

ANALYSIS OF THE RESULTS OF EXPERIMENTAL RESEARCH OF STAGE CULTURE FORMATION OF FUTURE TEACHERS OF MUSIC ART IN THE VOCAL TRAINING PROCESS

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Abstract

The article analyzes the organization of pedagogical experiment on the formation of the stage culture of future teachers of music in the vocal training process. The pedagogical experiment included three stages: ascertaining, forming, comparative. The stages of the formative expression are characterized – motivational, informative and creative-reflexive. Methods of experimental research are described. The effectiveness of experimental and experimental work, which is carried out on the basis of a comparative analysis of the stage and figurative culture of future teachers of musical art of experimental and control groups, is tested.

The content and method of formation of stage-figurative culture of future teachers of music art in the process of vocal training during the forming experiment are characterized according to certain stages.

At the first (motivational and motivational) stage, the formation of motivation of future teachers of music art to develop their own stage-figurative culture, motives and needs for the formation of stage, vocal and interpretative skills, value orientations for the improvement of this important quality was carried out.

During realization of the second (informative) stage of realization of the method of formation of stage culture of the future teacher of musical art in the process of vocal training, attention was focused on enrichment of knowledge about stage and vocal skills, interpretation of musical image, formation of knowledge on stage-figurative culture (cultural studies, theatrical sciences, hermeneutics, art pedagogies, etc.); expanding thesaurus and identifying opportunities for practical application of knowledge in pedagogical activity.

During the realization of the third (creative-reflexive) stage, attention was paid to the formation of vocal, stage, interpreting skills, development of vocal technique, artistic expressiveness, communicativeness, empathy, expression, etc., in order to influence the feelings, intellect of the students.

The results of a formative experiment allow to confirm the effectiveness of sound pedagogical conditions and methods of forming the stage-figurative culture of future music teachers in the process of vocal training.

Keywords: experiment, stage, stage culture, forms, methods, vocal training process.

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1. Introduction

At the present stage of development of artistic pedagogical education, the traditional principles of its development are approved, focused on obtaining knowledge, the formation of skills and a range of competencies. At the same time, in the context of innovative approaches, new requirements are being put forward for the teacher: modern society needs specialists who are able to solve professional functions, are endowed with the willingness to show professionalism, competence, value orientations from the beginning of professional activity. To this end, a musical art teacher should have a range of necessary qualities, among which the stage culture is important. It is the stage culture that allows a specialist to master the essence of a musical work as a special cultural phenomenon, consider it as a synthesis of the spiritual, emotional, aesthetic experience of mankind, be able to build a stage image and relay it in pedagogical, performing, and vocal activities.

In the pedagogical discourse of Ukrainian and foreign science, there is a range of studies that allow to holistically analyze the essence of the concept of “stage culture of the future teacher of musical art”, determine the methodological foundations and features of the formation of this quality in the process of vocal training.

Among the research, let's highlight the work of scientists, teachers, in which:

- essence of culture as a historically determined phenomenon of humanity is revealed [1];
- theoretical and methodological foundations of art education are substantiated [2, 3];
- features of professional training of the future teacher of musical disciplines are analyzed [4];
- essence of the formation of professional competence of a teacher, in particular a teacher of musical art [5, 6], is determined;
- modern model of communicative practices in high school is investigated and justified [7];
- theoretical foundations of art education are analyzed [8];
- specifics of the formation of various types of professional culture of a future music teacher is investigated [9, 10];
- theoretical foundations of the integration of knowledge in the process of vocal training are characterized and justified [11].

Stage culture is an integrative quality, manifested in a focus on the interpretation of artistic images through a stage image based on the experience of universal and national culture, personal life and professional experience, value orientations, in the possession of interpretation skills, vocal and acting skills, and pedagogical talent in decoding figurative musical work systems through a stage image.

The aim of the article is to characterize the results of an experimental test of the effectiveness of the formation of a stage culture of future teachers of musical art in the process of vocal training. The main method of pedagogical research, which allows under certain conditions to purposefully study the dynamics of the investigated phenomenon, the experiment was.

2. Materials and methods

The methodology of the forming experiment is carried out in several stages, each of which is aimed at the formation of one of the components: motivational-affective, cognitive-informational, and activity-developing.

During the experiment, the following methods are used: observation and questioning; interpretation method; concert lectures; performing exercises; creative methods; game methods; theatricalization method; method for modeling pedagogical situations; method of emotional drama; analysis and mathematical processing of the results.

At the beginning of the forming experiment, let's carry out a control slice in order to identify the dynamics of the levels of formation of the stage culture of future teachers of musical art in the process of vocal training. Diagnosis of the levels of formation of this quality was carried out in the control and experimental groups of future specialists using selected diagnostic tools, which ensured the objectivity of the results.

108 people took part in the experiment. A sample of 53 people from the experimental group and 55 people from the control group was sampled from the general population of students. After the initial diagnosis in accordance with certain components and indicators, **Table 1** is compiled.

Table 1

Summary indicators of the initial diagnosis of the level of formation of the stage culture components of future teachers of musical art of students in the control and experimental groups

Components	CG (n=55 persons)			CG (n=53 persons)		
	Average level	High level	Low level	High level	Average level	Low level
Motivation affective	5	16	34	6	19	28
	9.09 %	29.09 %	61.82 %	11.32 %	35.85 %	52.83 %
Cognitive informational	3	17	35	2	11	40
	5.45 %	30.91 %	63.64 %	3.77 %	20.75 %	75.47 %
Activity developing	0	9	46	1	5	47
	0.00 %	16.36 %	83.64 %	1.89 %	9.43 %	88.68 %
Total average	3	14	38	3	12	38
	5.45 %	25.45 %	69.09 %	5.66 %	22.64 %	71.70 %

To conduct the experimental work, 53 people of experimental and 55 people of control groups were distributed in a statistical series at three levels of each component **Table 2**.

Table 2

Static row for three levels of all components

No. of indicator	High level			Average level			Low level		
	1	2	3	4	5	6	7	8	9
CG	0	1	1.7	3	5.7	5.3	15.3	11.7	11.3
EG	0,3	0.7	2	1.7	3.7	6.3	15.7	13.3	9.3

The experimental technique of forming the stage culture of the future teacher of musical art in the process of vocal training was implemented in three stages, each of which was aimed at achieving a specific goal, tasks based on enriching the learning content, selecting methods and forms of formation of the specified quality (incentive-motivational, informational and creatively reflective).

3. Result

In the process of implementing the first – motivation affective – stage of structuring the content of vocal training, the selection of forms and methods was carried out in order to motivate future musical art teachers to develop their own stage culture, a conscious position on the importance of forming vocal, stage, interpretative skills. According to the objectives of the stage are: the formation of incentives for the formation of a stage culture, the ability to manifest reflexive assessments of the level of ownership and development opportunities of a stage culture; to form value orientations on the formation of a stage culture by involving in various forms and methods of training. The main forms and methods of forming motivation for the formation of a stage culture were: the introduction of a problematic content module in the professional discipline program “Voice Production” “Basic patterns of vocal performance (folk, academic, pop vocals) and their stage and artistic implementation when performing works of different genres”; introduction of a meaningful module in the process of studying the discipline “History of vocal art” – “The specifics of the activity of Ukrainian and foreign vocal schools and the peculiarities of creating musical images within their activities”; virtual tours based on the use of the potential of network resources of museum pedagogy; acquaintance with the resources of the video library, viewing theatrical performances, musical films, biographical documentary tapes; visiting theaters; conducting master classes; interpretation method.

The actually motivating-motivational stage in the formation of the stage culture of the future teacher of musical art in the process of vocal training laid the foundation for enriching knowledge in theory and practice of forming a certain important quality based on the use of the creative potential of the future specialist (musicality, improvisation, ability to interpret, vocal skills, artistry, creativity).

– stage of the implementation of the methodology for the formation of the stage culture of the future teacher of musical art was to deepen knowledge of the stage culture, to familiarize themselves with the possibilities of analyzing the artistic and figurative structure of musical works based on interdisciplinary analysis. The tasks of the second stage of the methodology implementation were to enrich the knowledge about the features of the stage culture, the formation of knowledge about the stage culture from the perspective of various sciences (cultural studies, theater studies, hermeneutics, pedagogy of art, etc.); expanding the thesaurus on the problem of the stage culture of the teacher and determining the possibilities of its practical manifestation in the process of pedagogical activity. At this stage, it is important to introduce interactive methods into the process of vocal training in order to enhance the creative potential of the future teacher of musical art (musicality, improvisation, the ability to interpret, vocal skills, artistry, creativity). In order to enhance the creative potential of the future teacher of musical art, a range of forms and

methods were used: lecture concerts, binary lectures, thesaurus conclusions, a discussion method, game methods, stage and performing exercises, script writing for music lessons for students of general education institutions.

In the process of implementing the third – creatively-reflective – stage, attention is focused on the formation of skills characterizing the degree of proficiency in a stage culture (vocal, stage, interpretive), the development of vocal technique, artistic expressiveness, communicativeness, empathy, expression, etc. with the aim of influencing the feelings, intelligence of students; the formation of the ability to objective introspection of one's own level of stage culture. The objectives of this stage were to increase the level of vocal, stage and interpretive skills, allows to interpret, reproduce on stage, showing acting and performing skills. In order to stimulate the creative self-realization of future teachers of musical art in the sociocultural vocal activity of students, they were involved in the work of a vocal and stage studio, within the framework of which the introduction of drama hermeneutics technology was introduced. Among the most appropriate methods and forms of implementing this technology in order to form interpretative skills, acting, improving the vocal technique, the most appropriate were training in the development of acting, the method of emotional dramaturgy, a master class, modeling of pedagogical situations, a creative project, etc.

As a result of the experimental work, at the intermediate stage of the experimental work, re-diagnosis was carried out on the state of formation of the stage culture of future musical art teachers in the process of vocal training. The results are presented in **Table 3**. The main data shows a positive trend in the formation of this quality among future specialists, confirming the effectiveness of the introduction of the author's methodology for the formation of the stage culture of future music teachers. So, in the EG there was an increase in indicators by all criteria (28.30 % (5.66 % was) showed a creative level, 22.64 % was enough (20.75 % was), and 50.94 % was reproductive (71.70 % was)), which indicates the feasibility of the author's methodology and reasonable pedagogical conditions. But among the students of the CG, there were no significant changes in the formation of a stage culture (only the low (reproductive) level decreased (69.09 % was, 58.18 % became)).

Table 3

Summary indicators for diagnosing the levels of formation of components of the stage culture of future teachers of musical art of students in the control and experimental groups at an intermediate stage

Components	CG (n=55 persons)			CG (n=53 persons)		
	High level	Average level	Low level	High level	Average level	Low level
Motivation affective	7	20	28	16	16	21
	12.73 %	36.36 %	50.91 %	30.19 %	30.19 %	39.62 %
Cognitive informational	5	20	30	18	6	29
	9.09 %	36.36 %	54.55 %	33.96 %	11.32 %	54.72 %
Activity developing	3	13	39	13	10	30
	5.45 %	23.64 %	70.91 %	24.53 %	18.87 %	56.60 %
Total average	5	18	32	15	11	27
	9.09 %	32.73 %	58.18 %	28.30 %	20.75 %	50.94 %

The generalized results of diagnosing the level of formation of the components of the stage culture of students in the CG and the EG after conducting the forming experiment are presented in **Table 4**. Based on the results of the diagnosis of the indicators of the formation of the stage culture of future teachers of musical art in the of vocal training process according to all criteria, a comparative experiment was conducted analysis in the EG and CG. It was revealed that in the EG the proportion of students with a creative (high) level significantly increased (52.83 %, 5.66 % was), the number of students with a low level (13.21 %, 71.70 % was) decreased due to an increase in creative (high) and sufficient (medium) levels.

Table 4

Summary indicators of the final diagnosis of the levels of formation of the components of the stage culture of future teachers of musical art of students in the experimental and control groups

Components	CG (n=55 persons)			EG (n=53 persons)		
	High level	Average level	Low level	Average level	High level	Low level
Motivation affective	10 18.18 %	24 43.64 %	21 38.18 %	27 50.94 %	19 35.85 %	7 13.21 %
Cognitive informational	11 20.00 %	21 38.18 %	23 41.82 %	26 49.06 %	21 39.62 %	6 11.32 %
Activity developing	7 12.73 %	17 30.91 %	31 56.36 %	29 54.72 %	15 28.30 %	9 16.98 %
Total average	9 16.36 %	21 38.18 %	25 45.45 %	28 52.83 %	18 33.96 %	7 13.21 %

The basis for conclusions about the nature of qualitative changes as a result of experimental work is the diagram, which is shown below in **Fig. 1**.

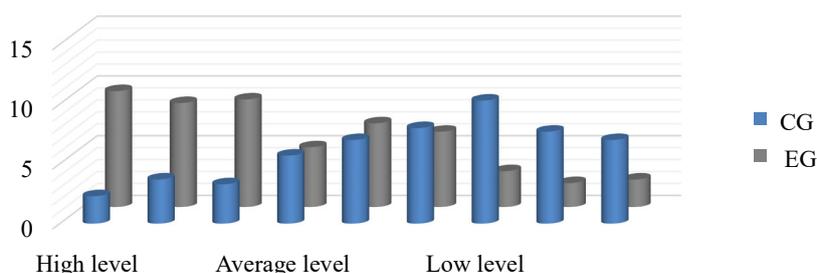


Fig. 1. The diagram of average indicators of the three criteria of the experimental and control groups of students at the final stage of the experiment

So, at the formation stage of the experiment, the reliability of differences in the characteristics of equalization samples of the experimental and control groups is 95 %. The general averages of the experimental and control groups do not match. The sample is heterogeneous. This is shown below in diagrammatic form in **Fig. 2**.

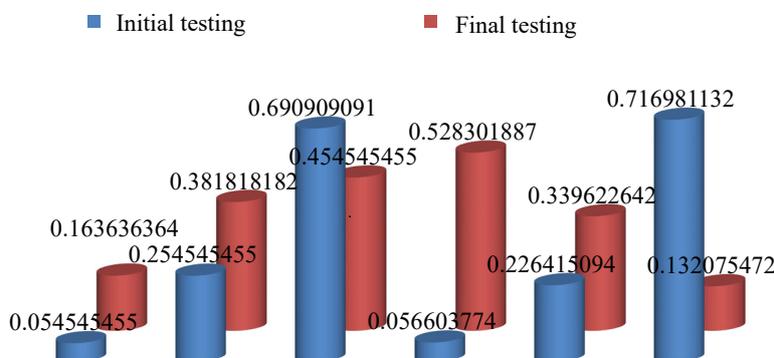


Fig. 2. The diagram of summary indicators of the final diagnosis of the level of formation of the components of the stage culture of future teachers of musical art in the control and experimental groups

4. Conclusions

Thus, the initial characteristics of the EG and the CG coincide, and the final (after the end of the experiment) are different. It can be concluded that the effect of changes is due to the application of an experimental technique for the formation of a stage culture of future teachers of musical art.

The results of the formative experiment show that there is an increase in the levels of formation of the stage culture of future teachers of musical art in the process of vocal training. As a result of the formative experiment, 13.21 % of the participants in the experimental groups demonstrates a reproductive level of formation (71.70 % at the initial diagnosis), a creative level of 52.83 % (5.66 %). The number of students from a sufficient level of formation of this quality in the experimental group increases from 22.64 % to 33.96 %. The reliability of differences in the characteristics of equalization samples of the experimental and control groups at the formation stage of the experiment, verified using Student's criterion, is 95 %.

Thus, the research results confirm the need for a special methodology for the formation of a stage culture of future teachers of musical art in the process of vocal training. Based on the aim and objectives of the research, a methodology is developed for the formation of a stage culture of future teachers of musical art in the vocal training process. It is introduced during the formative experiment, which is carried out in three stages. The methodology is based on certain pedagogical principles and pedagogical conditions, as well as a set of general didactic and special teaching methods and various creative tasks.

The prospects for further research are in the use of the methodology for the formation of a stage culture of future teachers of musical art in the process of vocal training.

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