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# CURRENT STATE OF PROFESSIONAL TRAINING OF FUTURE MUSICAL ART TEACHERS FOR EDUCATIONAL INCLUSION

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**Abstract.** *The article deals with the problem of professional training of future musical art teachers for teaching students with special educational needs. The purpose of the article is to present the findings of the research on the current state of professional training of future teachers of musical art for educational inclusion in Ukraine. The author underlines that the Law of Ukraine “On Education” (2017) states that inclusive education is a system of state-guaranteed educational services based on the principles of non-discrimination, respect for human diversity, effective involvement and inclusion in the educational process of all its participants. The Law guarantees the inclusion of persons with special educational needs into the general educational process. However, the findings of the research revealed that most future teachers of musical art are not at all or only partially trained to work with students with special educational needs. In order to improve the professional training of the future musical art teachers, the author proposed: to update the normative base of art education; to substantiate the organizational and methodological foundations of professional training of future musical art teachers for educational inclusion; to develop a system of appropriate training for educators of higher educational institutions; to create pedagogical conditions aimed at formation of motivations in students for artistic and educational inclusion; to level up the material and technological support of higher education institutions.*

**Keywords:** *inclusive art education; future teacher of musical art; musical art; professional training.*

## INTRODUCTION

Increasing attention to inclusive education, which is connected with granting people the opportunity to have equal rights to education is one of the key humanistic tendencies in the development of modern world society. Ukraine’s choice of the European integration course contributes to the implementation of many educational reforms. One of them is the change in attitudes towards people with special educational needs; those who: cannot attend school for reasons of health; live in small villages, areas of armed conflict; are in emergency situations caused by natural or man-made factors; demonstrate high educational potential and are able to complete the school course faster than others; are foreigners or stateless persons (Order of the Ministry of Education and Science of Ukraine, 2016).

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This trend needs to address a number of educational issues, reflected in the Law of Ukraine “On Education” (2017). In particular, it states that inclusive education is a system of state-guaranteed educational services based on the principles of non-discrimination, respect for human diversity, effective involvement and inclusion in the educational process of all its participants, and inclusive education – is the inclusion of persons with special educational needs in the general educational process.

Particular prospects for inclusion open for art education, and in particular – music education, which has a meaning-forming, motivational, value and worldview, aesthetic, hedonistic, professionally orienting, personality developing and healing potential. However, its potential is not fully utilized in teaching music to people with special educational needs, which is primarily due to the unpreparedness of teaching staff for inclusive education.

Therefore, it is extremely important to identify the state of professional training of future teachers of musical art for educational inclusion, on the basis of which it is possible to substantiate further theoretical, methodological and technological foundations of such training.

## **LITERATURE REVIEW**

The influence of musical art on a human personality has always been in the focus attention of scholars in various fields. Thus, in the fundamental works by L.S. Vygotsky (1999), V.I. Petrushin (2008), V.M. Syniov (2003), and S.V. Fedorenko (2018), the psychotherapeutic and developmental effects of personal communication with music are revealed. Theoretical foundations of the inclusive aspect of music education are revealed in the researches of O.M. Oleksiuk; while the issues of correctional orientation of children’s musical activities are grounded in the works of Yu. A. Bondarenko (2017), M.M. Yanuszewska-Warych (2005); and methodical aspects of music therapy are revealed in the works of N.O. Kvitka (2013). At the same time, the problem of professional training of future musical art teachers to work with people with special educational needs has not yet been the subject of a comprehensive study.

Therefore, the purpose of our article is to elucidate the results of the study of the current state of professional training of future teachers of musical art for educational inclusion.

In accordance with the stated purpose, the task of the research is defined: to study the legislative documents aimed at the introduction of inclusive art education in Ukraine as well the normative documents on professional training of teachers of musical art; to conduct a questionnaire survey among the students of the Faculty of Arts of Kryvyi Rih State Pedagogical University.

## **METHODOLOGY**

The research of the problem of professional training of future musical art teachers to work with people who have special educational needs was carried out based on humanistic and competency-based approaches. The theoretical methods of our study were: analysis of legislative documents and scientific sources to find out the relevance and elaboration of the problem in pedagogical theory; generalization for finding out the main factors of the current state of professional training of future musical art teachers for educational inclusion; forecasting for determining the direction of modernization of such a process. During the study, empirical methods were used, including questionnaires and interviews aimed to identify the status of the problem.

## **MAIN RESULTS**

In Ukraine, the inclusion of children with special needs in the system of general secondary education began only at the end of the twentieth century. However, it is possible to observe the

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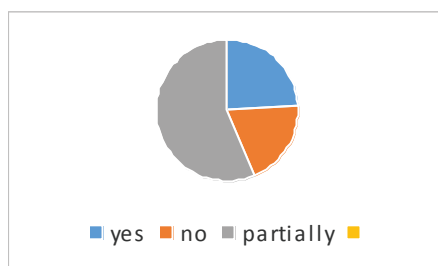
systematic and consistent character in the behaviour of the Ukrainian state related to creation of a legislative framework for inclusive education, which ensures the effectiveness of its development.

Today there are a number of normative documents in which inclusive education receives the necessary support at the legislative level from the society. Thus, in 2010, amendments were made to the Law of Ukraine “On General Secondary Education”, according to which institutions of secondary education should create inclusive groups for teaching children with special needs. In 2017, the Law of Ukraine “On Education” stated the possibility of obtaining educational services by persons with special needs. Currently, in 2019, it is proposed to consider and discuss the “National Strategy for the Development of Inclusive Education for 2020-2030”, which reveals the current status and issues of the implementation of inclusive education in Ukraine, purpose and goals, stages, mechanisms and tools, as well as forecasting the results of strategy implementation. Among the strategic goals of implementation of the strategy is the need to train qualified and motivated professionals who provide quality services adjusted to the needs of education recipients. That is why it is important to create the concept of inclusive art education, the work on which has already begun in the Ministry of Culture of Ukraine.

The professional training of future teachers of musical art is based on: the Industry Standard of the higher school, in which one of the components is the educational and professional characteristic of a graduate student of an institution of higher education; the higher education standard for institutions of higher education; educational and professional training program for seekers of higher education (Musical Arts); curricula and programs for the training of future teachers of musical art. Based on the results of the analysis of the abovementioned documents, we have found that the current normative base of education of future teachers of musical art does not provide for the training of future teachers of musical art to work with persons who have special educational needs. Accordingly, the curricula for the training of higher education students in the musical arts of the institutions of higher pedagogical education of Ukraine do not contain any discipline of inclusive orientation.

In order to study the professional training of future teachers of musical arts for educational inclusion, we conducted a survey in which 112 students of the Faculty of Arts of Kryvyi Rih State Pedagogical University participated, using the method of conversation.

To the question “Do you know about the essence of inclusive art education and all groups of people in need of educational inclusion?” the received answers were as follows (Fig. 1): “yes” – 25.49%; “no” – 21.57%; “partially” – 59.94% of the respondents.



**Fig. 1. Index of awareness of future teachers of musical arts on the issues of inclusive education**

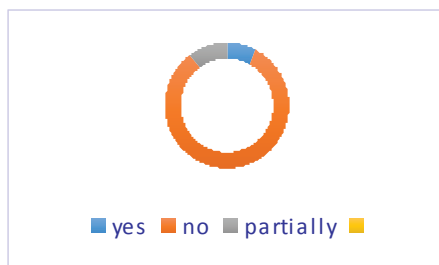
It should be noted that the largest percentage was received by the group of respondents who are not confident in their knowledge (59.94%). Unfortunately, the percentage of students who are confident in their knowledge of a group of people in need of educational inclusion is relatively low (25.49%). Almost the same results (21.57%) are shown by a group of respondents who have no knowledge in this field at all. In the course of the conversation, students stated that it is necessary

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to supplement the content of education of future musical art teachers with educational material on the essence of inclusive art education and groups of people with special educational needs.

To the question “Are you competent in the application of forms and methods of work with people who have physical disabilities or common diseases?” the received answers were as follows (Fig. 2): “yes” – 7.72%; “no” – 82.14%; “partially” – 10.14%.

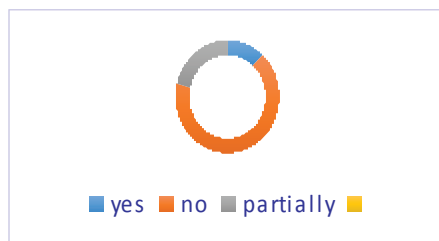
The analysis of the answers given by the students to the above question indicated that the majority of students (92.28%) have not mastered or partially mastered the forms and methods of working with people who have physical disabilities or common diseases, such as: impaired vision or hearing function (hard of hearing), musculoskeletal system, respiratory function (bronchial asthma) and the like. Only 7.72% of the students answered that they mastered some forms and methods of the abovementioned work, but they made it on their own for personal reasons.



**Fig. 2. Index of self-assessed competence of future musical art teachers in the application of forms and methods of work with people who have different physical disabilities or common diseases**

Among the most important factors of their incompetence in the implementation of inclusive art education the students listed: the lack of educational material within the content of the discipline of “Methodology of Music Education” and other professional disciplines, which would reflect different forms and methods, as well as health-saving and health-restorative techniques according to different applicable directions; teachers’ unpreparedness and lack of interest in teaching inclusive educational materials.

To the question “Do you know the forms and methods of working with people suffering from intellectual or mental disorders, or psychological problems?” the received answers were as follows (Fig. 3): “yes” – 16.96%; “no” – 66.96%; “partially” – 16.08%.

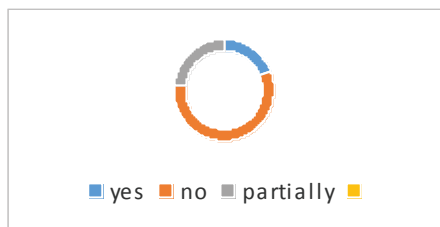


**Fig. 3. Index of self-assessed knowledge of future teachers of musical art of the forms and methods of work with people suffering from intellectual or mental disorders, or psychological problems**

Students’ answers to questions about knowledge of methods of working with people who suffer from intellectual or mental disorders, or psychological problems, showed the following result: 83.04% of the respondents have not mastered or partially mastered the knowledge of forms and methods of inclusive educational work with a specific group of people, and 16.96 % of the respondents have mastered such specific forms and methods, techniques and technologies

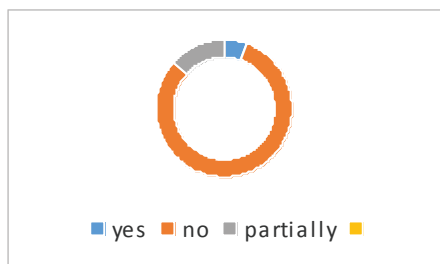
of inclusive teaching. The students explained a somewhat better result in comparison with the previous question by pointing out the matters of influence of musical arts on the development of intelligence of human beings and their mental state, and even the scale of influence of music created by different composers, etc. were repeatedly raised during classes in professional disciplines. However, the respondents believe that it is imperative that during classes in professional disciplines they should be provided with sufficient knowledge of the forms of inclusive educational activities, as well as methods and technologies of teaching musical art to students in need of psychological assistance or development of intellectual abilities. However, this requires an appropriate organizational and methodological support.

To the question “Do you know the forms and methods of working with musically gifted children?” the respondents answered as follows (Fig. 4): “yes” – 18.75%; “no” – 58.04%; “partially” – 23.21%.



**Fig. 4. Index of self-assessed knowledge of future teachers of musical art of the forms and methods of working with musically gifted children**

The following answers were received to the question “Do you know any specific means of inclusive music education for students with special educational needs?” (Fig. 5): “yes” – 5.36%; “no” – 81.25%; “partially” – 13.39%.

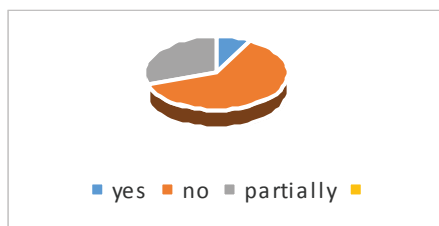


**Fig. 5. Index of self-assessed knowledge of future teachers of musical art of specific means of inclusive music education for students with special educational needs**

The analysis of the respondents’ answers and the results of conversation with the students showed that the majority of future musical art teachers (94.64%) have not mastered at all or only partially mastered the specific means of inclusive music education for students with special educational needs. The students name the lack of such tools in the higher educational institutions and the lack of simulators required to master them as the reason that led to this situation. Therefore, according to the students, it is important not to only update the material and technical base of higher educational art institutions, but also to equip them with special means for preparing future teachers to work within an inclusive space.

The respondents gave the following answers to the question “Do you consider yourself prepared for educational artistic inclusion?” (Fig. 6): “no” – 61.77%; “partially” – 30.39%; “yes” – 7.84% of the respondents.

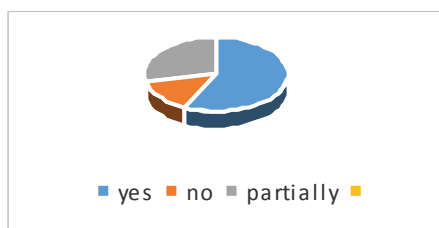
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**Fig. 6. Index of self-assessed level of professional training of the future musical art teachers for educational artistic inclusion**

In the course of the conversation the low level of professional training for educational artistic inclusion was explained by the following factors: neglecting the modern requirements for the implementation of inclusive education in our country within the content of professional training of future musical art teachers, in particular – 47.06% of the respondents; the lack of focus within the content of training the future musical art teachers on studying the peculiarities of working with students who have various educational needs – 74.51% of respondents; absence of quantitative and qualitative composition of the forms and methods of training of future teachers of musical art for inclusive musical activity – 32.41% of respondents; mismatch between the level of material and technical base of higher education institutions and the modern technical capabilities for persons with special educational needs – 95.10% of respondents.

To the question “Do you have an interest or need to master the knowledge and skills of working in an inclusive educational environment” future teachers of musical art answered (Fig. 7): “yes” – 57.14%, “no” – 14.29%, “partially” – 28.57%.



**Fig. 7. Index of self-assessed level of motivation to master knowledge and skills of work in an inclusive educational environment by future teachers of musical art**

The results of the students’ answers showed that more than half of the respondents were interested in acquiring the knowledge and skills of working with persons who have special educational needs (57.14%), and in addition, a large part of future musical art teachers was partially aware of the motivation for this type of activity (28.57%). However, a significant number of respondents (14.29%) do not wish to learn the basics of inclusive education. In the course of the conversation, we found out that such students do not have properly formed humanistic values; they believe that society is not yet ready for inclusive education and it is better to conserve special education for people with special educational needs.

Thus, the conducted research has allowed us to find out the main reasons for the low level of training of future teachers of musical art for educational inclusion, in particular: the lack of educational material in the content of professional training of future teachers of musical art that would reflect the forms, methods and means of working with students who have special educational needs; the inadequacy of the material and technical base of institutions of higher art and pedagogical education to the needs of students who require educational inclusion; insufficient training of teaching staff for teaching the inclusive disciplines.

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## CONCLUSIONS

Studying the current state of professional training of future musical art teachers for educational inclusion has made it possible to come to the conclusion that this problem needs to be thoroughly studied, which confirms its relevance; and also that most of the future teachers of musical art are not at all or only partially prepared to work with students who have special educational needs.

Therefore, in accordance with the requirements of modern society and legislative documents, it is necessary: to update the modern normative base of art education in our country; to substantiate the organizational and methodological foundations of professional training of future musical art teachers on the basis of upgrading them with the materials of inclusive orientation; to develop a system of training the teachers of higher educational institutions to teach students the basics of inclusive education; to create pedagogical conditions aimed at forming the motivation for artistic and educational inclusion in the students; to level up the material and technological support of higher educational institutions in accordance with the modern capabilities of science and technology in order to serve the people with special educational needs.

These findings reflect the current issues of national art education that require separate studies, the results of which will be reflected in our further works.

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