular, students of Pedagogical University mastering innovative pedagogical technologies of music education to form their ability to provide quality educational services.

## Theoretical Framework or Literature Review

The analytical review of the scientific literature on the research problem showed that a wide range of political, epistemological and institutional aspects of inclusive education are widely covered in the scientific works of foreign scholars, presented as: the essence of special education, which is a set of educational services provided by enrolling such learners into classes with their age-appropriate peers (Mokter, 2012); the problem of substantiating the conceptual foundations of a differentiated approach in the joint education of students with and without disabilities (Strogilos, Tragoulia, Avramidis, Voulagka & Papnikolaou, 2017); features of the innovative technologies introduction, for example: communication technologies, which

significantly contribute to the freedom of communication, increase mobility, offer different models of student interaction (Aitken, Fairley & Carlson, 2011; Januszewska-Warych, 2005); problems of the specifics of teacher training mode of working with people in need of educational inclusion (Cagran & Schmidt, 2011; Myung-sook Koh, Sunwoo Shin, 2017).

In the research works issued by Ukrainian scientists, special attention was paid to: substantiation of theoretical and methodological concepts of inclusive education (Kolupaeva & Taranchenko, 2016; Poroshenko, 2019; Sysoeva et al, 2020; Shved, 2015); identifying the health-preserving potential of musical art, which should be used in work with children with special needs (Sinyov, 2003; Sinyova, 2012; Fedorenko, 2012); determination of theoretical and technological bases of preparation of prospective music art teachers for educational inclusion (Sysoeva, Ovcharenko & Chebotarenko, 2020, etc.); disclosure of the essence of technological competence of the teacher, which is considered as a structural and functional component of professional competence, characterized by the ability of the prospective specialist to independently organize the educational process in school based on the use of general educational technologies (Koval, 2012; Ovcharenko 2019).

The recent numerous studies emergences are explained by a growing number of people with disabilities who need special educational services, which is associated with certain changes in socio-economic and environmental conditions of society. At the same time, the analysis of scientific works carried out by both foreign and domestic scientists revealed that the problem of forming prospective music art teachers' readiness for inclusive educational activities has not been the subject of a separate scientific study yet.

Therefore, the purpose of our study is to highlight the results of theoretical and experimental research on the formation of prospective music art teachers' readiness for inclusive educational activities.

### Methodology

To study this problem, the following scientific research methods were used, such as: scientific approaches: humanistic, which helped to determine the humanistic orientation of the content of inclusive music education on the basis of the principle of humanization; socio-psychological, which provided an opportunity to

determine the psychological-communicative component of the structure of prospective music art teachers' readiness for inclusive educational activities and the basic principles of pedagogical technology of inclusive music education (empathy, communication, tolerance); technological, aimed at developing, substantiating and determining the effectiveness of pedagogical technology of inclusive music education; competence, which helped to determine the musical-epistemological component of the structure of prospective music art teachers' readiness for inclusive educational activities on the basis of the principles of cognitive activity and musical-creative effectiveness; a set of theoretical methods, such as: analysis, substantiation, concretization, generalization to identify the basic concepts of the study, determine the components of the structure of readiness and criteria for determining the formation of components; a set of empirical methods, namely: pedagogical experiment, diagnostic questionnaires and tests (Izard, 2008; Kortneva, 2004; Lusin, 2009; Leongard, 1981; Matiykiv, 2012; Pakulin & Ovchinnikov, 2010; Petrushin, 2008), creative tasks, conversations, debates, creative projects, competitions of instrumentalists and vocalists; mathematical methods for determining the quantitative and qualitative results of the study.

### Results and Discussion

Based on the theoretical analysis of modern scientific research, we have outlined the essence of the concepts "inclusive educational activity", "readiness of a prospective music art teacher for educational inclusive activity" and the structural components of such a phenomenon. Thus, "educational inclusive activity" is considered as a specific professional activity of a teacher aimed at forming, in people with special educational needs, knowledge and skills in a particular subject area and values to education. The concept of "readiness of a prospective music teacher for educational inclusive activities" we interpret as a result of professional training of a prospective music art teacher, which is determined by the level of students' mastery of music, psychological and pedagogical, information and communication, technological knowledge and skills and system of humanistic and cultural values in the realm of educational inclusion.

The structure of prospective music art teachers' readiness for inclusive educational activities comprises the following components: motivation-and-value, psychological-communicative, musical-epistemological,

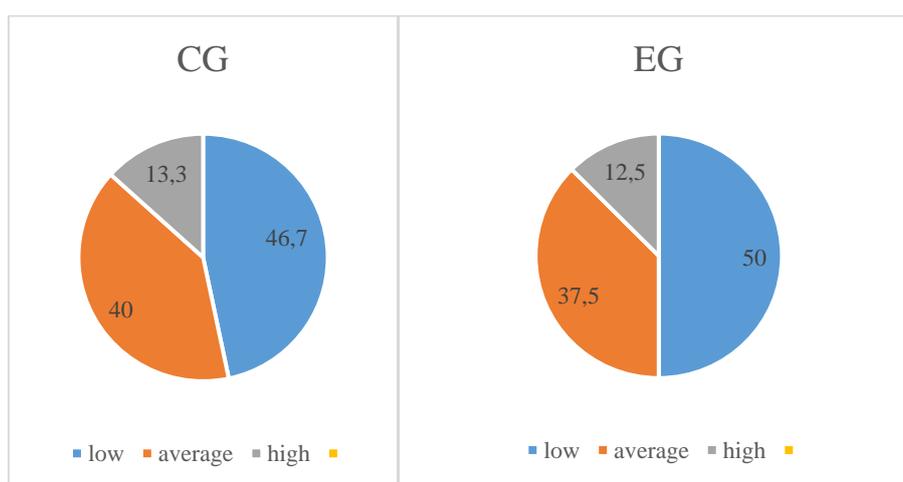
inclusion-and-activity - a set of which provides the ability of prospective teachers to successfully use innovative learning technologies for students with special educational needs. In accordance with the outlined components of the structure of the phenomenon under study, we have defined the criteria: motivational-demanding, emotional-empathic, musical-cognitive and active-technological. These criteria contributed to the assessment and identification of low, medium and high levels of prospective music art teachers' readiness for educational inclusive activities.

In order to form the readiness of prospective music art teachers for educational inclusive work with students, a pedagogical experiment was conducted, which included ascertaining, formative and resulting stages.

At the ascertaining stage of the experimental research, which took place in early 2020, the existing levels of formation of this phenomenon among prospective music art teachers to educational inclusive activities in the classroom and extracurricular forms of music education were estimated. The study involved undergraduate students of Kryvyi Rih State Pedagogical University, namely: full-time department - control group, which included 15 people and correspondence (part-time) department - experimental group, which included 16 people.

To identify the level of formation of the structural components in prospective music art teachers' readiness for educational inclusive activities, certain diagnostic methods were used, such as: methods of studying the students'

motivation in terms of pedagogical education institutions (Pakulina, & Ovchinnikov, 2010) to diagnose the level of motivation and value component of prospective music art teachers for educational inclusive activities; methods of "Differentiated scale of emotions" to determine students' emotional attitude to inclusive activities in general secondary education (modification of the method by Izard, 2008), method Emin (Lusin, 2009) to diagnose the emotional intelligence of prospective music teachers, self-assessment questionnaire emotional readiness for educational activities (Matiykyiv, 2012) to diagnose the level of formation of the psychological-communicative component in the structure of prospective music art teachers' readiness for inclusive educational activities; methodology "Cognitive and information culture of the prospective music art teacher" and the questionnaire "Professional self-improvement of the prospective music art teacher in working with learners with special educational needs" to diagnose the level of musical-epistemological component of prospective music art teachers' readiness for inclusive educational activities. "Scale of readiness for musical and creative activity" (S. Stepanov), method "Value attitude to creative and performing activity" (Modification of V. Petrushin's test), creative tasks on application of technologies of musical training learners with various educational needs (with psychological problems, visual impairments, musculoskeletal system) to diagnose the level of formation of the inclusive-activity component in the structure of prospective music art teachers' readiness for educational inclusive activities.



**Figure 1.** Comparison of the levels of prospective music art teachers' readiness in the control and experimental groups for educational and inclusive activities (ascertaining stage).

According to the results of pedagogical diagnosis, it was estimated that with a low level of readiness for educational and inclusive activities there are 7 (46.7%) students in the control group (CG) and 8 (50%) in the experimental group (EG), the average level - 6 (40%) students of CG and 6 (37.5%) EG students. Only 2 (13.3%) CG students and 2 (12.5%) EG showed a high level of readiness (See Fig.1).

The observational stage of the experiment showed that students of CG and EG have almost the same indicators of readiness for educational and inclusive activities. During the conversation, prospective music art teachers noted that they consider it important to introduce a lecture-practical discipline "Fundamentals of Inclusive Music Education", the study of which would establish not only theoretical knowledge but also practical skills to work with learners with specific educational needs. Hence, the students emphasized the need to master various pedagogical technologies of inclusive music education.

The formative stage of the pedagogical experiment took place in the 2020-2021 academic year. The content of bachelor students' training was enriched due to the introduction of the discipline "Fundamentals of Inclusive Music Education" in the first semester of the fourth year of study (90 hours - 3 ECTS credits). This discipline includes two thematic blocks: Block 1. Theoretical principles of inclusive music education (Topic 1.1. Historical stages of inclusive music education in Ukraine and abroad. Legislative documents of Ukraine to ensure the rights of people with special educational needs; Topic 1.2. The essence and specifics of inclusive music education. Theme 1.3 Content, forms, methods and means of music education of persons with special educational needs) and Block 2. Organizational and methodical bases of prospective music art teachers' training for activity in the field of inclusive music education (Theme 2.1. Forms, methods and means of organizing the professional activity of a music art teacher taking into account the peculiarities of working with children with special educational needs and their parents; Topic 2.2. Music-and-pedagogical technology for inclusive music education (for people with visual and hearing impairments, psychological problems and problems of the musculoskeletal system). The students were invited to mastering the innovative technology of inclusive music education of learners "Collective group music playing", the mastery level of which was assessed at the end of

the course and in the course of pedagogical practice with children in general secondary education.

The pedagogical technology of inclusive music education developed by us is aimed at enriching the content of professional training of prospective music art teachers with an inclusive component to form cultural competence of children with special educational needs, their inclusion in the process of music education in general secondary education and contains an algorithm of inclusive activities for teaching the subjects of music education. The methodological basis of the technology mentioned are scientific approaches, such as: humanistic, socio-psychological, technological, competence approach as well as their ideas, which are implemented using the principles of: humanization, communication, tolerance, cognitive activity, empathy, musical and creative performance effectiveness. Thus, taking into account the principle of humanization implies focusing on music education in terms of the comprehensive development of a child with special educational needs, the formation of moral culture, the harmonization of their intellectual and emotional world; that of communicativeness - on socialization and communication in universal and artistic contexts, understanding of dialogical relations in the life of society, culture, art, the process of music playing; tolerance - a tolerant attitude to different cultures, phenomena in the art of music, specific features and characteristics of any individual, pluralistic thoughts; systematic content of education - the structuring of educational material for the accessibility of its perception by students; taking into account the areas of actual and immediate development of personality - to diagnose the existing general and musical level of development of personality and setting goals to achieve further results in the development of the child; cognitive activity - to enhance knowledge in the field of music; empathy - the ability to understand and perceive the meaning of musical art, the artistic and figurative essence of a musical work, the feelings of another person, etc.; musical and creative effectiveness - to intensify practical activities in music classes and in the course of extracurricular activities, the manifestation of creativity during the study of musical art, singing and playing musical instruments.

The aim of the technology of inclusive music education is to teach (educate) students with special educational needs (with psychological problems, physiological defects) in both

classroom media and extracurricular activities, characteristic to a secondary school mode of education. The specifics of the proposed technology include its focus on teaching music to middle school students, i.e. – Years 5 - 8 (10- to 15-year-olds). This technology comprises four stages of implementation: preliminary, psychological-motivating, emotional-cognitive and creative-activity phase.

The special attention of prospective teachers was focused on establishing an open friendly atmosphere and students' tolerant attitude to those classmates who need educational inclusion. To do this, a series of preparatory extracurricular conversations were delivered, some literary works films presented in order to promote universal values such as: love, kindness, mutual understanding, empathy, tolerance, etc. Each student of the experimental group, during their pedagogical practice in general secondary education institutions, tested the possible ways to apply the pedagogical technology of inclusive music education in an inclusive classroom engaging the four stages of implementation.

Hereby, at the preliminary stage, in terms of inclusive classes the following strategies were carried out: testing of children in Years 5 - 8 to identify existing special educational needs of children, their level of motivation to study music, development of their emotional intelligence, musical knowledge and skills, musical abilities, ability to socialize; proper educational and musical material, methods and tools for working in music lessons and in the school club "Musical Travels" were selected. To diagnose the formation of these qualities, the following techniques were applied: Shmyshek's test to identify accentuation of personality; methods of diagnosing the motivation for success and fear of failure (Rean, 2001); questionnaire "Cognitive regulation of emotions" (CERO) (Garnefsky, Craig; adapted by: Pisarev, Gritsenko, 2011); test to identify attitudes to specific musical activities (Petrushin, 2008); creative tasks to test the level of musical knowledge and skills, as well as musical abilities - performing practices, conducting a creative contest "Musician-performer"; methods for diagnosing emotional intelligence - EmIn (Lusin, 2009); methods of measuring the level of formation of communication skills (Petrushin, 2008). According to the results of the diagnosis, the problems of children with special educational needs were identified, which allowed prospective teachers to choose appropriate forms, methods and tools for their socialization, musical development in the process of collective music

playing, to structure and prepare teaching materials so that all students were able to master it.

Psychologically-motivating stage of the technology application provided the use of optimizing forms in music art lessons: collective and group work in various types of musical activity, such as: performance of vocal and instrumental works, preparation of creative or independent task, and also – selected methods: acquaintance with the best samples of children's musical performance, performing interpretation, dramatization of musical works, making some drawings as a result of music post-listening phase, visualization and others. It was crucial, at the stage of motivation for musical activity formation, to provide psychological support from teachers and classmates to children with special physiological or psychological features, to create an emotional comfortable environment for them. Students-interns were intended to involve all the participants of the educational process into collective and group forms of making music, trying to maintain their sense of self-confidence. The student motivating means of music education was the use of musical instruments, sound amplification equipment, innovative music computer programs, multimedia board, visual aids in the form of posters, books, etc.

At the emotional and cognitive stage of technology implementation, children actively acquired general musical knowledge, skills and abilities (musical-auditory representations, fricative and musical-rhythmic sense, etc.), specific skills to navigate in different types of musical activities (playing noisy and simple musical instruments, singing, musical-motor activity and others), musical-auditory and musical-creative skills (improvise by voice or on noisy musical instruments with a phonogram; create a melody, perceive music in colours and reflect it in pictures, find poetic analogues to the listened music and others). To increase the level of children's knowledge of the content of music lessons, the teaching material was presented in a structured way based on empirical and then - theoretical and empirical way of learning musical art, which required knowledge of key concepts (scale, major and minor, musical genre and style and others) and the basic elements of music theory, presented in vivid illustrations, using artistic presentations.

Therefore, a particularly positive emotional mood was characteristic to students of inclusive classes in group work as an extracurricular activity while mastering musical and performing

skills. Therefore, in the course of training the schoolchildren were given elementary musical scores and collective music making was carried out with the use of musical tools, such as: bells, maracas, drums, a triangle, a rattle, spoons, plates, pipes and the like. Practising systematically, the most musically able children have mastered playing more complex musical instruments, such as: flute, metallophone and xylophone. It was also proposed to introduce an algorithm of vocal and vocal-choral music performance, which, at first, required teaching singing to students in a choir, then in a vocal ensemble and subsequently, further on, in group work as singers-soloists. The children learned to produce a true beautiful sound, singing breath, clear diction, phrasing, use of dynamics and accent (agogics) in singing, artistry and other vocal skills. At this stage, the following methods were used: solving music-theoretical puzzles, charades, crossword puzzles; conducting such competitions as "Guess the melody", "Guess the composer"; "physical education and music" minute break, vocal-dance and breathing trainings, trainings on learning to play musical instruments and singing.

The creative and activity stage of using the technology was aimed at increasing the student activity and creative activity in particular, which is manifested in their active participation in music lessons while doing homework, independent, search tasks and extracurricular activities - participation in rehearsals, concerts, competitions, etc. In the process of making music, children progressed using various means of musical expression, such as tempo, rhythm, strokes, register, dynamics, articulation, diction, and performed creative tasks, namely: invent

your own melody, continue the melody, change the rhythm or timbre of the melody. At this stage, the following methods were used: debates, creative projects, instrumentalists' competitions and vocalists' contests.

As the practice showed, students-interns creatively and successfully implemented the technology of music education for schoolers, which, in its turn, contributed to the socialization of children with psychological problems, adaptation of learners with visual and hearing impairments, activation and inner positive attitude setting for adolescents with musculoskeletal disorders.

The level of students' mastery of practical skills to apply the technology of inclusive music education was determined at the resulting stage of the pedagogical experiment. The study found that 6 (40%) students of the control group (CG) revealed a low level of readiness for educational and inclusive activities and no students of the kind were found in the experimental group (EG), the average level was shown by 7 (46.7%) students of the CG and 9 (56.2%) of the EG. Only 2 (13.3%) CG students and 7 (43.8%) EG students showed a high level (See Fig.2).

The diagrams show a significant difference in the results of students in the control and experimental groups. Mastering the skills to apply pedagogical technologies of music education to children in need of educational inclusion in practice contributed to the fact that EG students have only a medium and high level of readiness for educational and inclusive activities, while the performance of CG students has not changed significantly.

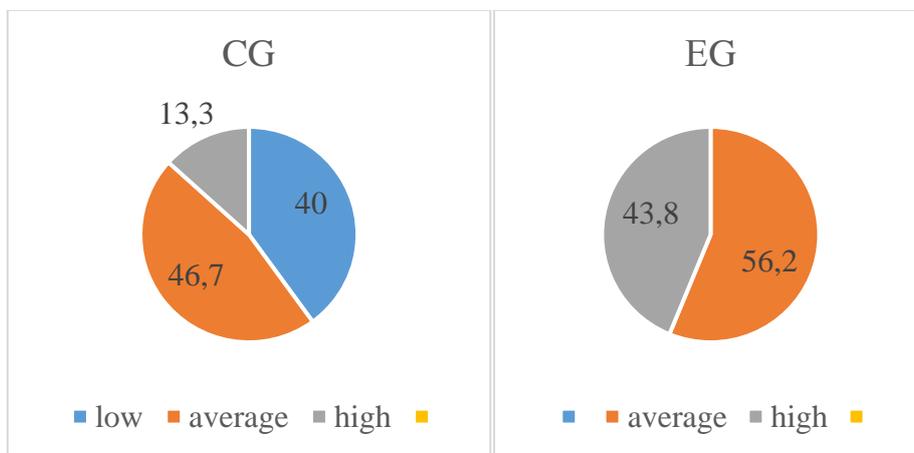


Figure. 2. Comparison of prospective music art teachers' levels of readiness for educational and inclusive activities in the control and experimental groups (resulting stage)

According to the results of the inspection, the dynamics of prospective music art teachers' levels of readiness for educational and inclusive

activities in the control and experimental groups was determined (Table 1).

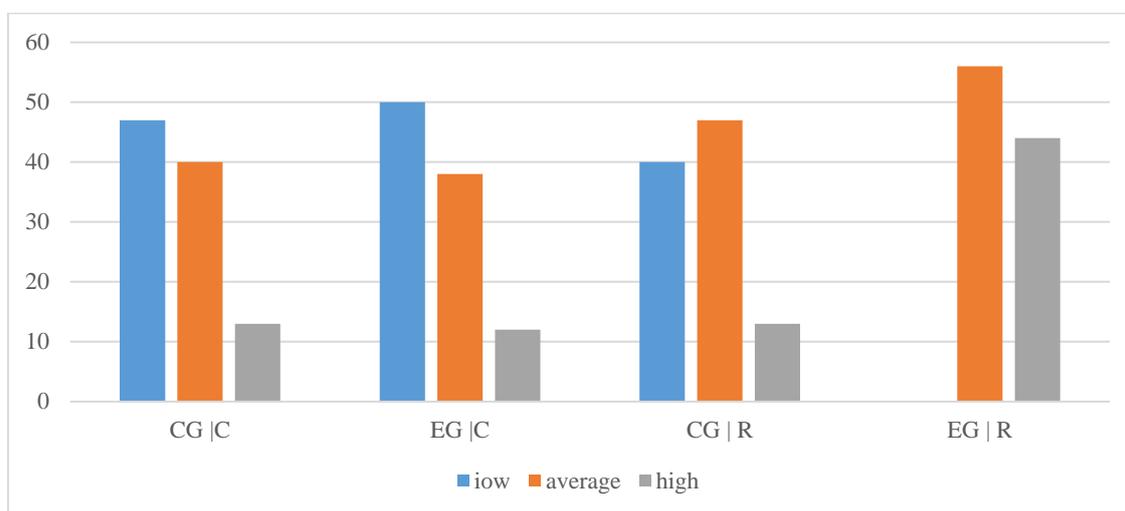
**Table 1.**

*Dynamics of prospective music art teachers' levels of readiness for educational and inclusive activities in the control and experimental groups.*

Levels of readiness formation stage (persons) CG / EG	Quantitative indicators ascertaining CG / EG	Quantitative indicators resulting stage	Indicator of changes
Low	0.47/0.50	0.40/0	-0.07/-0.50
Average	0.40/0.38	0.47/0.56	+ 0.07/+0.18
High	0.13/0.12	0.13/0.44	0/+0.32

In general, the pedagogical experiment showed that the indicator of low level of readiness for educational and inclusive activities with EG students decreased by 50%, while in CG - only

by 7%; the average level in EG increased by 18%, in CG - by 7%; the high level in EG increased by 32%, and in CG remained unchanged (Figure. 3).



**Figure. 3.** Comparison of prospective music art teachers' levels of readiness for educational and inclusive activities in the control and experimental groups (ascertaining and resulting stage)

The data of the pedagogical experiment showed the effectiveness of the developed content to form prospective music art teachers' readiness for educational and inclusive activities and pedagogical technology of music education of learners with special educational needs.

### Conclusions

Thus, the study of the formation of prospective teachers' readiness for inclusive educational activities made it possible to see the relevance and urgency of its solution not only for educational media in Ukraine but also in other countries and the growing interest of the academic community in this problem, as evidenced by numerous publications. The results of the theoretical study show that prospective

music art teachers' readiness for educational inclusive activities is the result of professional training of prospective music art teachers, which is determined by the level of students' mastery of music, their psychological and pedagogical, information and communication, technological knowledge and skills along with the system of humanistic and general cultural values in the field of educational inclusion. The structure of prospective music art teachers' readiness for educational inclusive activity features the following components: motivation-and-value, psychological-communicative, musical-epistemological as well as inclusion-and-activity one. To determine the level of formation of each component in the specified structure of the phenomenon under study, we have outlined the following criteria: motivational-demanding,

emotional-empathic, musical-cognitive and active-technological. The conducted pedagogical experiment showed the effectiveness of enriching the content of bachelor students training for educational and inclusive activities, and the development and implementation of author's pedagogical technology of inclusive music education with secondary school students, which proved, in the experimental group, the appropriate level of prospective music art teachers' readiness for educational and inclusive activities.

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