Formation of Creative Personality of Students Majoring in «Preschool Education» in the Process of Studying the Methods of Musical Education

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Abstract: *The body of the article goes on to discuss the creative models of a student's personality's development in the process of mastering the course «Theory and methods of musical education of the preschool children».*

In general, the teacher's profession accumulates a big number of opportunities for the creative improvement of a would-be teacher's personality. All types of activities used while working with children in the process of mastering the artistic competencies (like fine arts, modeling, designing, appliqué work or musical activities) require not only technical skills, but also sufficient creative imagination, lively idea, the ability to combine different tasks and achieve the goals. Achieving this task is possible if students are involved into the process of mastering the active types of musical activities – singing, musical-rhythmic and instrumental activity, development of aesthetic perception of musical works.

While watching the group of students trying to master the musical activity, it is easy to notice that they are good at repeating simple vocal and music-rhythmic exercises. This is due to the young man's ability to imitate. Musical and instrumental activities require much more efforts and attention. It is focused on the types and methods of sound production by the children's musical instruments, the organization of melodic line on the rhythm, the coherence of actions in the collective music: ensemble or the highest form of performance – orchestra. Other effective forms of work include: the phrase-based study of rhythmic and melodic party, the ability to hear and keep the pause, to agree the playing with the musical accompaniment of the conductor, to feel your partner, to follow the instructions of the partiture. All the above-mentioned elements require systematic training and well selected music repertoire. Students find interesting the creative exercises in the course of music-performing activities which develop musical abilities, imagination and interpretive skills of aesthetic perception of music, the complex of improvisational creativity in vocal, musical-rhythmic and instrumental activity. The experiments in verbal coloring of a musical work are interesting too. Due to the fact that children perceive music figuratively, it is necessary for the teacher to learn to speak about music in a creative and vivid way. After all, music as well as poetry or painting, is a considerable emotional expression of feelings, moods, ideas and character. To crown it all, important aspects of the would-be teacher's creative personality's development include the opportunities for practical and classroom work at the university, where they can develop the musical abilities of students as well as the professional competence of the would-be specialist in music activity. The period of pedagogical practice is the best time for a student, as it is rich in possibilities and opportunities to form his or her creative personality. In this period in the process of the direct interaction with the preschool-aged children students form their consciousness; improve their methodical abilities and creative individuality in the types of artistic activity.

Keywords: *creative personality, types of musical activity, musical education in the preschool institution, practical work, musical abilities*

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1. Introduction

The formation of professional competence of the students majoring in “Preschool Education” requires a comprehensive and balanced approach to the formation of personal and professional traits of the would-be educator. According to the curriculum, students of the Chair of Pedagogy and Psychology of the Preschool Education of Yuriy Fedkovych Chernivtsi National University master general and preschool pedagogy, psychology, psycho-diagnostics and correction, pathopsychology, which supports the training of a psychologist in a preschool institution. In addition, a significant part of the plan contains various methods of the following disciplines: basis of mathematical concepts, physical education, nature science, fine arts, art with the basics of design, music education, methods of acquaintance with the social reality supporting practical skills in shaping of the would-be professionals (Department of Pedagogy and Psychology of Preschool Education, 2021). At the Chair of of Pedagogy and Psychology of the Preschool Education of Yuriy Fedkovych Chernivtsi National University we train bachelors and masters in the educational programs as: “Preschool education (psychology in preschool education)” and “Preschool education (logopedia)”. The graduating department provides the educational process in about 30 disciplines, revision of the course and master’s theses, pedagogical practice (the program of practical training of the specialist provides the following types of the pedagogical practice - “Observations in the preschool institutions”, “Trial classes in the preschool institutions”, pedagogical continuous practice, undergraduate professional training, assistant training, teaching professional and professionally-oriented disciplines (Department of Pedagogy and Psychology of Preschool Education, 2021).

The problem of professional development of the would-be teacher in psychological and pedagogical science was studied by: Abdullina (1990); Yevtukh (2012); Zyazyun (2007). A separate aspect of this phenomenon is the formation of musical competence and performance skills in the musical activities of the students majoring in “Preschool Education” during their studies at the university, which is considered in the works of Savchenko (2013), Gazina (2017), Lisovska (2019), Tanko (2016) etc.

In the context of formation of the artistic competence of a would-be educator the process of pedagogical practice at the university is rather topical and important (Clipa & Mata, 2020). It develops complex professional literacy and the ability to perceive pedagogical innovations formed due to the active pedagogical position of a would-be teacher. It takes a significant part in the professional educational programs for would-be educators in the leading Ukrainian secondary special and higher pedagogical universities.

2. Research Questions/Aims of the Research

However, there is not enough all-inclusive research and the formation of musical-aesthetic, performing and compensatory-creative competencies of students majoring in “Preschool Education” are poorly studied. This was the incentive to determine the aims of the research including: 1) to analyze the conditions for the formation of creative individuality of the students majoring in “Preschool Education” in the process of studying the course of “Theory and methods of music education of the preschool children”; 2) to identify the models of creative realization of students in the process of active music performance practice at the university; 3) to reveal the potential of musical activity in the professional development of a would-be educator of a preschool educational institution.

Studying the theoretical material of the course with its adaptation during lectures, seminars, practical and individual classes was helpful to determine the hypothesis of the research which is: the development of creative individuality of the students majoring in “Preschool Education” will acquire distinctive features if you successfully combine a set of practical and theoretical exercises, fill their performance with creative content and maintain a balance in the acquisition of musical and performing skills of students, basing on active music making in the course of vocal, instrumental, musical-rhythmic and musical-therapeutic practices.

3. Research methods

To implement the objectives of the research we used the following methods: analysis, generalization and synthesis of educational and methodical literature, observation of students’ practical exercises in the

process of music performance, attempts to generalize the recommendations for the formation of creative individuality of the students majoring in “Preschool Education”, that were focused on contrasting musical compositions for the music-therapeutic series and prescribe emotional attitudes to them, to create a small verbal sketch for listening to a piece of music in class, to help the educator in organizing and conducting the “Autumn Festival”, which falls on the period of internships for students.

The accumulation of forms and methods of work with students was realized during the autumn semester of the 2019/2020 academic year. In October, they underwent a 4-weeks pedagogical practice at the preschool institutions and improved their skills in pedagogical interaction and encouraging children to actively participate in musical activities, implementing the acquired psychological and pedagogical competencies in practice. They also were present at music lessons and took part in the management and development of musical and rhythmic movements, dancing, games, playing children's noise instruments, singing, creating small verbal sketches for listening to music pieces, analyzing the types, methods and forms of involving the preschoolers in active music making and self-expression through musical activities. The theoretical and practical parts of the course resulted in publishing our textbook “Theory and methods of music education of preschool children” issued in June 2020 for the students majoring in “Preschool education”.

Thus, creative individuality is considered by researchers as an integrative quality of the personality who transforms his/her knowledge and skills into a system of actions filled with creative activity. As an original personality realizing himself/herself through creative activity (Khmelyuk, 2012). The researcher Khmelyuk Ya.V. while analyzing the structure of the creative personality relies on the interpretation of this phenomenon in pedagogical science, which explains it as “a form and result of a holistic manifestation of the individual characteristics” and as an “integrative personality formation, covering a set of intellectual, motivational, emotional and value qualities” (Khmelyuk, 2012).

An important aspect for the professional development of a would-be educator is the development of his/her creative potential, creative and mobile functions of linguistic, intercultural and artistic communication. To improve creative abilities in any artistic activity it is essential to develop the ability of non-trivial perception of the world, as well as to evolve the impulsive vision of the surrounding reality, the desire for experimental work together with the preschool children. These traits of character are formed

gradually. They have a multi-vector connection. Their accumulation occurs through a non-traditional model of teaching at higher educational institution, which is realized by a creative teacher and through practical attempts to interact with preschool children directly during the observations and pedagogical practice in preschool institutions.

Choosing the direction of art education for the students majoring in “Preschool Education” we should note that they need to be in the field of aesthetic perception of reality, they should be taught to think nonlinearly basing on the laws of harmony, feel the color and content of art and music, master the basics of visualization of musical composition which is supported through development of imagination, deep immersion in music, its nature, the ability to switch attention and to focus on the melodic-harmonic connections of the composition.

Due to the many-sided influence of musical art on the individual we can include modeling of the real and imaginary world of our feelings, thoughts, intentions and decisions. Music develops impulsively, and keeping the rhythmic organization of the composition, the colors of harmony and temp it acts directly on the sensory and intellectual spheres of human. Scientists have proved that music and prayer affect the human body at the molecular level. It can support or destroy the human aesthetic spheres. Pythagoras was the first to use music for medical purposes. He proved that “music affects the human mind and health. According to his observations human organs emit electromagnetic waves, and when entering into resonance or dissonance with musical waves, the settings of these organs change, causing their healing or destruction” (Business World, 2018).

Modern researchers confirm the conclusions of the genius philosopher. That is why music therapy arose as the direction of non-traditional medicine. Thus, “listening to music helps to reduce pain. This was confirmed by the scientists from the University of Utah (USA).

The researchers from Hong Kong have found that music develops children's memory and intelligence. Listening to musical compositions of energetic, rhythmic and life-affirming content is recommended for patients suffering from cardiovascular diseases. A cheerful rhythmic melody lowers the blood pressure by dilating blood vessels and restores a calm heartbeat and promotes recovery. Music can make the body get rid of the pathogenic microorganisms. Listening to the spiritual music and church ringing for a long time, reduces the number of microbes in the human body by 40%” (Business World, 2018). Due to its emotional nature music corrects and maintains a person's mood. “In psychotherapy music is used to treat severe

mental disorders, as well as for rehabilitation after severe nervous shocks” (Business World, 2018). Its effect works if the mood of the music coincides with the mood of a particular person. You should not enter into emotional dissonance, as it can cause irritability or aggression. The accumulation of students’ theoretical knowledge about the nature of music helps them understand what variable and moving areas music works with at the level of the human body. Dealing with preschoolers you have to be even more responsible. The state of their mind is very subtle, sensual, unprotected, open to influence and correction. Therefore, when selecting musical compositions for listening, it is necessary to take into account the emotional and intellectual state in order to have a beneficial effect on the child’s sensory sphere. Music constructs, builds and shapes the consciousness. It gives the impetus to the release of hidden reserve capabilities of human nature. It also opens the door to the self-affirmation and realization of individual desires and dreams; it supports the forces of body, designs and modernizes the reality. Trying to teach a child (person) to be renewed from the inside through listening to good musical compositions becomes a determining factor in the formation of its psychophysiological state. This practice of emotional and aesthetic audio-meditation, immersion in the depth of the melody, harmonious saturation of the composition’s texture, feeling its rhythmic impulse which can activate and relax, helps children to be in a comfortable psycho-emotional environment, fill their inner resources with positive thoughts and feelings, accepting their identity in the world.

A necessary step in mastering the course “Theory and methods of music education of the preschool children” is when students gain proficiency in techniques of preparing stories about music for children. It can be combined with poetry, story, fairy tale, creating a picture or visualization through the sand therapy, building a color panel that reflects the mood and content of music through a range of colors. You can also use staging: finger, puppet, or where the characters tell the children about what is happening in a fairy-tale musical story. The series of practical classes give you the opportunity to try it all in real time of the pedagogical process. The student must learn to describe a piece of music briefly and accurately; to choose a good story in the form of a short narrative or a fragment of a fairy tale. It helps to activate the aesthetic perception of the preschoolers, their figurative imagination and thinking.

Among practical tasks for students we offer the following: to create a scheme-plan for the story, which illustrates the important points of the artistic plot of the musical composition; to choose the right and neat

definitions (phrases) that characterize the melody, rhythm, harmony; to describe the imaginary plot of the composition based on the children's vocabulary or adult explanation of music; to try to choose a poem for the melody or write it by him/herself (for the students with the outstanding literary abilities); to be able to determine the culmination in musical works (the highest point of development) and bring children to its perception by helping them verbally, with facial expressions, voice intonation, gestures. These tasks are fundamental for developing the students' abilities to tell children about music.

The next step is when we teach students to select the compositions to relieve emotional stress or, conversely, to activate the inner state of children and involve them into the process of creating mini-literary compositions in order to adjust the preschoolers to the perception of music for therapeutic purposes. The compositions can be both included into the program list from the section "listening to music" or not. To prepare the children you should think about the introductory word, which will activate and make their attention, interest, imagination and fantasy ready. It is also important to prepare a small text based on regulatory directions. They are aimed at relaxing or, conversely, activating the mobile or emotional and volitional spheres of children. Preparing the verbal exercises is quite challenging. Therefore, we recommend students to go through a self-correlation of their own attitude to a particular piece of music. To feel its mood, direction (wavy, ascending, impulsive, contrasting, rapid, linear, static etc.), texture saturation, instrumentation, dynamics, harmony, rhythm and melody. The means of musical expression are crucial for the creation of the drama of a verbal text. Their study coordinates the work of musical perception of the preschool children; it helps the student to find a description of music that will be close and understandable for children, filled with figurative content. The development of students' associative thinking becomes more important, as the art of music operates with images, feelings and content embodied in the musical form. By using interactive methods: working in pairs, working in groups, circle of ideas, brainstorming, scale of thoughts and others, we have activated the emotional and intellectual sphere of students, encouraged them to express their position, make assumptions, generalizations and construct the story, preparing children to apprehend the music.

Supporting the creative skills of students in the process of studying the course was based on active musical and performing activities: vocal, musical-rhythmic, instrumental. The ease and accessibility of singing is a

generally accepted category. At the practical classes we studied children's original and folk songs, tongue twisters and recitatives from the children's Ukrainian folklore, tried to combine singing with body movements, accompanying vocal activity with rhythmic and fluent drama based on the lyrics. We also paid attention to the accuracy of intonation, rhythm and direction of the melody. Moreover, we chose melodious and not complicated songs, the lyrics of which were close and understandable for children. The lesson started with exercises, chants, melodic inversions from the songs, worked on the development of range and articulation. Diction is an important part of mastering singing. The skill of developing the vocal abilities depends on the clarity of words, the combination of hard, soft consonant and vowel sounds (letters), the ability to rhythmically organize them into a melodic line. Students developed the minimum of practical exercises necessary for comfortable, interested and creative participation in the musical activities of the preschoolers.

The accent of deep interaction for them was the creation of rhythmic and fluent compositions to a song or a fragment of folk dance. In this context they needed basic skills of musical and rhythmic activity. During the classroom activities we worked on different types of steps (fast, slow, moderate, soft, sharp), gallop, squats, springs, torso turns, torso tilts forward and sideways, back flexion, arms apart and more. This was adjusted to the musical accompaniment. Music is a supporting factor that colors the sensations and acts as a "methodical technique that carefully regulates the movements" (Savitska, 2009). The rhythm in music and the one in movements are very closely related, because they have a common basis – the movement. It is important to perceive music not only by ear, but also with the whole body – it increases musical emotional experiences. Training the sense of rhythm should be developed by performing the rhythmic exercises (Vyshpynska, 2020).

To activate the motion sphere of students, we used a row of tasks on the basics of rhythm development studied by Savitska N.O.: when the melody sounds in a slow pace you should walk in a circle with a soft step, when the sound is lively, you should move jogging; when there is a slow pace you should walk in a circle in pairs, when there is a moderate pace – perform gallop steps; when it sounds forte – walk with high steps, when it sounds piano – walk in a squat; when it sounds forte – perform steps with a jump, when it sounds piano – walk with soft steps; light running on toes (when it sounds mezzo-piano), gradually switch to sharp running (when it sounds mezzo-forte) and then on high running (when it sounds fortissimo);

walking with a sharp step when it sounds staccato and a wide soft step when it sounds legato, etc. (Savistka, 2009). These basic movements are simple for students, but they need to be prepared for this type of work during pedagogical practice in a preschool institution. It is important to teach them to respond to the metro-rhythmic, dynamic and tempo changes in music and to subordinate their movements to them. This requires coordination and freedom in musical and rhythmic activities. It is the most accessible and attractive for children. Through movement, the child can reveal himself/herself; show his/her attitude to the reproduction and interpretation of a musical composition by means of musical-rhythmic activity and movements.

Mastering the skills of playing children's musical instruments forms the highest level of musical and aesthetic training of students. The ability to maintain the rhythm, to be in a single tempo movement, to achieve coherence in ensemble playing, mastering musical notation, playing a melodic line, a combination of several instruments (noise and pitch), involves several areas of work: individual, the work in pairs or group work. Bringing an instrumental ensemble into a single score is an interesting and exciting task that requires control and lively reactions to the changes in melody or rhythmic pattern. During the practical classes, students learned to play glockenspiel (metallophone) and piano. After mastering the skills of touching the instrument (stick and finger), they were explained that it is not difficult to reproduce the scale of the C major scale, each key is pressed or hit alternately. While playing, we sang simultaneously the sounds, created simple melodies within an octave with a variety of rhythmic patterns. It helped to make a creative background of the task, developed students' intuitive feeling of the keyboard. Establishing the game skills through active activities is a significant stimulus for the development of general musicality of students, their hearing, rhythmic sense, the ability to get in tune, coordinate the work of voice and hearing, game movements and rhythm. We tried to fill the process of musical and instrumental playing with positive emotions. Mastering the performance of children's musical instruments expands the scope of students' musical interests; they become participants in the creation of elementary music. Instrumental activity stimulates the development of musical memory, coordination of movements, musical hearing, rhythm.

An important aspect of testing the development of musical competencies of students is the period of pedagogical practice. It is the time of implementation and testing the theoretical and practical knowledge and

skills in methods of working with the preschool children. To coordinate the work of students with the music advisor, we have developed the following tasks:

- to analyze the course and content of music lessons;
- to create a small verbal sketch for listening to a piece of music in class;
- to choose contrasting musical compositions for the music-therapeutic series and prescribe emotional attitudes to them;
- to prepare a folder with songs, games, dancing movements, musical-rhythmic movements, which are studied by children at music lessons and in group work;
- to develop together with the musical coordinator a score for an instrumental ensemble of the preschoolers;
- to help the educator in organizing and conducting the “Autumn Festival”, which falls on the period of internships for students (the last decade of October);
- to describe their achievements or difficulties encountered in the process of musical education of the preschoolers.

4. Results

Combining the theoretical and practical parts of the course program allows you to achieve the desired results. The exercises and tasks for mastering the necessary skills to carry out and manage the musical activities of the preschoolers is an important component of the formation of the would-be teacher-educator. This becomes possible only by taking into account the musical abilities of students; as well as by exploring their preferences and interests and their adaptation to the needs of the preschool children. Only through the active musical activity it is possible to develop their musicality and musical abilities, to form a creative individuality. Our task was to awaken their interest in music, desire to independently analyze and study the songs, instrumental and rhythmic compositions, write verbal sketches to characterize musical works, support their desire to be musicians open to experimentation and search for their creative individuality.

In the process of theoretical and practical work were involved students of the 308 and 418 groups (full time department) of specialty 012 "Preschool Education" full and reduced terms of study.

According to the results of modular control, the two groups showed the following results, which are represented in the diagrams, where different colors are marked as Module 1, Module 2 and Module 3. We see the gradation of individual indicators for each student in the group, we can see its positive or negative development (See Diagram 1 and 2).

Diagram No 1. The results of the student group no 308

Diagram No 2. The results of the student group no 418

It is worth noting that 4th year students (418th group), who previously had experience in mastering the methods of music education in the pedagogical college, worked much easier with practical exercises. They already had preliminary training. Individual and group lessons on mastering practical skills of vocals, musical-rhythmic movements, playing the metallophone and piano required from us only a directed impulse. They were interested in active music and performance activities. Most of them combine study with work in an institution of preschool education using the opportunities of individual attendance. Occupying the position of educator or head of preschool institution, they realize how important music education is for the formation of a child's personality. Their positive results are shown by the boundary modules and the form of credit control, where four students had the highest and very good results, the rest achieved mediocre results within grades D and E. In percentage terms, half of the group – 50% had satisfactory results, 25% received good grades, and another 25% of students completed practical and theoretical tasks to assess “Excellent, 90-92 points, A”. (Diagram no 3).

Diagram No 3. The results of the student group no 418

Group 308 full-time students (students enrolled in the first year after school) joined the work a little slower. It was not easy for students to master the areas of active music performance. They were better at giving a descriptive and imaginary conversation with children about music. They

created beautiful narrative sketches for musical works. They were also interested in the modern direction of music therapy and its use in preschool education, which coincides with their mastery of key knowledge in child psychology and psychodiagnostics. Practical musical exercises and tasks were well coordinated in vocal activities. Musical-rhythmic movements required an appropriate combination of body freedom, direction of movement and mood of the musical work. Musical and instrumental activities became close and accessible to only three students. The final results of the test were as follows: the majority of students in the group 73% had a satisfactory result within the EST - D and E, two students - 18% received fine and good grades, one student had the highest level of practical and theoretical knowledge, which was 9 % percent of the total (Diagram No 4).

Diagram No 4. The results of the student group no 308

Diagram № 5 in the form of a graph shows a curved line of development of the results of both groups, we observe a gradual increase in the level of 308 group in the final manifestations of the assessment. It should be noted that the result of their practical activities was the organization of a music festival for the children of staff and teachers of the faculty "Visiting of St. Nicholas", which took place on December 18, 2019. Our goal was achieved, all full-time and part-time students were

actively involved in the organization and holding of the music festival. They created costumes and directed musical acts, selected musical games, round dances, dances, songs following the theme, led and managed the process of active inclusion of preschool children in the atmosphere of winter fairy tales, adventures and games.

Diagram No 5. The results of the both student groups no 418 and no 308

5. Discussions

Analyzing the results obtained during the implementation of the goals and objectives of the course “Theory and methods of music education of preschool children” for students majoring in “Preschool Education”, we note that the inclusion of practical exercises and tasks is the most important part of mastering the musical-performing, interpretive and communicative skills. Students feel like taking the role of a music director, learn to adequately solve the problems and achieve the goals, find the most convenient form and attractive content in the musical activities for the preschoolers, develop themselves as a harmonious personality open to creative self-realization through music.

This course prepares students to master the future profession of an educator, whose experience grows in close cooperation with the music teacher. It reveals the musical potential and abilities of students majoring in “Preschool Education”; it also helps them to find artistic interest in musical

activities, which will become dominant in the development of their musicality in the future.

It is advisable to pay more attention to the development of the communicative and literary abilities of the students in order to relieve stress in preparing stories for children about music. We recommend reading more fairy tales and children's stories to saturate the language with good expressions, to fill it with simplicity, liveliness, immediacy of expressions. Also, the development of improvisational-motor and instrumental-performing skills requires significant strengthening. Students tend more to the schematic performance of the tasks, to free them up you should give them simple tasks, but each should be saturated with the creative content. Then the process of mastering musical and performing skills will become more attractive and exciting for them. It is necessary to support their desire to become musicians, to show them the wonderful world of musical art. It is necessary to demonstrate that music can reveal the inner potential of the individual, the skills of non-standard thinking and the actions they acquire can be used in other professional activities.

6. Conclusion

Defining the objectives of the study has confirmed our hypothesis which is: by combining the theoretical and practical components of the course and filling exercises and tasks with the creative content, we can achieve the development of musical and performing abilities of students, covering the vocal, instrumental, musical-rhythmic and musical-therapeutic components. Therefore, we paid more attention to the expression of students' musicality, we also supported their desire to act actively during the performance parts while mastering the course; they were prepared for the period of pedagogical practice and their active involvement in helping the educator and music director. We claim that this course promotes the development of their creative potential, helps to direct the acquired skills and ways of thinking into other subjects and is necessary for their professional development.

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