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Conceptual Ideas of Narrative Pedagogy in Professional Formation of a Music Art Teacher

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Abstract

Modern artistic education is considered in the context of the development of the spiritual potential of the individual on the basis of constructing a pedagogical process in line with the humanitarian practice. This practice involves the joint actions of "teacher-student" in the hermeneutic circle from life experience - to theoretical knowledge, reflection of practical activity - through the identification, formulation and solution of professional development tasks. In this regard, the pedagogical community is actively discussing the need to develop promising technologies that can provide a "breakthrough" in the development of education. The new technologies aim to solve a number of problems faced by a modern high school. Accordingly, the process of learning at higher art schools should be reoriented from acquiring knowledge and skills to forming abilities to gain this knowledge and skills independently. Therefore, for humanitarian knowledge in general and for artistic pedagogy in particular, a hermeneutical view is particularly productive. In an effort to overcome the traditional rational orientation and intellectualization of consciousness, it goes to the understanding of a man through the reflective re-evaluation of the spiritual experience of mankind, fixed not only in science, but also in art, in the culture as a whole, which, from our point of view, is very relevant. So there is a natural appeal to the narrative mode of knowledge, provided not by logics but imagination, because there are free images and fantasia in it. The linguistic design of the hermeneutic interpretation of a musical piece is associated with an appeal to meanings - individual meanings of words isolated from the objective system of relationships that are directly related to a specific musical piece. We referred suggestions regarding the phasing of the metaphor to narrative techniques. Mechanism of metaphor design is recommended to imagine as a series of mental operations: the emergence of the author's intention, in search of the object (metaphor basis) that allows the author to express his idea. During this process due to the association some images and concepts arise and figurative, vivid ones should be chosen among them.

Keywords: Narrative pedagogy, Teacher of music art, Professional formation, Conceptual ideas, Interpretation, Hermeneutic techniques.

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Introduction

Appealing to the narrative by humanistic pedagogy is quite regular and natural, because the advantages of the pedagogical narrative are that it contains some data about time, place, circumstances, and conditions of the events in a particular educational situation. In addition, according to J. Prince, the narrative not only reflects knowledge but creates them as well. "The narrative is an intermediary between the law and human direction towards something that can exist" (Kemerov, 1998, p.538).

In the paradigmatic form of the representation of pedagogical knowledge formed within the framework of the natural sciences, the position of an impartial researcher, an outside observer, is correlated with the truth, whereas the narrative, given the complex shape creation form, brings to the fore not only the author of the text with a specific volume of knowledge, but also an interpreter, who actively intervenes into the context, built on the basis of loosely defined variable connections between concepts that are comprehended. This allows it (narrative) reflecting to develop an individual-personal principle of the connection between the phenomena being studied.

Comparing the two types of rationality – logical-scientific or paradigmatic and narrative, a cognitive psychologist J. Bruner in his work "Real thoughts, possible worlds" (1986) writes that if the paradigm type of the discourse proves one or another statement based on a formal logic, then in the narrative scheme of information organization (it does not reduce to communicative one which, as a rule, is linear) the events are explained in connection with the goal, the project or the whole human life. The explanation of events is held retrospectively: by clarifying their meanings, thus, it is the consequence of the following events and results of actions (Kemerov, 1998, p.522). Narrative allows taking into account not only the logic, but also the meaningful and experienced individualized experience. For pedagogy, the narration is a value that resembles a lens that collects into a single plot an image of the holistic phenomenon of human life, and fate.

What should be the pedagogical narrative by characteristic features? Answering this question, it is necessary to clarify the purpose of using the pedagogical narrative technology. First of all – to submit information in such a way that it was perceived, heard, experienced emotionally. Since only the emotional experience of the acquired knowledge, even the strengthening of the action of intellectual emotions, remains in memory as an event that has excited, surprised, interested. Human experience precisely consists of memory slices that create a chain of life notional values and coordinate the motivational sphere of the individual towards the choice of self-development strategies

So, the pedagogical narrative must be harmonized in terms of a combination of rational and sensory, cognitive and emotional, cognitive and interpretive, perception and reproduction; sincere in the style of utterance, to contain elements of spiritual and spiritual openness; directed at the sphere of interests of individuals, that is, those who perceive it; able to surprise with its imagery, non-standard, unique, metaphorical features; favorable for spiritual rapprochement and mutual understanding between the teacher and pupils, teachers and students, that will overcome any age differences and the existing stereotype of the contradictions of "parents and children". The teacher through the pedagogical narrative becomes for them, his students, more understandable, and humane, a person who can be trusted and can be relied upon in difficult realities of contemporary life (Rebrova, 2017, p.41).

Literature Review

Pedagogical narrative cannot be applied constantly. If it is applied continuously, the event of spiritual communication will lose its function, and this, in turn, will affect the life experience acquisition of the educational process subjects. From our point of view, it is rather symbolic that modern psychology discusses

questions about the status of the concept of “subjective life experience” (L. Antsyferova, I. Bekh, V. Moliako, V. Romenets, etc.). Thus, L. Antsyferova refers to the structural components of personal experience as: an individual model of the world that represents the individual activity; the individual worldview, including a holistic attitude to the world; a vital position that captures the processes of individual self-determination; the way of life that is a form of preservation in the personality’s social experience and style of life self-organization (Antsyferova, 1981, p.11).

Conceptual Framework

The process of professional self-development of a teacher’s personality can be successful only on the basis of *reflection upon one’s own life experience* in the context of personal time which is considered both in perspective and in retrospect (formation of self-image, ‘I-conception’). That is why pedagogical hermeneutics necessarily refers to the study of narrative texts and their design as to valuable methods of comprehending the accumulated general cultural and pedagogical experience and creating in the process of ‘experiencing’ the pedagogical knowledge of personal meanings.

In personal notes, you can see the desire to solve some internal conflicts, to get rid of discomfort, and to explain difficult moments to yourself. Such self-reports capture the unique inner person’s world in the unity of experience, understanding, attitude and form-seeing in the author’s self-consciousness. Most letters, autobiographies, diaries, confessions tend to reveal the inner feelings and thoughts of the authors, and to describe the inner motives of actions.

A separate problem is the use of pedagogical narrative in the activity of the teacher of musical art. It should be borne in mind that his creative mission is quite diverse. We will focus on two key roles: a music teacher in schools and a teacher or teacher training playing the musical instrument, for example, the piano. In the first case, pedagogical narrative is aimed at the perception of artistic information by a group of students, so each of them is the bearer of certain values, tastes, preferences, outlook, and spiritual world. The pedagogical narrative in such an audience which is very relevant, because it is able to unite the group into certain integrity by stimulating joint or similar emotional reactions to the image a teacher creates. The main means of influence is the connection of the musical image with life realities, which are close to all those present people, including the teacher. Teacher’s reasoning about a musical work in search of its contextual meaning on the basis of personal impressions, thoughts, examples from life, etc. brings students closer to the work, shifts the time parameters, the differences of which are the factor of misunderstanding. Each piece of music is a reflection not only of the events and philosophical positions of the cultural and historical section corresponding to it. It is a reflection of those emotional and spiritual conditions that are inherent in modern people. Finding out all mentioned and the discovery of this truth with the students is the holographic principle of the pedagogical norm (Rebrova, 2017, p.42). Characteristically, in personal notes, the outlook, the individual style of activity and the pedagogical handwriting of the teacher are clearly manifested. Taking into the account that the personality exists only in conditions of internal and external harmonization, it is important to ensure such a practice of the individual activity, in which people enter into a dialogue, having the opportunity to realize their own intention in the form of a bright independent judgment.

With the aim of stimulating the formation of meaning in the process of mastering the scientific and pedagogical knowledge, the emotional-imagery material of art, and the reflection over one’s own life experience, it is expedient, in addition to traditional methods of working with texts, to attract special **hermeneutic methods** of interpreting musical texts on the basis of a dialogical reflexive understanding. Such, for example, as: commenting on a musical text; dialogue-polemic with the author of a musical text (support or refutation of basic ideas); compiling a terminological dictionary of a musical text; compilation

of a conceptual scheme of a musical work; genre remaking of a musical text in order to identify genre differences; interpretation of a musical text from the perspective of various subjects of the educational process; search for universal general cultural meanings of a musical text; comparison of terminological and metaphorical composition of musical texts of different genres and styles.

In linguistics and social psychology, there is the concept of 'language personality', which is especially important for the sphere of education. The fact is that the process of explaining and interpreting a musical text and, in general, the results of understanding are manifested and embodied in a linguistic form. In this regard, the speech development of musician-teachers is an integral part of their professional training and self-education, and the level of the formation of linguistic abilities must be taken into account as one of the indicators of professionalism characterizing the degree of development of reflective and projective qualities and self-awareness in general.

The teacher of the piano playing carries out a pedagogical narrative in completely different conditions – in the process of creative search of the artistic and semantic concept in the interpretation of the studied work. The musical text that becomes the subject of the piano playing study is a transcultural and transtextual phenomenon. However, these aspects have a latent (hidden) character. For a musician-performer, the question is not 'what to play?' (what kind of notes to play) but always relevant to 'how to play?', with the help of what artistic and semiotic attributes to reveal the basic meaning of a work.

From a philosophical point of view, the musical text is considered as a structural-semiotic artifact of the sound stream, which has a linguistic structure, specific language signs, and its own iconography. However, the meaning of such signs is not entirely clear to all who accept it. This actualizes the problem of interpreting the text that is rendered by a crash of the sound stream. Such a point of view is adhered by musicologists M. Aranovsky, O. Sokol, S. Shyp and others. Meanwhile, there is still an aesthetically-semantic attribute of musical text. Just it becomes the guideline in finding artistic and expressive means of performing interpretation. The meaning of the work as an object of interpretive comprehension and creative embodiment is determined by culturological factors both at the time-spatial and personal-mental contexts, as argued by B. Asafiyev, M. Kagan, B. Yavorsky and contemporary musicologists V. Sukhantsev, N. Korichalov and others.

Sometimes the issue of the artistic and semantic concept is considered by the teachers throughout the lesson, and each intonation part of a holistic musical statement is analyzed. When an idea is found and captured, then the question of its embodiment arises. In these two phases, the pedagogical narrative is an indispensable source of creative search. In this case, the teacher must possess certain technologies that influence the artistic and mental sphere of the future specialist. Such technology is becoming *an artistic and pedagogical narrative*. It is carried out due to verbalization, visualization, metaphorization, autoreferency. Without doubt, the verbal modus is most relevant to a pedagogical narrative, but it is effective in the pedagogy of art. How to express one's own opinion, how to tell about a work, its image, so that these ideas could not become 'somebody else's interpretation' for a student, but they should be able to direct the student's search into the right direction? The answer is only one – the pedagogical narrative should be 'impressive', inspired, bright and imaginatively saturated. That's why the world-famous musicians, such as G. Neyhaus, K. Igumnov, O. Goldenveyzer, N. Perelman and others so actively used the metaphor in their pedagogical activity.

Its application is directed to awakening of associate representations. Synesthesia itself stimulates the search for the timbre coloring of the intonation: imitating both the voice of a person or the sounds of nature... There are known facts of capturing by phenomena of outstanding creative personalities' synesthesia, in particular O. Scriabin, N. Rimsky-Korsakov, V. Kandinsky, J. Whistler, M. Ciurlionis and others.

For instance, the synesthesia in the work of O. Bily was one of the characteristic features that manifested itself in the musical rhythm, and in the particular *stereoscopic vision of the world* (Rebrova, 2017, p.43).

Research Results

You can make such representations by creating a metaphor. For example: “imagine that the sounds are supposedly hanging in the air”, “this musical phrase is painted with blue celestial color”, etc. We can give examples of metaphors proposed by N. Perelman: “Schubert’s creativity is like a sun shining mountain”, “it’s not necessary to lighten the music, it’s not a fountain”, “if the sheet of music by Mozart and Beethoven is a drawing, the same way a sheet of Chopin’s mazurka is a silhouette”.

While the teacher, based on his/her experience, can create a poetic monologue that directs the creative search for the student’s interpretation concept, the future teacher of the musical instrument, the teacher of musical art, is still unable to create a pedagogical narrative. One of the resources of its creation is the method of verbalization: the catena-mapping, proposed by V. Kolesnik (2015). He belongs to a group of methods of “ideas generation”. Catena-mapping is a game in which two words are associated, both initial and final, and between them there may be a chain of words that direct the thought to the final word-goal. This method corresponds to some extent with the mental maps of Tony Buzan (2002), but at the verbal level.

Conclusions

The method of *free writing*, which is usually used as a method of writing texts, is also effective. In our experiment, it was used as verbal method; we only recorded expressing opinions with a Dictaphone. Its essence lies in a simple express any thoughts regarding to a musical composition. Then the statements were listened to, analyzed, and the key ideas and words were selected. At the next stage, already processed texts were recorded. The method does not require the study of the text by heart, but only puts them in the position of thoughtful criticism. Just from this position of the attitude to the texts becomes creative.

Summing up, it can be noted that the development of promising narrative techniques is advisable to implement on the basis of the integration of known didactic techniques and methods, building them in a holistic construction that ensures the active creative activity of the teacher and students in the hermeneutic interpretation process.

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