

DOI: <https://doi.org/10.24195/2617-6688-2019-3-13>

Pedagogical and artistic coordinates for professional vocational training of an early Childhood Education teacher

Kisiel Mirosław¹

University of Silesia in Katowice, Katowice, Poland

E-mail: miroslaw.kisiel@us.edu.pl

ORCID ID <https://orcid.org/0000-0003-2002-0116>

The article presents innovative solutions to improve the music competences of future teachers as a pedagogical and artistic support for vocational training. It also shows opinions of respondents on the implementation of music measures and the opportunities of assessing the effects resulting from the evaluation of the project "Practice Makes Perfect, i.e. Art in Education".

Keywords: pedagogical and artistic coordinates of vocational training, future teachers, art in education.

Introduction. Art, including music, has many functions, and being an important part of general education jointly therewith forms a cultural world of meanings for an individual. Aesthetic culture of humans may be acquired diversely, by way of intentional and unintentional environmental effects. However, the main burden and obligation related to aesthetic education lie with cultural and educational institutions, and in the case of future teachers – with pedagogical universities. Qualifications acquired during academic education should provide future teachers with an effective expansion of the inherent artistic potential among children and help them to develop the attitude of an active recipient of art. The multiplicity of methods and forms of impact aimed at making children familiar with art initiates the search for ways of workshop and methodological knowledge transfer in order to equip pedagogy students with instruments to help them in their future work. One of the proposals in this regard is to organise optional activation and skills improvement forms in the poliaesthetic area.

Academic youth and aesthetic (music) education in a postmodern environment. Papers by many Polish authors (Zofia Bauman, Zbyszek Melosik, Marek Furmanek and others) describe the consequences of transformations which are occurring in the axiological awareness among young people. They are formed as a result of radical socio-cultural changes the beginning of which dates back to the early 1970s. Young people of the postmodern age try to manage their values and standards on their own, while self-development, creativity, self-expression, activity, faith in development and individuality oriented towards their own selves are put in the centre of their wishes and claims. Within such loose systems of the individuals' values and standards during their adolescence, they feel lost and deprived of any authority, and it is the cult of diversity, creating otherness and living according to the subsequent statuses of "now" that are conducive to this situation (Mariański, 2007). What should be pointed out is that the private lives of young people are to a large extent placed in a digital space, and the digital activity of the Net Generation forms a new non-formal context of learning and is heavily individualised.

A manifestation of any economic and social transformations, typical of the postmodern period in the age of globalisation, is the development of mass culture. With the modernisation of the media there emerged conditions for sharing works of art created in different epochs and cultures with the entire society. Music is that part of culture that accompanies the youth's lives predominantly. At present, the so-called youth music is a form of cultural expression, and in itself constitutes a measure to define oneself (Mazurek, 2015:190). The cult of idols, whipped up by the mass media and colourful posters of "seasonal cult figures", leads to dreams of an easy and bright career that is conducive to the lack of motivation to study or work and feeds the consumer attitudes. In young people's lives, music is placed not only in the sphere of pleasure and aesthetic experience, but it is also a cultural sign which characterises their attitude to the world (Uchyla-Zroski, 1999). The postmodern youth is a generation of girls and boys focused more on technological news than on personal relationships, which makes the emotionality and the ability to express feelings less developed in them (Bis, 2007: 208).

The issue of postulating a greater participation of aesthetic upbringing in young people's education in pedagogical branches of study in Poland has been present for several decades now. In her publications,

¹ Ph. D. with "habilitation", Assistant Professor at Faculty of Pedagogy and Psychology at the University of Silesia in Katowice

Irena Wojnar (1971) pointed to the need for students trained to be teachers to have sensitiveness and aesthetic taste. This conviction is based on the belief that since the results achieved in this respect in secondary schools and the impact of the family home are insufficient, it is a university where the above postulate should be pursued at the latest. A similar suggestion was also put forward by Eugeniusz Rogalski (1992), who firmly stressed the role of music in out-of-school aesthetic education. The resultant of the observations was a resolution adopted by the European Music Education Community which demanded counteracting the increased socio-moral and psychological threats among young people. Principally, it was about the impact of the electro-acoustic media on the ability to concentrate and perceive, and also the necessity to notice the need to maintain the European music culture tradition (Ławrowska, 2003: 61). University education is definitely the last period when it is possible to develop aesthetic and ethical attitudes among the academic youth. The pattern of participation in the musical culture should be strongly emphasised in pedagogical universities with confidence that it will bring positive effects in the future didactic and educational work among teachers to be.

From the point of view of a child, his/her needs and interests, it is important for early childhood education teachers to know the specificity of music education as well as to have freedom in operating different forms of music activity and manifest a high music culture (Kisiel, 2005). The obligation to prepare students in this area lies with academic teachers involved in artistic education. Their activity supported by personal pedagogical and artistic experience, documented by publications subjected to verification during numerous academic deliberations should stimulate the work of a student – a future teacher to search for new methodical solutions in music education and develop further in this area. On the other hand, it is important for pedagogy students themselves to be aware of the need for self-study in the field of music education and the subsequent use of the whole range of music expression means in the work with 1-3 grade pupils (Wolf, 2004).

Music in the didactic and education activities of a teacher can easily become a link binding comprehensive training of a child and be reflected as an integrated activity at different levels. It is music and its activity forms that a creative educator, pursuing the objectives and education tasks, should fit within the process of acquiring individual competences by children, reflected in skills, the necessary knowledge and in the developing a pro-music attitude that will help them to feel comfortable in relationships with people, nature and products of culture (Kisiel, Dubrovina, 2018). As in all other areas of education, also in music education, what is necessary is an early and systematic introduction of a young person to the world of music through a direct access to it (Kisiel, 2012). Delusive is a hope that an adult, not accustomed to a contact with musical works of art, suddenly, spontaneously and unexpectedly for himself/herself or others later in life will acquire this need and ability.

Promoting artistic and aesthetic values among future teachers

Preparing students as part of a mandatory course in pedagogical branches of study is very diverse and depends on the model, structure and mode of education. In recent years, the information packages of pedagogical institutes at Polish universities have included a different breakdown of time in the so-called artistic education block². Currently, students are prepared for working with young children acquire a training in a single five-year cycle and participate in various forms of exercises and lectures (i.e. music teaching activities, introduction to music education, music education methodology in kindergarten and in 1-3 grades of primary school, eurhythmics and dance). The proposed number of hours of music education (about 120), due to the generally very diverse skill level of first-grade university students, is not able to ensure a high level of efficiency. Therefore, as part of optional additional classes, measures are undertaken to prolong and extend the contact of young people with music in a poliaesthetic environment, so that most of them could face this difficult challenge, namely artistic education of a child. This area, in the multiplicity of its forms is difficult for a teacher poorly prepared musically teacher, although very entertaining for its audience, i.e. a child. The pedagogical and artistic project "Practice Makes Perfect, i.e. Art in Education" under implementation assumed the use of selected innovation forms which are the school specific solutions to this difficult problem of developing a value in music among academic youth. Among the following forms organised in terms of the artistic expression as described below there are: methodological workshops, music broadcasts and concerts³.

Methodical music workshops aimed at making students familiar with the package of methods that were relevant from the artistic and educational point of view to facilitate the introduction of children to the

² Query at websites of selected Polish universities offering training for future teachers of early childhood education. The university schedule (timetable) for the branches of study *Early Childhood Education* and *Pre-School Education*.

³ The pedagogical and artistic project "Practice Makes Perfect, i.e. Artistic Expression in Education" was implemented in the academic year 2017-2018 in the Department of Early Childhood Pedagogy, Faculty of Pedagogy and Psychology at the University of Silesia in Katowice.

world of music. The characteristic feature of the action taken was to actively involve each participant in group work. The significance of taking part in pedagogical workshops is included in working and learning on the basis of practical experience (Goźlińska, Szlosek, 1997: 266). Music skills improvement workshops were implemented with early childhood education and pre-school education students, who wanted to develop their knowledge in the field of music education. During the workshops, the participants had a chance to refer to the opportunities music provides children with in developing creative and reproductive skills (such as: imagination, ingenuity and resourcefulness). The classes were attractive and appealing due to the involvement of thinking, feeling and acting at the same time. Making them more extensive by adding the principle of voluntariness, taking into account the levels of communication, regarding a positive experience as a value and using different means of expression not only made the meetings attractive, but it also became a factor for stimulating the interest in art among young people as well as increased their motivation to learn. The system components of Carl Orff's music education, methods of active listening to Batia Strauss's music and pedagogics of entertainment formed the structure of the music workshop.

A music broadcast represented an attractive proposal of covering the topic of music by students, including its public presentation to the students. In its form, it adopted an eclectic convention, which refers to the methodological legacy of Polish educators (Stefan Wysocki, Tadeusz Mayzner). Also "Lekcja słuchania muzyki" ("Lesson of Listening to Music") by Czesław Koziętulski and Witold Rudziński (Bula, 1991) were of avail. A plot of events was built in such a way that as a consequence of the actions the contemporary forms of introducing the child to the world of art were included (active listening to music, games and activities, translation of the music language into an artistic sign, word, gesture, movement and dance as well as the form of happening and theatricalisation of events). The resultant of the background referred to above was making a music broadcast, which was not only an attractive form of artistic expression to the contemporary audience, but also a very inspiring lesson in developing the expected creative attitudes. The aim of one of the broadcasts carried out under the title "Z muzyką, zabawą i humorem" ("With Music, Fun and Humour") was to: bring the participants closer to artistic music; familiarise them with selected pieces of music in an attractive performance; excite positive emotions based on the music experience; develop interest in music among children by motivating them to learn and search; improve artistic and pedagogical skills among early childhood education students. The broadcast was designed as an integration show and music skills improvement activity. The first part of the meeting was devoted to the presentation of pieces of music and the content about music and musicians prepared and presented by students in an interesting form using the theatricalisation of events. The second part constituted music classes saturated with elements of art (painting, theatre, literature, dance) and their observation. The music broadcast as a form of presentation was an extremely rewarding area of the search and exploration of the authors' own experience as well as organisation and workshop skills of the authors and performers in the area of familiarising young audience with art. The music activity of performers did not boil down only to the presentation of vocal, instrumental and dance skills among students, but was also a manifestation of individual art, music and poetic potential realized in transforming the material taken from the available resources (Kisiel, 2015).

A concert is not only a form of music in the sense of a piece of music but also the way of a public presentation of pieces of music and performance art. In a sense, we can talk about a concert also in the case of music performances in everyday life or when artistic production is commonly available (Chodkowski, 1995: 456). The music activity carried out by people of all ages allows its participants to learn and to adapt to the rules of noble rivalry in different areas of artistic activity. Any individual achievements of particular members are assessed socially, awarded by an applause, recognition and frequently by admiration. This positive reception of the work mobilises, motivates and increases the creative and reproductive effort of the participants. Collective concerts, inter-school music events create favourable conditions to establish social contacts and relations. In this respect, music is art that unites and brings people closer to each other, and at the same time has positive effects in forming desirable aesthetic values. Music integration concerts have in their structure a wide range of potential to combine various means of expression with the use of non-standard forms of communication. An unforgettable opportunity to sing and play musical instruments is provided by the tradition of Christmas. An important part of one of the Christmas Carols and Pastorales Festival "The Little Star Shines" was making music together. The aim of the whole project became to: initiate collective singing, play musical instruments together, recite texts, make music in bands; become familiar with the tradition of Christmas; improve music capabilities through acquiring and developing the vocal, instrumental, reciting and organisation skills; develop the skills of perceiving music and its forms of activity as a place of cultivating the regional tradition in a multicultural aspect (Kisiel, 2018).

The multiplicity of additional forms of contact with art initiated in the project “Practice Makes Perfect, i.e. Art in Education” provided a number of inspirations for students trained to be teachers. It helped students to understand the principles of cultural behaviour during music meetings and stirred interest in music activity. It also gave the opportunity to test the available repertoire proposals and exercises which from the child’s point of view of a and the objectives set could be successfully used at the level of integrated education.

Artistic expression and training of future teachers – research exemplification. The main objective of the prepared research project was to identify the attitudes of the respondents towards the pedagogical and artistic sense of their own effectiveness on the basis of self-evaluation and motivation to achieve success. An additional intention was to make the pedagogy students change their attitudes to the professional activity thanks to their own reflection. For this purpose, one of the most effective methods in the qualitative research was selected, i.e. reflective problem-oriented conversation (Kvale, 2012). It allowed for an analysis and synthesis of various facts encountered in the students’ pedagogical practical training. It was also aimed at the assessment and further correction of the selected aspects of pedagogical activity (Flick, 2010). The main task of the reflective conversation was to help the surveyed pedagogy students to assess their own professional competences and find the best way to solve pedagogical problems⁴.

Taking into account the project preparation and implementation, first, individual ideas of future teachers of early childhood education were examined in the area of effective pedagogical activity. For this purpose, the respondents were asked to provide answers to the following questions: *Who is a teacher-master according to the respondents?, What skills, characteristics and knowledge should such a teacher have?* This information helped to identify the individual views system of the future teachers, which resulted in the development of the subject, purpose, content and technology of the solutions of the prepared artistic meetings. In this way, it was possible to support the respondents in identifying and understanding the contradiction between intentions and concrete actions in practice, notice the conformity and contradiction in their own orientations and adopted values which, once identified, revealed the priorities in the planning process. The students were also asked to examine the effectiveness of their own activities and indicate the degree of the use of the devised work model during the tasks implemented in the course of the workshop, music broadcasts or concert. To support the process of creating a reflection and evaluation environment the following questions were asked: *What methods did you use to increase the artistic expression among students?, How would you rate your communication culture when presenting musical compositions?, How active and interested were the students?, What motivated the audience to undertake music activity?*

It should be noted that during the conversation, the data obtained were relevant to the exploration. The evaluation of the pedagogical and artistic activities was observed in acquiring experience by the pedagogy students during the presentation and the compliance with certain determinants in the field of standards, models and standards. The intended effect was obtained through the following questions: *What conclusions did you draw from the organised artistic meetings, which actions would you undertake in the future?* and *Which methodical solutions deserve to be captured and used in the future in your opinion?* Finding new options as a result of an inspirational conversation in the implementation of the process of bringing music closer to the pedagogy students was to lead to an increased interest in didactic activities among them, thus contributing to obtaining professional enthusiasm. In this way, the initiated work showed that the reflective conversation and organisational dialogue helped future teachers to identify and correct their limits, contributed also to generating new and non-standard ideas that were necessary for solving the identified problem in a creative way. Creative thinking encouraged the pedagogy students to express independent views, increased confidence in their own strength and capacity to take decisions and thus promoted a pedagogical sense of their effectiveness and being in control.

An important role in developing the surveyed quality was played by the respondents’ ability to go beyond their own feelings or patterns and comparison with others. For this purpose, educational and music activities were analysed. While watching the students activity in the course of artistic meetings, the future teachers investigated the effectiveness and relevance of the methods used, the style of behaviour, and described positive and negative aspects of the process, which led to a reflection and as a result improvement of their own actions. Creating a pedagogical sense of their own effectiveness by future teachers in relation to musical art played an important role in monitoring the relationship of a teacher-master. By modelling their activity, the respondents mastered a new way of thinking and behaving, and tried to modify their attitudes to the students. Such profiling helped to create a socially active perceptual situation that was open to the realm of the personality of the future teacher, and to equip it with effective behavioural strategies that were relevant to typical and non-typical pedagogical situations. The creation of

⁴ The qualitative research was carried out on a selected group of 25 pedagogy students, major in early childhood education and preschool education at the University of Silesia in Katowice who were actively involved in the project “Practice Makes Perfect, i.e. Artistic Expression in Education”.

an evaluation environment made the pedagogy students carry out a self-analysis of their own educational activities, assess the quality of their achievements, purposefulness of expressive means and organise the search activity.

One of the most important tasks of building a reflection and evaluation environment was to identify and overcome internal reasons for complications among the respondents, which could lead to the disclosure of disturbances in their efficiency. Among the negative factors, underestimated self-appraisal, negative perception of oneself and the feeling of uncertainty were observed. One of the most effective ways to help the respondents to overcome these deficiencies were exercises and training, which contributed to their self-development in terms of positive self-awareness, and getting answers to the following questions: *Do I observe a contradiction in my activities? How do I imagine my student? What benefits do I achieve from my work? How do I perceive my mission of being a teacher?* On the basis of the activities carried out it can be concluded that the presence of the reflection and evaluation environment created in the above mentioned educational institution contributed to forming the following skills in the future teachers: controlling their own actions, identifying the contradictions in their activities, undertaking a dialectic approach to the analysis of the situation and transforming the observed phenomena. Making an assumption that a pedagogical reflection is associated with the specificity of the teacher's major and personal experience, the introduction of the methods for the creation of a reflection and evaluation environment became an essential part of effective research on modelling pedagogical activities conducted when studying at university.

During the conversation with the pedagogy students who were the most motivated to take artistic activities, it was observed that the teacher's own activity in a stimulated activity is directly reflected in the activity and motivation of primary school students to undertake various forms of music activity. A direct contact with the child in the child's music development helps to understand the need, and even the necessity to prepare the teacher for a music expression that is difficult for him or her. This effort pays off in the reception and involvement of students who need this type of stimulation, at the same time bringing joy and fulfilment.

Conclusion. The discussion included in this article confirms the regularity articulated in the literature on the subject which shows how significant music is when working with children of early school age. To be successful, a creative and reflective educator, taking attempts to modernise the training skills, should more often direct his or her attention to the aspect of activity stimulated on the plane of integrating arts and free artistic expression. Expressed in a melody sound, movement and dance as well the form of presentation, it can naturally reflect and resolve aesthetic problems that worry many performers. Students trained to be teachers that manifest pro-music talents and behaviour obtain significant educational achievements in their field practice. The cooperation, exchange of information and motivation to carry out project activities initiated at the stage of academic education may provide a link to a cooperation between a commissioning facility (university) and an institution admitting the trainees (school). The pedagogical and artistic projects initiated in this regard become a forge of competences of those involved in the preparation process of the young teaching staff.

References

- Bauman, T. (2005). *Projekt badawczy*. W: *Encyklopedia pedagogiczna XXI wieku*. / red. T. Pilch, t. IV, Warszawa: Wyd. Akademickie „Żak”, 982-984 s [in Polish].
- Bis, D. (2007). *Iluzoryczność wzorców proponowanych młodzieży w mass mediach*. W: *Problemy współczesnej młodzieży w ujęciu nauk społecznych*. / red., F. W. Wawro, Lublin: Wyd. KUL, 195-217 s [in Polish].
- Bula, K. (1991). *Jak mówić o muzyce*. Warszawa: Wydawnictwa Szkolne i Pedagogiczne [in Polish].
- Encyklopedia muzyki (1995). / red. A. Chodkowski. Warszawa: Wyd. Naukowe PWN [in Polish].
- Flick, U. (2010). *Projektowanie badania jakościowego*. Tłum. P. Tomanek, Warszawa: Wyd. Naukowe PWN [in Polish].
- Goźlińska, E. & Szlosek, F. (1997). *Podręczny słownik nauczyciela kształcenia zawodowego*. Radom: Wyd. OKiDKITE [in Polish].
- Kisiel, M. & Dubrovina, I. (2018). Wprowadzanie dziecka w świat piękna poprzez wartości estetyczne sztuki muzycznej. *Nauczyciel i Szkoła*, nr 3 (67). 20-35 s [in Polish].
- Kisiel, M. (2005). *Muzyka w zintegrowanej edukacji wczesnoszkolnej. Studium metodyczno-badawcze*. Katowice: Wydawnictwo Uniwersytetu Śląskiego [in Polish].
- Kisiel, M. (2012). *Child as an active student in music education*. Katowice: Copyright by Department of Early Education and Media Pedagogy Faculty of Pedagogy and Psychology University of Silesia in Katowice [in Polish].

- Kisiel, M. (2015). Język muzyki i mowa muzyczna w dialogu dziecka z dorosłym w edukacji elementarnej. Katowice: Wyższa Szkoła Zarządzania im. gen. Jerzego Ziętka w Katowicach [in Polish].
- Kisiel, M. (2018). Doskonalenie kompetencji muzycznych studentów edukacji wczesnoszkolnej podczas zajęć terenowych w szkole. W: Praktyki pedagogiczne przestrzenią i miejscem ewaluacji kompetencji przyszłych nauczycieli wczesniej edukacji: koncepcje, przemiany, rozwiązania. / red. E. Musiał, J. Malinowska, Wrocław: Wydawnictwo Instytutu Pedagogiki Uniwersytetu Wrocławskiego. 87-100 s [in Polish].
- Kvale, S. (2012). Prowadzenie wywiadów. Tłum. A. Dziuban, Warszawa: Wyd. Naukowe PWN [in Polish].
- Ławrowska, R. (2003). Nauczyciel i uczeń w edukacji muzycznej. Kraków: Wydawnictwo Naukowe Akademii Pedagogicznej im. Komisji Edukacji Narodowej [in Polish].
- Mariański, J. & Przedmowa, W. (2007). Problemy współczesnej młodzieży w ujęciu nauk społecznych. / red. F. W. Wawro, Lublin: Wydawnictwo KUL, 2007. s. 5-6 [in Polish].
- Mazurek, M. (2015). Muzyka i Internet, czyli młodość w czasach globalizacji. W: *Młodość w społeczeństwie wielokulturowym. Od małej ojczyzny do globalnego świata.* / red. D. Wiśniewski, Warszawa: Wydawnictwo Difin, 183-196 s [in Polish].
- Rogalski, E. (1992). Muzyka w pozaszkolnej edukacji estetycznej. Bydgoszcz: Wydawnictwo Wyższej Szkoły Pedagogicznej im. Kazimierza Wielkiego [in Polish].
- Uchyla-Zroski, J. (1999). Promuzyczne zachowania młodzieży w okresie dorastania i ich uwarunkowania. Katowice: Wydawnictwo Uniwersytetu Śląskiego [in Polish].
- Wilk, A. (2004). Problematyka kompetencji muzyczno-pedagogicznych studentów pedagogiki wczesnoszkolnej i nauczycieli klas początkowych szkoły podstawowej w świetle prowadzonych badań w latach 1992-1999. Kraków: Wydawnictwo Akademii Pedagogicznej im. Komisji Edukacji Narodowej [in Polish].
- Wojnar, I. (1971). Estetyka i wychowanie. Warszawa: Państwowe Wydawnictwo Naukowe [in Polish].

Accepted: May 06, 2019

