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The Axiological Approach to the Training of Students of Pedagogical Universities

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Abstract---The axiological approach to the education impacts future professional musician's values and ability to solve professional problems and challenges. This research is aimed at studying the principles of the axiological approach and its possible application in the pedagogical process. Theoretical and practical research on the use of axiological approach in the theory and practice of music pedagogical education was conducted. Pedagogical methods such as questionnaire, observation, testing, group and individual interviews were used. The definition of the axiological approach was given. Effective means of its developing were presented. It was found that integration of axiological, systemic, culturological approaches allows to deepen and diversify the structural and semantic characteristics of the axiology sphere of higher institutions of music and music-pedagogical education. The prospects for further research were found including the necessity to identify the specifics of the development of axiological competence in students of higher art educational institutions.

Keywords--- culture, higher music education, professional's personality, values.

Introduction

The dynamic and unpredictable nature of the modern world requires significant and timely responses in the higher education system. After all, only a competent specialist, able to calmly and thoughtfully perceive the challenges of life, can solve complex professional problems and challenges of the present and future. Important for the education of the future professional musician's personality are the values and meanings that today become the core of professional education and future activities of the student in the world of music. That is why the urgent task of higher music and music-pedagogical education is the timely introduction of the axiological approach, which involves values-based meaning of the educational process ([Vereshchahina-Biliavska et al., 2021](#); [Polska, 2021](#)).

It should be noted that for higher music and pedagogical education, cultural-integral and personal-pragmatic approaches are considered to be quite appropriate, which are strongly connected with the content of the axiological approach. Summarising scientific approaches to understanding the concept of "value", we define the latter as a subjective significance, a certain meaning of phenomena that integrally characterises the system of personal, subjective values of the individual (including students) as its essential life, personal and professional regulators and guidelines. In revealing the essence of the outlined approaches, it is necessary to pay attention that the value not only satisfies the spiritual need of the student-musician (future performer, teacher), but also in a certain sense spiritually creates or revives the personality with all its needs, interests, meanings ([Ziaziun, 2006](#)).

In the context of determining the theoretical foundations of higher music-pedagogical education on the basis of the axiological approach, it is necessary to clarify the essence, content and definition of the axiological approach in the system of higher music education. The axiological approach to the system of higher music education is defined as a methodological paradigm, a system of theoretical guidelines governing higher education of music students in the direction of mastering and creating spiritual, professional, pedagogical, and personal values. In the course of the research the principles of axiological approach to higher musical education of students are substantiated. The principle of spiritual and values-based content of higher education provides emphasis on spiritual content, democratisation and humanisation of music and educational space. It is important to create an axiosphere of the educational process in higher education; recognition of the uniqueness of life, understanding and acceptance of each student as a unique value, the orientation of his professional consciousness on the spiritual, personal, and professional values. In this regard, it is important to encourage music students to spiritual self-development, spiritual maturity, perfection, which will ensure their personal and professional self-realisation ([Bekh, 2015](#)).

The axiological approach was developed in the last century due to the willingness of representatives of philosophical and cultural thought to justify the role of values, the importance of Education, Culture and Art in society and man. According to the analysis of the scientific literature, the leading concepts for the axiological approach are “value”, “subjective significance”, “evaluation”, “attitude”, “value orientations” (Kagan, 1997). The term “value” is used as an interdisciplinary, intersubjective concept that exists alongside the being (Amerta et al., 2018; Kawiana et al., 2018).

Principles and foundations of the axiological approach

Possibilities of using certain provisions of the axiological approach in the preparation of student youth Davydova (2013), future teachers Shemyhon (2008), teachers Varenko (2011), medical workers Kurenkova (2009), were studied. Some aspects of axiological education of future teachers of music art are covered in the studies of Ukrainian scientists Rudnytska (2002); Sehedra (2011), and others. A thorough analysis of the axiological approach in the training of music teachers was carried out by the Russian scientist (Shcherbakova, 2014). At the same time, Ukrainian authors do not pay enough attention to the problem of substantiation and implementation of the axiological approach in higher education of modern musicians and music teachers (Widana et al., 2020).

The study by Tkachova (2004), investigates the different approaches to determining the essence of value, in particular: semiotic-etymological, logical-historical, system-structural, cultural-integral, scientific-epistemological, theological-transcendent, irrational-mythical, subjective-individualistic, ethical-biological, personal-pragmatic. Each approach was found to promote different types of values that help to adapt to the environment. Each point of view on value uses revelations, explanations, proofs, arguments, acting by translating values between communities. Rickert (1910), studying the objects of culture, identifies the “six spheres of values” embedded in it: scientific knowledge, art, pantheism, theism as faith in God, ethics, the benefits of life. Ingarden (2005), in his version of phenomenological axiology distinguishes vital (utilitarian, value of utility, pleasure) and cultural (cognition, aesthetic values, values of social customs and moral values in the aesthetic sense) values. Frankl (1990), interprets values as meanings, life strategies, activities, actions. It is revealed that the integrative unity of all points of view creates a holistic, contradictory semantic picture of values as a leading concept of the axiological approach (Collares-Pereira & Rabl, 1979; Martinez-Alier et al., 1998).

The study involved identifying the essence of the concept of “competence” Grinyova (2016), “axiological competence of music students” (Rudnytska, 2002; Sehedra, 2011). Scientific understanding of this phenomenon allowed to interpret the axiological competence of music students as an integrated personal quality of future musicians and music teachers, which reflects the level of their emotional and values-based attitude, understanding and subjective comprehension of spiritual, personal and professional values in music. The analysis of modern studies allowed to choose an innovative direction of the axiological approach introduction in practice of higher musical education. It is a pedagogical technology, the theoretical basis of which is developed in the works of Ukrainian

and foreign authors. Pedagogical technologies provide personal and professional development and self-actualisation of the individual, his professional mobility, notes (Sysoieva, 2001).

The principle of focusing on the values of musical art emphasises the organic connection of music with philosophy, emphasises the spiritual, moral and aesthetic, ideological, cognitive significance of musical works (Kolomiets, 2006). The value of music as a self-sufficient art form lies in its ability to reflect dialogue, the interaction of the macrocosm (infinity of the universe, space, time) and the micro world of the human personality, its musical creativity and musical activity (Kolomiets, 2006). Music as a self-sufficient value, the art of time, is at the same time a way of values-based interaction of a person with the world. The principle defines the phenomenon of musical art as a combination of conscious and unconscious, the generation of emotionally coloured knowledge, emotional thinking, sensory-intellectual experience. The axiological core of music as its semantic content provides translation and creation of values of musical art as values of the Universe to values of the internal world of the person (Shcherbakova, 2014).

The principle of regulating the emotional and value experience of a musician emphasises that the basis of the content of musical creativity are musical and artistic knowledge and musical values as a unity of musical images, aesthetic feelings and moral attitudes, which are recorded by expressive means of music (Shcherbakova, 2014). Their value assimilation involves the translation of the content of musical creativity into the “inner world of emotional and aesthetic experiences and attitudes of the individual” (Ziaziun, 2006). Therefore, there is a need to regulate the experience of emotional and values-based experience of musical works, its orientation to the spiritual and personal professional sphere of the future musician. Control of emotional and values-based attitudes involves the activation of spiritual, personal and ideological aspects of the musician’s personality, promotes the development of his self-awareness and aesthetic sense (Topoğlu, 2014; Kafol et al., 2015).

The principle of searching for the personal meaning of higher musical education emphasises the need for personal development of a student-musician, diagnosing and merging the system of his subjective (moral-aesthetic, professional) values (Shcherbakova, 2014). Personal meaning is a unique acquisition of a student musician. He defines his inner world in a combination of the subject of meaning, understanding and emotional and aesthetic experience of semantic content (Leontiev, 1999). Finding personal meaning for students’ future careers (musician or teacher) preserves their spiritual and physical health (Frankl, 1990). The search for personal meanings as phenomena of the subjective consciousness of the musician takes place on the basis of complicity, co-creation of the teacher and the student by mastering the practical experience of successful musical or pedagogical activity. The student’s sensory comprehension of the system of subjective values of the future life and professional path is implemented through the dialogical connection of his inner world with the surrounding world (Martin & Siehl, 1983; Cooper, 2000).

Analysis of components of pedagogical technology

The structure of pedagogical technology of axiological competence establishment as a result of introduction of the axiological approach includes motivational-axiological; value-content; activity-creative components. The motivational-axiological component is conditioned by the need to increase the interest of students in experiencing the aesthetic content of musical works, determines the purpose and motivational basis of axiological education of musicians and music teachers. The theoretical basis for determining its content are psychological and axiological positions on the value of emotional and aesthetic enthusiasm, spiritual enrichment through the harmonisation of the values of musical art (Ziaziun, 2006).

Valuable are the provisions on the installation of positive subjective experience, enrichment of the motivational sphere of students with motives of the significance of musical activity, novelty of content, subjective creativity of a musician and a teacher of musical arts. This block includes personal qualities that are necessary for building a professional and personal axiosphere of students. These include *spirituality* as an integrative personal formation that allows to consciously understand, translate and focus the individual on the search for spiritual values, spiritual and creative attitude to the world of music culture. *Morality* as kindness, sensitivity, empathy, tolerance, dignity, honesty, decency, friendliness (Rybalka, 2009). Creative and aesthetic features of axiological competence of music students are *easiness, originality, emotionality, aesthetics, charm, inspiration, stability* (Ziaziun, 2006).

The value-content component of pedagogical technology includes a system of integrated knowledge about values: universal spiritual, musical-professional, musical-pedagogical. *The first group of values-knowledge* includes information about aesthetic, moral, gnostic (cognitive) values. The content of aesthetic values includes the concept of beauty and its features (harmony, measure, expediency), aesthetic categories (beautiful and ugly, sublime and low, tragic and comic, dramatic and lyrical), the aesthetic ideal, integrity, uniqueness, style, traditions, catharsis, expressiveness, interpretation, etc. The group of moral values is embodied by such phenomena as goodness, will, mercy, commonwealth, decency, diligence, honour. Added a group of concepts that guide students to understand and master the Gnostic terms: “truth”, “insight”, “innovation”, “creativity”, “artistic image”, “and reflection” (Chan et al., 2015; Conard, 2006).

The group of professional and musical values includes concepts that reflect the values of musical art: “intonation”, “musical work” (aesthetic, hedonistic, moral, compensatory, cognitive values-based), objective and subjective values of perception, musical activity (understanding, interpretation, performance of music). According to the classification of musical values by Dryapika (1997), were added the terms “instrumental value of a musical work”, “educational and worldview value”, “intrinsic value”, “commercial value”, “ideological value”, “innovative value”, “artistic-actual value”, “masterful performing value”.

The group of musical and pedagogical values includes personal and professional values that represent the group of values and goals (personality, individuality,

student-musician, student, teacher of music disciplines, musician-teacher); group of values-attitudes (emotional and aesthetic experience of music, personal meaning, subjective significance); values-means (dialogue, interaction, emotional contact, empathy, compassion, co-creation, musical and creative cooperation, unity, togetherness, cohesion and mutual assistance); values-qualities (friendliness, pedagogical optimism, teaching tact, justice, professional responsibility).

The activity-creative component of pedagogical technology is conditioned by the importance of musical skill of the future performer, musical-pedagogical skill of music teacher from the standpoint of generating professional and personal meanings, regulation of students' value orientations. The process of gaining experience by students in value-oriented and creative activities involves the development of introspective, emotional-volitional dialogic and assertive-organisational skills. Introspective skills allow self-assessment, self-analysis, and adjustments in student behaviour (in pedagogical practice) from the standpoint of humane pedagogy. Emotional and volitional skills involve the containment of negative emotions, positive acceptance of emotional and aesthetic experiences, spiritual and aesthetic ideas, values, ideals of the partner in conversation. Dialogic skills are aimed at abandoning stereotypes of communication, establishing mental and emotional contacts, demonstrating empathy and complicity. Assertive skills contribute to the organisation of a respectful and effective development of interaction, achieving consensus in the regulation of personal meanings of students and pupils (Soares et al., 2007; Van der Hoeven & Hitters, 2019).

Research of the problem of introduction of the axiological approach in the theory and practice of music and pedagogical education

Throughout 2019-2020, a pedagogical experiment was carried out to test the pedagogical technology for development of the axiological competence in future musicians and music teachers. The experiment was attended by 250 students in the master's programme from Kharkiv National University of Arts (orchestral and musicological faculties) and South Ukrainian National Pedagogical University named after K.D. Ushinsky (Faculty of Music and Choreography, Odesa). 74 people were selected for the experimental group (EG), the control group (CG) consisted of 68 people. To clarify the initial level of axiological competence of students, the diagnostic tools were identified, specified criteria:

- Axiological-personal: students' attitude to the integrated system of values-qualities, the development of professionally important properties (spirituality, friendliness, ability to emotional and aesthetic experience, dignity);
- Cognitive: quality, depth of acquired knowledge-values;
- Procedural: the level of mastering skills-values (introspective, emotional-volitional, dialogical, organisational-assertive).

Indicators of skills values: aesthetic, moral judgments, organisation of conversations, dialogue, discussions about the possibility of emotional and values-based experience of music. The formative stage of the pedagogical

experiment involved stimulating students to learn axiological concepts, identifying the values of musical art, creating original interpretations, education of emotional and aesthetic experiences. To implement *the first component of pedagogical technology* in group and individual classes sought to create an axiological environment; provided the installation of graduate students on the importance of positive subjective experience, the development of personal and professionally significant qualities. The interest of students of the experimental group (priority stimulus) to identify their own axiological position, expression of emotional and aesthetic judgments was intensified by participating in round tables, lectures, visualisations (“Potential of axiological approach in music education”, “Importance of the profession of music teacher”). In the process of creating a portfolio of achievements “I am a professional”, “Outstanding vocalists of Ukraine”, “Piano schools of Kharkiv and Odesa”, “Musicality and professional success of a musician”, “The meaning of the profession of symphony orchestra conductor”, “Value of pedagogical technique of musician-teacher”. The methods of brainstorming (“Spirituality, ethics of a musician performer”), preparation of professional self-portraits (“Outstanding singer Mykola Koval – my teacher”) had a positive effect on the development of personal qualities of musicians (stimulus of novelty of content). Simulation-role games, situations-sketches, situations-analogies were used.

The implementation of the second component of pedagogical technology took place with the use of innovative technologies and active methods of higher education. Deepening and systematisation of knowledge about the content of axiological concepts provided polyphony lecture “The essence of the axiological approach in music education”, blitz polls, seminars-dialogues (“The content and meaning of spirituality for a music teacher”, “The beauty of music”). Systematisation of integrated knowledge about spiritual-aesthetic, musical and musical-pedagogical values was provided by methods of watching video plots, studying cases from performing-pedagogical practice of outstanding musicians of different specialties. Emphasis was placed on identifying the value of subjective experience and focus on the practical performance of highly artistic samples of classical, folk and pop music as a guarantee of professional success. For that matter, students performed individual research tasks for the preparation of reports, articles, reviews, which were discussed in groups, Viber, Messenger, and Telegram.

The implementation of the third component of pedagogical technology involved the development of skills and values, gaining experience in value-oriented and creative activities of music students in group (lectures and seminars), individual classes based on humanistic, personal, musical and pedagogical values. Education of reflexive and emotional-volitional skills was a means of self-analysis and self-assessment of volitional qualities, professional orientation [Petrushin \(1997\)](#), emotional and mental experience [Rozhyna \(1999\)](#), identifying creative abilities of students in music ([Sysoieva, 2001](#)). Dialogic and assertive skills were formed by means of modern technologies (intelligence maps, method of critical incident analysis, interviews, staging, solving situational problems). A polylogue of a student, a teacher and an accompanist were organised in concert-educational work. In individual classes on choral conducting, piano, vocals stimulated students to tune in to a positive perception of personal values and performance interpretation of each, cultivated a respectful attitude to individual manifestations

of emotional and aesthetic experience. In pedagogical practice, students mastered creative techniques (adaptation trainings, changes-reorganisations, combining plots, mise-en-scène) to reach an agreement with students regarding their orientation to modern performing styles. Heuristic-search methods of development of emotional-empathic, creative abilities were added to the methodical tools; methods of axiological analysis, axiological dialogue, installations, performance, video art, etc.

At the control stage of the experiment, the effectiveness of the introduction of pedagogical technology of axiological competence development in higher music and music-pedagogical education was evaluated. Indicators: the nature of the manifestation of motives and qualities-values; depth and scope of knowledge-values; the level of establishment of values-skills. As shown in Table 1, according to all the defined criteria and indicators, the students who were part of the experimental group, recorded more significant positive changes in the levels of axiological competence than the students of the control group. The probability of the results of experimental work is proved by means of mathematical statistics using Pearson's criterion (Sidorenko, 2002).

Table 1
Generalised results of experimental work (increase in%)

Criteria and levels of development of axiological competence in students of musical specialties	EG (74 persons)	CG (68 persons)
Axiological and personal: students' attitude to the system of values, the development of professionally important qualities (spirituality, friendliness, emotionality, empathy):		
• Constantly show a positive attitude to the integrated system of values, the full development of professionally important qualities.	+17	+2
• Situational nature of expressing interest in the organisation of cooperation, partial development of professionally important qualities.	+14	-
• Almost no interest in spiritual, musical and musical-pedagogical values, lack of developed professionally important qualities.	-31	-2
Cognitive: quality of acquired knowledge about the integrated value system:		
• Demonstrate the depth, systematisation and sufficient scope of value concepts.	+22	-
• Lack of volume, inconsistency and superficial knowledge of values.	+18	+5
• Almost no concept of value system.	-40	-5
Procedural: show a high level of mastery of introspective, emotional-volitional, dialogical, organisational-assertive skills:		
• A sufficient level of self-esteem skills, the ability to argue a personal position, to organise a conversation.	+15 +45	- +6

- Demonstrate an insufficient level of creative interpretation, make judgments, organise dialogues regarding the emotional attitude to music. -60 -6
-

In this study the authors used the methods of questionnaires, pedagogical observation, testing; method “Names-symbols”, methods of diary, group and individual interviews, method “Value orientations of the student”; test card of communicative activity of the student. The study of the problem of introduction of the axiological approach in the theory and practice of music and music-pedagogical education allowed to outline debatable issues:

- The analysis of methodological integration of axiological, systemic, culturological approaches, which will allow to deepen and diversify the structural and semantic characteristics of the axiosphere of higher institutions of music and music-pedagogical education, seems promising.
- Based on the analysis of scientific works of [Shcherbakova \(2014\)](#); [Kolomiets \(2006\)](#), we consider promising further development of the content of the principles of axiological education. In particular, it is expedient to substantiate the content of the principles according to the system of values (the principle of moral orientation of music, the principles of aesthetic content of music, the principles of musical truth); development of principles on the principles of antiquity, the Middle Ages, the Renaissance, the Enlightenment, Classicism, Romanticism, etc.
- To consider the possibility of conducting an experimental study of the implementation of the axiological approach in the preparation of bachelors, which will improve the quality of music and music-pedagogical education.
- To continue research of psychological and pedagogical conditions of education of axiological competence of musicians and teachers of musical art on the basis of studying of the maintenance, functions and structure of professional and axiological competence of musicians and teachers of musical disciplines ([Seheda, 2011](#)).

To continue research using the axiological approach in the theory and practice of higher music and music-pedagogical education with the use of historical-genetic and historical-chronological methods, which allow to generalise the periods of birth of spiritual, moral-aesthetic, musical values of Ukrainian music community.

Conclusion

Thus, the axiological approach to the training of students in institutions of higher music and pedagogical education is defined as a system of methodological guidelines that regulate and guide students to learn and create spiritual, pedagogical, personal values that become the core of axiological competence of music students. An effective means of developing the axiological competence in students is the pedagogical technology, in the structure of which the following components have been identified and studied: motivational-axiological, value-content, activity-creative. At the stage of evaluating the effectiveness of the introduction of pedagogical technology of axiological competence development in higher music and pedagogical education, according to all defined criteria and indicators, the students who were part of the experimental group recorded more

significant positive changes in the levels of axiological competence than the control group.

It is considered promising to diagnose the axiological competence of music students by the method of expert assessment, modelling, ranking, using the methodology of life values. It also requires further research to identify the content and detail of the integrated system of values that are the foundation of the professional consciousness of musicians. In particular, it seems important to identify the specifics of the development of axiological competence in students of higher art educational institutions on the basis of national values of culture, art (will, honour, dignity, collegiality, identity), embodied in works of music.

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