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## Creative development of the future teacher by means of folk music art

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### Abstract.

The article defines the special role of folk musical art in the educational process of the university, as well as its direct impact on the development of the personality of the future teacher. The undoubted relevance of introducing cultural approaches into the system of professional training of future teachers is revealed. Emphasized on the role of the teacher in the spiritual revival of the nation, building up the cultural potential of society, identified the need for a teacher to have a high level of personal culture, developed guidelines for aesthetic assessments, broad knowledge of the arts, in particular folk music. The article is based on research by leading scholars from Ukraine and the European Union.

Based on the analysis of psychological and pedagogical literature, the definition of «creative personality» is defined as a holistic human individuality that manifests developed creative abilities, creative motivation, and creative skills. The article presents a survey of future teachers on the role of folk music in the education of primary schoolchildren. The study has revealed that the Ukrainian folk song, as one of the leading genres of Ukrainian folk music art, is extremely influential on the spiritual sphere of a creative personality, which multifacetedly reflects human life in different socio-historical epochs, reveals its richness and beauty.

The article emphasises, that the use of various forms and methods of introducing folk music into the educational process of higher education institutions helps students to replenish their artistic information fund necessary for future work in a secondary school, stimulates the creative initiative of future teachers, promotes spiritual enrichment of a person, and more fully reveals his or her creative potential. The article offers a number of methodological recommendations that will help teachers of higher education institutions to develop the creative personalities of future teachers by means of folk music.

**Keywords:** creative personality, folk musical art, folk art, system of professional training of future teachers.

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## Творчий розвиток майбутнього педагога засобами народного музичного мистецтва

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### Анотація

У статті визначено особливу роль народного музичного мистецтва в освітньому процесі закладу вищої освіти, а також його безпосередній вплив на розвиток творчої особистості майбутнього педагога. Розкрито безперечну актуальність впровадження культурологічних підходів у систему фахової підготовки майбутніх учителів. Закцентовано увагу на ролі вчителя в духовному відродженні нації, нарощуванні культурного потенціалу суспільства. У публікації наголошено на необхідності володіння вчителем високим рівнем особистісної культури, розвиненими орієнтирами естетичних оцінок, широкими знаннями видів мистецтв, зокрема народного музичного мистецтва. Стаття базується на дослідженнях провідних науковців України та Європейського Союзу.

На основі аналізу психолого-педагогічної літератури визначено дефініцію «творча особистість» як цілісну людську індивідуальність, яка виявляє розвинені творчі здібності, творчу мотивацію, творчі вміння. У статті представлено опитування майбутніх педагогів щодо ролі народного музичного мистецтва у вихованні молодших школярів. У ході дослідження виявлено, що надзвичайно впливовою на духовну сферу творчої особистості є українська народна пісня як один із провідних жанрів українського народного музичного мистецтва, що багатогранно відображає життя людини в різні суспільно-історичні епохи, розкриває його багатство та красу.

У статті зацентовано увагу на тому, що застосування різноманітних форм та методів впровадження народного музичного мистецтва в освітній процес ЗВО допомагає студентам поповнити свій інформаційний художній фонд, необхідний для майбутньої роботи в загальноосвітній школі, стимулює творчу ініціативу майбутніх педагогів, сприяє духовному збагаченню людини, більш повному розкриттю її творчого потенціалу. У статті запропоновано низку методичних рекомендацій, що допоможуть викладачам закладів вищої освіти розвивати творчі особистості майбутніх учителів засобами народного музичного мистецтва.

**Ключові слова:** творча особистість, народне музичне мистецтво, народна пісня, система фахової підготовки майбутніх учителів.

**Introduction.** In the light of modern education concepts in the context of humanization, humanitarianization and democratization of society, the social role of the creative personality – the bearer of new moral qualities and value orientations, which is characterized by a high level of spirituality and general culture, the ability to self-development and self-improvement – is growing. Effective development of the system of teacher education in Ukraine requires ensuring its national character, which is possible on the basis of reproduction of national traditions in its content, comprehension of cultural, historical and artistic significance of the achievements of the Ukrainian people. In this context, the introduction of cultural approaches into the system of professional future teachers training is of particular relevance. After all, only a teacher, who has a high level of personal culture, developed guidelines for aesthetic assessments, and extensive knowledge of the arts, including music, can contribute to the spiritual revival of the nation and increase the cultural potential of society.

One of the most effective means of realizing this task is Ukrainian folk music. It «...embodies the highest values and the most valuable ideas of the Ukrainian people, reflects and preserves the traditional educational ideal in the most vivid way, presented in a highly artistic figurative form, accessible for perception and understanding even to listeners and viewers who are not specially trained, and as a result, it is naturally perceived by modern youth» [8, p. 491].

**Analysis of research and publications.** The analysis of pedagogical literature has revealed an increased interest of domestic researchers in certain aspects of the stated problem. Among them: the formation of pedagogical skills of future teachers (I. Zyazyun, I. Kovaleva, O. Koshelev, A. Lutsiuk, H. Sagach, S. Shvydka, etc.); formation of the creative personality of the

teacher in the process of university professional training (T. Volobuieva, N. Huziy, N. Kichuk, O. Sysoieva, etc.); pedagogical aspect of the problem of formation and development of creative activity (V. Andreeva, D. Vilkeieva, M. Danilova, N. Kichuk, M. Makhmutova, I. Ogorodnikova, N. Polovnikova, I. Rodak, S. Sysoieva, M. Skatkin, T. Shamova, G. Shchukina, etc.) A separate layer is made up of studies devoted to the search for effective ways to improve the musical culture of future teachers and the problem of educating young people on musical song and ritual traditions (O. Aliksiychuk, R. Dzvinka, etc.); the problems of using folk music of the native land in the education of the younger generation (S. Borysova, S. Kramaska, L. Poberezhna, L. Masol, V. Smyrnova, R. Tkach, etc.). The issues of creative development of future teachers are actively studied by European scientists who develop innovative approaches to teacher training. The research of S. Jonsdottir (Iceland) focuses on the development of creativity and innovative thinking in future teachers. S. Hennessy (UK) studies interactive pedagogy and the development of creative competences in teachers. R. Tormey (Ireland/Switzerland) is researching the development of emotional intelligence and intercultural education in teacher education. N. Whitton (UK) studies the use of games and game methods in teacher training; A. Ziegler's (Germany) research focuses on the development of talent and creativity in children and youth.

O. Dukhnovych, H. Skovoroda, L. Ukrainka, M. Vovchok, K. Ushynskiy, V. Sukhomlynskiy, and others wrote about the inexhaustible educational possibilities of folk music. The justification of the need to educate students with the means of Ukrainian folk music folklore can be traced in the works of such scholars as V. Verkhovynets, K. Kvitka, F. Kolessa, M. Lysenko, M. Leontovych, V. Skurativsky, M. Stelmakhovych, and others. Today, folk art as a factor in the education of the basics of musical culture of junior schoolchildren is an important prerequisite for the revival of the national education

system, the spread of ideas of patriotism, nationality, and the formation of the moral culture of the creative personality.

In the European Union, the use of folk art as a means of creative development of future teachers is being actively explored. This area combines elements of folklore, decorative and applied arts and cultural heritage with modern educational technologies [13]. M. Lüthi (Switzerland) studies the structure and style of folk stories, which contributes to understanding their role in shaping creative imagination and personality; A. Beržkalne (Latvia) studies Latvian folk ballads and their impact on cultural identity and creative development of the individual; E. Plitskova (Slovakia) promotes the preservation and popularisation of Slovak folk culture, which is important for creative education; S. Rannveig Jonsdottir (Iceland) introduces innovative teaching methods aimed at developing teachers' creativity through involvement in folk art.

Thus, this problem is partially reflected in the psychological and pedagogical literature. However, there is an obvious lack of research on the development of the creative personality of future teachers by means of folk music in the process of teaching disciplines of the artistic cycle.

**The purpose of the article** is to highlight and reveal the special role of folk music in the educational process of the university, to determine the potential of folk art for the development of the creative personality of a teacher, as well as to reveal its direct impact on the development of the creative personality of a future teacher.

**Presentation of the main material.** The most established definition in pedagogical science (K. Abulkhanova-Slavskaya, O. Kulchytska, A. Sologub, etc.) is the

definition of a creative personality as a holistic human individual who shows developed creative abilities, creative motivation, creative skills that ensure his or her ability to generate qualitatively new materials, technologies and spiritual values that more or less change human life for the better. It is important to note that «...the concept of «creative personality» is closely related to the concepts of «creative abilities» and «creative activity», because such activity is an external manifestation of the inner creative essence of a person. Moreover, creative abilities, according to M. Lazarev, are individual and personal qualities of a person that determine the success of his or her creative activity of various kinds» [5, p. 204]. «Creative activity is understood as a human activity that results in a new product – both material and mental or cultural and spiritual. In his works, G. Didych emphasizes, that «among the factors that influence the formation of a creative personality, scientists give a significant place to folk art, which has a special status in the system of arts, in terms of the power of influence on the inner world of a person, which has no equal» [2, p. 39].

According to O. Vlasenko, «...such a form of cognition of reality as art, including folk music, is able to influence the personality in various ways, being a source of creative knowledge of the world, spiritual content and formation of the cultural worldview of the individual» [1, p. 225]. «The personal and creative potential of folk music art is embodied in the development of a person's ability to cultural and aesthetic empathy and individual interpretation of a creative idea, awareness of the importance of one's own musical, cognitive and creative self-development as a way of mastering the spiritual treasury of mankind» [6, p. 21].

In her research, L. Mills emphasises the importance of creating a common space for collaboration between teachers and students, which contributes to a deeper understanding of the educational material. The scientist develops creative teaching methods that include the use of art, poetry and visuals to develop students' critical

thinking [15]. The INFO-TED project highlights the need to foster creativity in future teachers. It emphasises risk-taking, critical reflection, and innovation as essential skills in modern teacher education. These perspectives emphasise that creative development in teaching is a multidimensional process, involving innovation, emotional awareness, cultural sensitivity, and professional growth [16].

S. Aslan insists that learning should be creative, integrated, and filled with different types of arts, as art stimulates emotional engagement, develops critical and imaginative thinking, promotes a deeper understanding of the learning material and the formation of personally meaningful experiences. In his opinion, the artistic component in education is not secondary, but rather central to the formation of a holistic, creative personality. Such learning promotes interdisciplinarity, stimulates students' intrinsic motivation, and develops the ability to express themselves and empathise [11, p. 1441]. In the research of R. Cachia, A. Ferrari, K. Ala-Mutka, Y. Punie, creativity should be seen as a skill that can be developed in all participants in the educational process, which requires changes in curriculum, pedagogy, assessment, teacher training, use of ICT and educational leadership [122].

The European Union recognises creativity as a driving force for economic growth and social well-being. In 2009, the EU declared the Year of Creativity and Innovation, emphasising the importance of culture in developing the creative potential of citizens [13].

Love for folk music and song is the most natural and deepest spiritual beginning of human life, because every child genetically carries the rudiments of the musical consciousness on which the powerful element of folk music grew in the distant past.

Emphasizing the pedagogical significance of folk art in the formation of a creative personality, V. Sukhomlynsky wrote, «...that the melody and words of a native song are a powerful educational force that reveals folk ideals and hopes to a child» [9, p. 120]. V. Sukhomlynsky also argued that without musical education, full mental development of a personality is impossible.

It is the musical image that, in his opinion, reveals in a new way to the pupil the peculiarities of objects and phenomena of reality, sharpens emotional sensitivity, and the melody «awakens vivid fantasies in children, conveying to the child's soul not only the beauty of the world, but also reveals human greatness and dignity. By developing a child's sensitivity to music, we make his or her thoughts, needs and aspirations «noble» [8, p. 66]. No wonder numerous facts of history prove that music has always been considered an exquisite art among the elite, because the great and special attention to music is explained by its ability not only to carry out «noble» education, but also to serve as an effective means of emotional and intellectual cognition of the world.

Folk music accumulates the moral experience of generations and, thanks to its specific qualities, helps each person to identify their own moral position at the level of consciousness through the assessment of their motives, actions, and personal qualities; folk art forms motives and value orientations through correlation with moral norms and ideals.

In the process of involving students in various forms of educational activities through folk music, «...a psychological mechanism of identification with the national educational and pedagogical ideal embodied in an artistic musical work is triggered, resulting in the formation of national character, consciousness and self-awareness» [8, p. 492].

The formation of national identity is facilitated by such important means as the history of the nation and the state, the native language and literature, folklore, traditions, customs and rituals, art, family and household culture, folk pedagogy,

etc. The Ukrainian folk song culture and, especially, the Ukrainian folk song have an extremely influential impact on the spiritual sphere of a creative personality. As one of the leading genres of Ukrainian folk music, it reflects human life in different social and historical epochs in many ways, revealing its richness and beauty. Folk songs have a remarkable ability to capture people's hearts, to lift their spirits, inspiring them to work or rest. A folk song is a part of the history, social life, and everyday life of every nation. Its social significance, natural beauty and perfection have been extolled by the world's greatest poets, and written about by scientists, politicians, and artists.

M. Lysenko based his work on folk songs and advised all Ukrainian composers to do so. On their behalf, he wrote: «We owe everything to the people. The people are the real most talented creator of all the best that is in music, and by bringing our creativity to the people, we only partially repay our debt to them» [7, p. 43]. Developing the best achievements of M. Lysenko, composers F. Kolesa, O. Koshits, M. Leontovych, S. Liudkevych, B. Liatoshynskyi, L. Revutskyi, Y. Stepovyi, K. Stetsenko raised the genre of folk song to the level of highly artistic creativity.

As one of the oldest forms of musical and poetic creativity, folk song «...is an integral part of folk pedagogy, an important means of emotional and aesthetic development of the child, and therefore it has always been and will be an inexhaustible reserve in improving the educational process, in raising the speech and, in general, the spiritual culture of the schoolchild» [1, p. 225].

A future teacher, turning to the use of folk music art and folk pedagogical experience in the field of music education, should have a clear idea of folk song as a social phenomenon. There are many views on this, but we are of the opinion that folk song is a traditional folk

worldview that ensures that a person is in harmony with the natural state of things. In this sense, attention to the preservation of folk music as a living phenomenon helps to preserve a living ethnic group.

Well-known folklorists (V. Barvinsky, I. Berezovsky, V. Boyko, O. Day, Y. Yasinovsky, and others) have widely demonstrated the social and class functions of folk songs, revealed the patterns and trends of their development, and revealed their general aesthetic features and national specificity. These are simplicity, accessibility, philosophical orientation, laconicism, absolute truthfulness and accuracy, artistic perfection and uniqueness of form.

In the course of the study, we conducted a survey among the 3rd year full-time students (45 respondents) of the bachelor's degree programme in primary education at the Mykhailo Kotsiubynskyi Vinnytsia State Pedagogical University.

We asked the students to answer the question: «What is the significance of folk songs in your life?». Oleksandra V. answered: «Folk songs are my connection to my roots. It helps me to feel the spirit of my people, their history, wisdom and love for their native land. As a future teacher, I believe it is important to pass on this value to children». Tetiana G. noted that: «For me, a folk song is a source of inspiration and warmth, it reminds me of family holidays, grandmother's lullabies, and heartfelt evenings. These songs form in children a love for their native language and culture». Olena P. states: «Folk songs have opened the way for me to understand the Ukrainian mentality. Through it, I learn to sympathise, rejoice, and grieve in our way, because it is a living history that I want to not only preserve but also bring to life in the classroom». Anna P. emphasises: «Folk songs are a resource for my creativity, which I implement through drawing, playing a musical instrument, and in lesson notes for younger students». Veronika S. depicted her answer to this question in the form of a drawing, adding an epigraph: «a folk song is a force for

creative development, flight of imagination and personal growth».



*Fig.1. Creative work of Veronika S.*

We also suggested that future teachers create a word cloud for the concept of creativity. Most of the students added the following words to the cloud: imagination, drawing, fairy tale, idea, fantasy, game,

drawing, music, create, design, invent, tell, photo, dream, watch, listen, share, inspiration, colours, build, everything is possible. We offer the work of Olena M.



*Fig. 2. Creative work of Olena M.*

The analysis of the works showed that future teachers rarely associate creativity with folk songs. For them, creativity is mostly about moving forward, erasing patterns, and personal growth, although several students had an opinion about the

active relationship between creativity and art, in particular, music.

In addition, we asked future teachers whether they plan to use folk music to develop the creative abilities of their students. Alina T. answered: «Yes, I plan to, because folk music

develops emotional sensitivity, it is filled with deep feelings, images of nature, family and moral values that form an aesthetic perception of the world. Moreover, it is accessible and relatable to children. Simple melodies, vivid images, repetitive rhythms and words - all this is easily perceived by younger students and stimulates creativity: singing, playing, dramatization». Svitlana P. answered: «Folk art is a source of creative play, I plan to use folk songs for dramatisation, rhythmic games, musical accompaniment to drawing or applique to combine different types of creativity». However, in addition to positive responses, there were also negative ones, such as Oleksandra T.'s response: «I do not currently plan to use folk music as the main means of developing children's creative personality. I choose modern approaches to creativity. In my pedagogical practice, I plan to focus on modern musical genres, interactive technologies, multimedia and digital instruments that are closer to the interests of modern children».

In general, having analysed the answers of the respondents, we can state that students' perceptions of folk music are somewhat simplified. Thus, 23 (51.1%) respondents are inclined to use folk music to develop students' creative abilities, while 22 (48.9%) are indifferent to folk music; 18 (40.0%) students are inspired by folk music for pedagogical activities, while 27 (60.0%) seek inspiration in other activities.

Unfortunately, nowadays, students' understanding of folk music is somewhat simplistic. The only way to elicit a deep emotional and aesthetic response from young people is to confront them with a problem that will make them think about the spiritual values of the national musical heritage. Therefore, involving students in

collecting and recording folk songs and using them in their activities contributes to the revival and dissemination of folk music, the formation of national identity, and an increase in the amount of informative knowledge. Directly affecting the individual, the folk song activates the sphere of his or her feelings. Future teachers are more widely involved in various types of educational activities, thereby developing their creative abilities; they develop a better sense of collectivism. It should also be noted that folk music has wide educational opportunities, which forms musical tastes, interests, abilities, moral principles and beliefs, and positively influences the spiritual development of the student's creative personality.

In the system of training future teachers, involvement in folk music occurs in the process of mastering such courses as «Fundamentals of Vocal Art», «Fundamentals of Music Performance», «Playing Children's Musical Instruments», «Fundamentals of Music and Theater Activities», «Musical Art with Teaching Methods», «Theory and Methods of Art Education». Students get acquainted with the best examples of folk music, select harmonious accompaniment to folk songs, create their own melodies to folk words, and engage in various creative activities. While learning to play children's folk musical instruments (flute, triangle, ocarina, metallophones), future teachers learn about the history of their creation, the era in which this or that instrument appeared, learn to play them individually, which contributes to the development of students as creative individuals. The study of folk music helps students to understand the surrounding reality more deeply, to replenish their artistic information fund necessary for future work in a secondary school, to comprehend the characteristic features and originality of folk music and, at the same time, contributes to the development of artistic,

aesthetic and creative abilities of future teachers.

As for extracurricular activities aimed at shaping students' musical culture and developing their creative abilities through folk music, a rather effective form of work is a music lecture, the program of which can include the following topics: «Ukrainian folk songwriting», «Folk song is the soul of the people», «Songs of the annual calendar cycle», «Lullaby of the mother», «Ukrainian folk dumas and historical songs», «It's spring, it's already beautiful», etc. Musical calendar and ritual holidays (St. Andrew's, St. Nicholas', Kalyta's, Christmas nativity scene, etc.) are also valuable in terms of using folk music. It is important that the students themselves are directly involved in organizing and conducting these forms of work. This will be a kind of incentive for creative research, and will help to form a positive attitude towards folk music and their own development as creative individuals in future teachers.

Orchestras and ensembles of folk instruments, ensembles of pipers, and folklore ensembles also have great opportunities to master folk music. In the process of such work, students acquire skills in collective music-making, develop their musical abilities, and form their creative potential and musical taste.

A necessary condition for the education of musical culture and the development of students' creative personality is the creation of pedagogical situations that stimulate the creative initiative of future teachers and their own «I». This is due to the fact that the personal coloring of the process of mastering the content of the artistic cycle subjects contributes to their emotional and semantic

comprehension, which is the basis for the realization of the potential of artistic works. Indicators of the effectiveness of their influence are not only the relevant knowledge and skills of students, but also their activity, creative manifestations, associative ideas, the need for self-expression and self-improvement, originality and uniqueness. Folk music fosters a high artistic culture in students, which is combined with deep knowledge of history, ethnology, traditions and customs of their people, and art.

The integration of Ukrainian folk musical art into the training of future teachers has not only educational, but also deep cultural and national significance. Systematic work with folk songs, instruments, traditions and rituals in the educational space promotes the strengthening of students' national identity, respect for historical and cultural heritage, and the development of moral and aesthetic values. Practical implementation of this approach is possible through the development of special training modules, electives, and authorial courses aimed at mastering the methods of folk music education. One of the urgent tasks is the creation of methodical recommendations for teachers of higher education institutions, which would provide concrete steps for the effective introduction of folk music into the educational process. The organization of creative workshops, scientific and practical seminars, folklore expeditions and student concerts with elements of ethnographic presentation can become effective tools for such implementation. In our opinion, the development of the creative personality of future teachers by means of folk music is not only a way to professional enrichment, but also a way to deepen their own understanding of culture, inspiration and pedagogical creativity. In the context of the study, we propose ways of creative development of the individual through folk music:

- singing folk songs together (participation in vocal groups, ensembles or spontaneous «musical breaks» promotes the development of emotionality, artistry, and harmonious thinking);
- playing folk instruments (bandura, flute, cymbals, or at least listening to such performances develops aesthetic perception and stimulates musical imagination);
- creative music and folklore trainings (interactive workshops where future teachers create rhythms, improvise on a carol or come up with a modern arrangement of a traditional song, which promotes creativity, initiative, and group interaction);
- staging of folk ritual songs (acting out fragments of wedding, harvest or calendar songs helps teachers to discover new roles, combine musicianship with theatre);
- creating their own musical and folklore projects (for example, «Folk Song in My Classroom», «Folklore Tuesdays» or «Song of My Land»);
- reflection through song (discussing feelings after listening to or performing a song helps teachers to understand themselves and art as a tool of self-expression).

Based on our research, we can say that folk music is not only a source of tradition, but also a space for pedagogical innovation, inspiration and inner growth.

In addition, promising directions for further scientific exploration include the interdisciplinary study of folk music in combination with psychology, sociology, cultural studies, and comparative pedagogy. Particular attention should be paid to digital

technologies, which open new opportunities for preserving, popularizing and adapting folk music heritage for modern youth – through online platforms, interactive lessons, and multimedia resources.

Ultimately, the holistic inclusion of folk musical art in teacher training not only ensures the professional growth of future teachers, but also fulfills a broader mission: the cultivation of spiritually rich, nationally conscious and creatively active personalities capable of shaping the cultural future of Ukraine.

**Conclusions.** Thus, in the process of studying at a higher education institution, students lay the theoretical foundation for future pedagogical activity, form the value-oriented basis for using the acquired knowledge in practice; develop the ability to creatively operate with the means of folk music art, to design the possibilities of its use in future professional activities. «The priorities in working with students are designing and conducting lessons, extracurricular educational activities with a wide use of folk music, creating artistic and pedagogical projects, course and diploma design, writing scientific articles, participating in scientific and practical conferences (actual professional training); theatricalization, dramatization, artistic performance of folk songs, playing children's musical instruments (artistic training)» [4].

The creative introduction of folk musical art into the educational practice of students of higher educational institutions contributes to the moral and aesthetic education of nationally oriented students. Folk musical art, influencing the formation and development of a student's creative personality, in the complex process of its formation, contributes to the spiritual enrichment of a person, to the fuller disclosure of his or her creative potential. A teacher with good artistic training will successfully ensure

the process of forming the creative personality of the younger generation.

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