

INTERCULTURAL EDUCATION TECHNOLOGY OF STUDENTS IN EXTRACURRICULAR WORK BY MEANS OF MUSIC

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ABSTRACT

In the article the intercultural education technology of students in extracurricular work by means of music is highlighted; the essence and basic features of music and educational technology; examples of educational music-teaching technologies are provided; the stages of implementation of educational technology are described. The author analyses the basic principles of intercultural education content selection of means music students in extracurricular work formulated and substantiated the content of education students, which includes two parts: theoretical and practical. The content of the theoretical unit aimed at fostering cultural values and tolerance towards university students to general and music culture of Western Europe (Germany, Austria, Italy, France) and Far East (Mongolia, China, Korea, Japan) based on mastering their theoretical knowledge and skills to identify specific ethnic and typological features music culture of these countries; musical styles and genres, and features of folk and spiritual music, classics, works by contemporary composers each country.

A practical content unit of intercultural education of students by means of music in classroom work aimed at fostering intercultural communication skills, identifying specific in the musical culture of different nations, tolerance towards musical culture of other countries during the learning of theoretical material.

Keywords: *educational technology; technology; intercultural education technology of students.*

INTRODUCTION

Solving the problem of intercultural education of students by means of music in extracurricular work largely depends on the implementation of the technological approach, which appeared as a methodological field in pedagogy in 1960-1970s, the idea of which is to make learning and educational processes are fully controlled. A set of tools and techniques play theoretically grounded teaching process make it possible to implement certain educational goals. The use of educational technology requires appropriate scientific planning processes that describe methods of learning activities; conditions in which this activity occurs (organizational learning); instruments for realization of educational activity (Myzherikov V., 2004: p. 79). The basis for implementation of technological approach is the provision of design and directions of pedagogical actions in management education and educational processes, the quality of which depends on the choice of technology.

METHODOLOGY

The definition of “technology” (from the Greek “*techne*” – art and “*logos*” – science teaching) comes from the production and manufacturing process and means the exercise by splitting it into coherent interconnected operations and procedures to gain competitive product. Technology application provides knowledge about human ways and methods of its implementation, a process for optimal use of materials, tools and management tools and diagnostic efficiency of the process (Yerastova-Mihalus I., 2016: p. 93). Today, the concept of “technology” is widely used in teaching, but there is no clear definition of it is reflected in the use of terms such as “educational technology” and “technology of education”.

Thus, in Pedagogy teaching technology is understood as a system of sequential, interrelated activities teacher, aimed at solving the educational problems and a systematic practical implementation of a designed pedagogical process, conducted under invariant stages of human activity. Theoretically grounded and practically tested educational technology can be used by each teacher to achieve the planned results (Yerastova- Mihalus I., 2016: p. 94).

Educational technology is a comprehensive integrative system that covers operations and activities that provide educational objectives definition, content, information and substantive and procedural aspects aimed at acquiring systematic knowledge, acquiring professional skills and formation of quality of knowledge of students envisaged objectives of the study (Sysoieva S., 2011: p. 148).

Under educational technology is understood the systematic and consistent implementation in practice pre-designed educational process. Educational technologies allow a flexible and moving the structure of the educational process that is adjusted through feedback. Stepwise reproduction of educational technology achieves the goal of education and training for all students (Oleksyuk A., 2006: p. 152).

The definition of “technology of learning” N. F. Talyzina connects with a combination of knowledge, the teacher needs for constructive solution of problems of the educational process; the very process of learning; its technical support (Talyzina N., 1975: p. 145).

We share the view of Sysoieva S. that technology of education is a controlled open system of interconnected and targeted actions which are performed by all participants of the educational process to achieve the planned study results in optimal time, the experience and through the use of various forms and methods of training (Sysoieva S., 2011: p. 280).

In the art of education there are different approaches to the interpretation of the concepts mentioned above. G. M. Padalka’s technology of education relates to the modular organization of training of artistic disciplines and notes that modular technology education is one possible purposeful training of students in the system of art education (Padalka G., 2010).

O. M. Oleksyuk stresses that there is a modern trend of rapid development of technology in music education technology compared to music education, perhaps due to the fact that technology education is less dependent on subjective factors and the efficiency of the educational process greatly influencing skills of a teacher, his personality, the attitude of the student to the teacher. To create educational technology is much more complicated (Oleksyuk A., 2006: p. 152). According to the scientist music education is a specially organized process that involves the formation of personality of a student and develops his abilities by means of music

(Oleksyuk A., 2006: p. 7). In our view, the specificity of educational technology with the use of art, music in particular has a focus on training an individual and the education of his artistic values.

The author outlines the specific features of education technology with musical art as learning technologies are identical music (Oleksyuk A., 2006: p. 153): setting goals diagnostic studies, that the nomination of learning objectives, which depict the actions and attitude of the student (knows understanding, etc.); according to the objectives of the course material is divided into logically related link, the possibility of playing training cycle, which consists of the following components: goal-setting training; preliminary evaluation of training and breeding; training and organized educational impact; a set of procedures and adjustments according to the results of feedback; final evaluation results and setting new goals, feedback and objective control of knowledge and skills and their adjustment based on any of the stages of training or education. This feature is closely related to the first one, as the diagnostic purpose creates opportunities for a more objective assessment and monitoring that improves the quality of feedback.

V. F. Cherkasov discloses the nature and defining features of the phenomenon of “musical and pedagogical technologies”, namely such features as: (Cherkasov V., 2014: p. 237): Formation of musical culture of youth; stimulate the interests, needs and tastes; mastery of knowledge, skills and abilities in different kinds of music; enriching artistic and aesthetic experience; music and creative development of personality traits in the vocal and choral works, music and theoretical training, perception of music, improvisation, playing musical instruments and musical and rhythmic movements to music. Music and educational technology to achieve the goal of music education is the formation of musical culture of young people as a part of the spiritual culture of personality (Cherkasov V., 2014: p. 151). The main musical and pedagogical technologies of V. F. Cherkasov include: perception of music, vocal and choral work, musical and theoretical activities, improvisation, playing musical instruments, musical and plastic activities (Cherkasov V., 2014: p. 236-297).

An example of educational musical and pedagogical techniques is a technology offered by B. M. Filts for secondary schools of music for learning-oriented and variable material, including listening to music; interpretation of intonation and expressive content of music; learning and singing songs; mastering basic concepts of music; improvisation, plastic intonation. Disclosing the content of artistic and educational material is completed with logical blocks (Filts B., 2005: p. 3-59).

Z. M. Stukalenko emphasizes the importance of educational technology and getting information through the computer networks in formation of professional competence of future teachers of music, thanks to the convergence of communication and broad, destruction of boundaries between the individual, the free exchange of ideas, based on extensive contacts with the culture of different nations, human experience. The Internet opens new opportunities for music education of future teachers, enabling to enrich and update their knowledge, to search, to be tolerant, creative, mobile. This way of working makes possible dialogue between cultures, providing students the relationship with Europe and the world (Stukalenko Z., 2016: p. 86).

THE TECHNOLOGY OF INTERCULTURAL EDUCATION OF STUDENTS BY MEANS OF MUSIC IN EXTRACURRICULAR WORK

The analysis of scientific literature has shown that an essential feature of any technology is a phased implementation. Thus, according to the intentions of S. O. Sysoieva, educational technology has three stages (Sysoieva S., 2011: p. 280): preparatory phase: planning and forecasting results; implementation phase: phase operation of the process; The final stage is the analysis of the goal. In creating the technology of intercultural education of students by means of music in extracurricular work, we relied on the opinion of a scholar and out of understanding it as a combination system of interconnected stages, each of which is characterized interdependent forms and methods of interaction which provides efficiency intercultural education of students. Thus, the technology of intercultural education of students by means of music in extracurricular work suggested here includes three phases: the design-preparatory, primary, controlling the efficiency. The purpose of the mentioned above technology is intercultural education of students of higher education by means of music.

On the first preparatory stage is expected outlining diagnostic methods for detection of cross-cultural education of students of higher education; evaluation of intercultural education of students; defining content, time period and consistency of the process of intercultural education of future professionals; selection methods and forms of intercultural education students by means of music in extracurricular work.

The second main stage, involves achievement by students the quality of cross-cultural upbringing. At this stage the implementation of intercultural education content through the selection and implementation of appropriate forms and methods. Achieving developed technology depends on the semantic content of extracurricular work. The effectiveness of the introduction of technology depends on the selection of forms and methods of extracurricular work that are of interest to modern students of higher education.

In our view, the implementation of the content of intercultural education of students by means of music in extracurricular work made possible through the introduction of traditional and innovative forms and techniques. Traditional collective group includes such forms as music lectures, music quiz, music and theme nights; to innovative collective group forms includes: creative projects, meetings with musicians from different countries, competition of national music, ethno-psychological training, competition and cultural and educational musical presentations, debates, online music chats on and musical and educational sites. Traditional methods of education includes the following: conversation, lecture, debate, method example, orders, creating a situation of success, coaching, illustrations, demonstrations, contest, game, emotional performance, promotion; innovative methods to include: motivational dialogue, tolerant intercultural communication.

At the third stage are used the methods of control and detection of intercultural education of students, analysis of the results of intercultural education students by means of music in extracurricular work; evaluation of intercultural education of students. The result of technology intercultural education students by means of music in extracurricular work is to increase their cross-cultural upbringing, acquiring knowledge and skills of intercultural communication, identity, tolerance.

Description of the control methods, detection of intercultural education of students of higher education; evaluation of intercultural education of students covered in the next section of the research.

In determining the content of intercultural education of students, we relied on the opinion of S. U. Goncharenko. According to whom the main goal of education is formation of harmoniously developed, socially active personality (Goncharenko S., 2000: p. 87). Considering the notion of “meaningful education” V. Yagouпов understands this concept of system of scientific, spiritual and professional knowledge, skills, abilities, as well as the norms and rules of conduct, possession of which ensures the formation of harmoniously developed, socially active individual is a citizen of Ukraine, its introduction to human, national and professional values, its entry philosophical, moral and ethical traits of his personality development and preparation for full spiritual activities (Yagouпов V., 2002). We believe that the content of music education and music education as it is musical art, which means their specific impact on the level of general culture and music rights, namely forms of spiritual needs, interests and values; develop general and specific skills through mastery of musical knowledge and skills and on the meaning of human existence.

It is reasonable opinion of B. M. Nemenskyi that the content of musical education is the unity of the three blocks, which, in our opinion, reflects the content of musical education: evaluative understanding of life phenomena of art; creative viewpoint; developed associative thinking as the basis of creative abilities (Nemenskyi B., 1981: p. 176-178). The content of musical education should include the following elements (Oleksyuk A., 2006: p. 86):

- study of the different layers of musical culture, folklore, sacred music, classical and modern composers;
- knowledge of patterns of occurrence and development of music based on intonation, genre and stylistic nature of music;
- study of the basic means of expression (melody, harmony, etc.) that form the emotional and creative and conscious perception of music;
- activity-mastering music through choral and instrumental performance, composition and improvisation, plastic intonation and musical movement.

In our view, for learning music from around the world in addition to choral and instrumental performance should be added solo vocal performance, which is a feature of certain mental states as it is observed, in particular, in China, Korea and Japan.

In shaping the content of intercultural education students by means of music in extracurricular work, we take into account the principles of scientific, systematic, cultural relevance, artistic dialogue, intercultural tolerance, art and artistic values, emotional and creative activity.

The principle of science is the requirement to comply with the content of intercultural education students advanced research in the field of philosophy, art, music psychology, music pedagogy, music theory and other sciences. Its implementation involves the use in the educational process, new research, and scientific terminology. Systems principle is the requirement to systematize the content of intercultural education of students in extracurricular music means work that is realized through the distribution of contextual material on separate structural system blocks topics educational work.

The principle of cultural conformity is a requirement to take into account the content of intercultural education of students tradition and innovation, and overall musical culture of countries, including Ukraine, countries of Western Europe

(Germany, Italy, France) and the East (Mongolia, China, Korea and Japan). The implementation of this principle through the use of musical material of various countries; conducting musical lectures, music and theme nights aimed at disclosing the relationship of musical culture of the world and determine the features of the musical culture of each country.

The principle of artistic dialogue is the requirement to use the content of intercultural education students' artistic dialogue. The implementation of this principle implies perceiving communicative relationship between work and most musical works, performers of musical works and seeing his students, the subjects of the artistic process.

The principle of intercultural tolerance is a requirement to incorporate the content of intercultural education students need to develop their intercultural tolerance. The implementation of this principle involves the organization of the educational process, which provides mastering rules and regulations tolerant and respectful behavior to students and the general music culture of all peoples and nations of the world.

The principle of art and artistic value is a requirement for content of educational material, which is music that should have art and artistic value. This principle is realized through the selection of highly musical works of different countries for in-depth perception of students and the formation of attitude to music.

The principle of emotional and creative activity is a requirement for the content of intercultural education students on their motivation to work, the development of emotional reaction to the musical art of different countries, enhance creativity. The implementation of this principle made in the educational process through the implementation of creative tasks, projects, meetings with musicians from different countries and cultural and educational contests and musical presentations in extracurricular work.

The content of the theoretical unit aimed at fostering cultural values and tolerance towards university students to general and musical culture of Western Europe (Germany, Austria, Italy, France) and Far East (Mongolia, China, Korea, Japan) based on mastering their theoretical knowledge and skills to identify specific ethnic and typological features of music culture of these countries; musical styles and genres and features of sacred music, classics, works by contemporary composers each country. The theoretical block contains two components: 1) topics that cover specific and typological features of music of some countries in Western Europe and the Far East and aimed at identifying ethnic element in the musical culture of Western Europe and the Far East, based integrative relationship of musical cultures of different countries; 2) The themes which disclose the value significance of integrative processes of music culture of Western European and Far East countries.

The first part of the theoretical block is the themes that feature music of Germany, Austria, Italy, France (Western Europe) and China, Mongolia, Korea and Japan (the Far East). Each topic has a carefully planned and defined scope of theoretical and musical material. In particular "Musical culture of China" has the following plan:

1. Origins of Chinese musical tradition: a historical perspective.
2. Singing culture of the Chinese people, solo and choral (genres, styles).
3. Chinese Instrumental music (genres, styles).
4. Impact of Western musical tradition on the musical culture of China.
5. Pattern world, typological features and aesthetics of Chinese music.

The impact of Western musical tradition on the development of Chinese music is determining. As in Western Europe operating in China Central Opera; Opera in Beijing; ballet theaters; symphony orchestras; music education institutions, which studied except folklore and national music art, musical art in Western Europe.

Since the XVI century composers of China have actively introduced musical genres and styles of Western Europe. Composers of the XIX century made a special contribution to the development of Western musical tradition in China: SyaoYumey, TsayYuanpey, Juan Hans LyuTyanhua. Today Chinese composers such as: LyHuanchzhy, TsyuySysyan, Wang Min, TanDun and others continue to synthesize music of his people to the music of other countries. A significant number of young musicians are Chinese musical education in Western Europe.

The second block of theoretical topics that reveal the importance of integrative processes valuable musical culture of Western Europe and the Far East and in the middle of most countries. An example of such integration is the musical culture of Japan, for which the borrowing mechanism is one of the most important features of national culture. Musical Culture of Japan was formed under the strong influence of mainland China and Korea. The Japanese have created a musical image, not as rational as Chinese and highly sensual, which play a significant role poetic images and direct impressions of nature that affect the audience during the concert. In modern Japanese musical culture synthesized musical thinking inherent to Chinese and Japanese musical traditions and Western European polyphony that was reflected in choral and instrumental (chamber, orchestral) music (Maksymov A., 2016: p. 56-63).

Musical culture in Western Europe originates in the times of ancient Greece and ancient Rome. Subsequently, since the III century, the main center of musical culture of the Catholic church is its main genre – Gregorian chant. This period is characterized by medieval polyphony (Organum, soprano) and putting into practice key signs. In the Renaissance, the flowering of English and Dutch polyphonic schools in the works of composers O. Lasso and Palestrina AD. There are also secular genres. In the XVII-XVIII centuries, the music goes beyond the church and aristocratic salons. The following genres appeared: opera, oratorio, cantatas, instrumental concerto, symphony, and sonata. In the musical art of Western Europe in the first half of the XIX century romanticism argues that complemented in the second half of the XIX century neoclassicism, postromanticism, impressionism, expressionism. Now the musical culture of Western Europe boasts about a large number of areas of different styles, including: Novovidenska School, with its usual strict system of atonal music; neoclassicism; electronic music.

The musical culture of the Far East there is the simultaneous operation of two different musical cultures. On the one hand, its traditional music, on the other – the music of European traditions. These two musical cultures exist in parallel; they overlap, creating the basis for this new synthetic music.

The content themes accentuated also on the focus on modern synchronous development of music in the East – West, because of the openness of music education and modern information of the web, and – on the aesthetic aspect of the musical culture of these countries, namely those human and artistic values which are reflected in musical works and are common to all people: love, beauty, goodness, and peace. Means of the transfer of the musical art can be different: by genre, style, intonation basis, melody, harmony and so on. But the spiritual foundation of music

is unique to the world. Comparing modern musical culture of the Far East and Western Europe, with their apparent differences, many similarities should be noted and inherent for another.

Practical unit of content of intercultural education of students by means of music in classroom work aimed at fostering intercultural communication skills, identifying specific in the musical culture of different nations, tolerance towards musical culture of other countries during the learning of theoretical material. It includes the following topics:

1. "Folk music of the Far East and Western Europe".
2. "East-West Classic".
3. "Jazz music of the Far East and Western Europe".
4. "Guess the melody".
5. "Favourite country: composers and performers".
6. "The creative portrait of a musician".
7. "Intercultural intolerant and tolerant relations in the context of artistic dialogue".
8. "Intercultural Tolerance – a different perspective".
9. "Music has no limits!"

CONCLUSIONS

The technological approach realization favours considerably the solution of the problem of intercultural education of students by means of music in extracurricular work. The concept of its implementation is based on the statement about projection and aiming of pedagogical actions on the management of training and educational process which quality depends on a technology selection. The technology of students' intercultural education by means of music in extracurricular work is realized in three stages: projecting and preparatory, main, control and resultative. Taking into consideration the significance of intercultural education of students we believe that the suggested technologies and experience of their introduction can be valuable in extracurricular work in higher education institutions of Ukraine.

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