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FORMING THE STUDENTS OF HUMANITIES' EMOTIONAL INTELLECT: COMPARATIVE, METHODOLOGICAL AND EXPERIMENTAL ASPECTS

Серед фахових компетенцій студентів-гуманітаріїв, які забезпечать їхню готовність до діяльності в динамічних умовах суспільних та освітніх викликів, актуалізується роль емоційного інтелекту як характеристики, котра об'єднує загальнопрофесійні та вузькопрофесійні компетенції.

Мета статті – висвітлення компаративного та методико-експериментального аспектів формування емоційного інтелекту на прикладі підготовки студентів початкових курсів факультету іноземних мов та факультету мистецтв ТНПУ імені В. Гнатюка.

Вихідною позицією стала міждисциплінарна взаємодія, спрямована на активізацію особистісного емоційно-ціннісного сприймання художнього чи музичного тексту, його творчу інтерпретацію.

У роботі із студентами-філологами використовувалися різноманітні творчі завдання, «ділові ігри», елементи «сюрпризної стратегії», методика комітатного слухання музики та ін. У роботі із студентами-музикантами – метод цілісного аналізу музики, авторські методики формування аналітико-інтерпретаційних умінь, відповідний дидактичний, методичний та ілюстративний матеріал, твори українських композиторів різних епох та стилів.

Представлено фрагменти початкового етапу роботи на матеріалі новел Дж. Лондона та С. Моема, 24 прелюдій (opus 28) Ф. Шопена. Висвітлено такі форми, як: представлення есе, диспут «Роль емоційного інтелекту», підготовка «емоційних схем» (філологи), «емоційних партитур» (музиканти), завдання на вибір музичних ілюстрацій із запропонованих варіантів чи створення власного проєкту.

Зроблено висновки про особливості формування емоційного інтелекту у студентів обох груп, про ефективність «парного експерименту», прийому «win – win» для актуалізації «чотирьох С», розвитку емоційного інтелекту як важливого чинника особистісного та професійного становлення майбутнього вчителя нової української школи.

Ключові слова: підготовка вчителя-гуманітарія, професійні компетенції, емоційний інтелект, експериментальні методи.

Introduction. Today's modernization educational processes in Ukraine and the implementation of the concept of the New Ukrainian School (NUS) [4], place high demands on the goals, content and forms of professional training of students of different profiles, including Humanities teachers. Therefore, their professional training presupposes forming a set of necessary competences that will ensure successful personal and professional self-realization, readiness for the participation in dynamic conditions of social and educational challenges.

The students of Humanities are expected to be ready for the life-long learning, developing their creative and intellectual potential, thinking critically, setting goals and achieving them, working as a team, communicating in a multicultural environment etc. Thus, the principle of «four C» (communication, creativity, critical thinking and cooperation) must be actualized as the one which defines qualities of the teacher of modern school [5].

In the context of the analysis of the professional competences of future EFL teachers and Music teachers, the problem of forming their emotional intelligence is particularly relevant as far as the latter is the characteristic that combines their general professional and particular professional competences as teachers of Humanities.

The concept of «emotional intelligence» has become a part of psychological literature with the works of G. Gardner («Frames of mind», 1983) as the author of a multicomponent model of intelligence. The problem of emotional intelligence (EI or EQ) was addressed by psychologists John Mayer and Peter Salovey (1990), who were the first to formulate the definition of «emotional intelligence», Reuveg Bar-On («Handbook of emotional intelligence»), Daniel Goleman («Emotional intelligence», 2006) [3] and others.

The theory of emotional Intelligence is based on the following models of EI: J. Mayer and P. Salovey's (which relies on traditional approaches to the understanding of intelligence, laid down by works on IQ); R. Bar-Owen's related to practical needs; D. Goleman's (Combining EI Theory with Competence Modeling) [3,

p. 14]. On the basis of the last model, the programs «Social and Emotional Learning» (SEL), PATHS (Promotion of Alternative Thinking Strategies), PATS (Promotion of Alternative Thinking Strategies) programs were launched [3].

D. Goleman signifies such components of EI as self-awareness, self-management, social consciousness, relationship management, emphasizing that together with «self-awareness, empathy and the ability to manage destructive emotions are critically needed for the realization of personality in various activities» [3, p. 21].

According to the above mentioned concept, it is possible to apply the methodological ways of forming the emotional intelligence of a student as the development of a set of mental abilities to understand one's own emotions and the emotions of other people: evaluation and expression of emotions; using and managing them in mental activity.

The purpose of the article is to highlight the comparative, methodological and experimental aspects of the formation of emotional intelligence on the example of professional preparation of freshmen and sophomore students of the Faculty of Foreign Languages and the Faculty of Arts of Ternopil Volodymyr Hnatyuk National Pedagogical University. The task is to present experimental methodological approaches to the formation of emotional intelligence with the involvement of relevant literary and musical material.

Discussion. The important input to the study of the formation of musical thinking was made in the works by O. Rudnytska, who identified creativity, reflectivity and empathy as key characteristics of the teacher of artistic disciplines, as well as in theoretical and methodological works by L. Masol. Nevertheless, on the basis of practical investigation, it can be stated that in the practice of modern Ukrainian school, (both general and higher pedagogical), the approach of «four C» and EI forming is not sufficiently actualized.

For instance, in the traditional approach to teaching foreign languages instead of teaching practical foreign language is focused on the acquisition of language rules, basic vocabulary, knowledge of language [5]. Similarly,

the teaching of professional music disciplines is based on the formation of appropriate musical theoretical and performance technical acquisition, when the formation of personal and emotional value perception and performance of music lags behind.

In both cases, the semantic, aesthetic and ethical influence of words and musical sound, musical intonation and intonation as a way of musical speech and communication remain undervalued [2].

A particular attention needs to be paid to such aspects as understanding of emotions and defining their source, classification and interpretation of the concept of emotions, dialectic of emotions, and complex (ambivalent) feelings, connection of emotions with artistic context, especially with the artistic word and music.

The principle of the experimental methodology under consideration was defined as interdisciplinary interaction, which combined the efforts of the teacher of EFL and the teacher of Music Performing and Music Theoretical Disciplines.

The organization of effective foreign language communication was emphasized on the use of non-standard speech tasks related to the productive creative activity, the independent search for solutions to the problem, the use of experience in the new and changing conditions. There have been used role-plays, simulation tasks, certain speech settings for creating by the students the foreign-language discourse, elements of «surprise strategy», which provides information contrasting to ideas of clichés and violates the automaticity of thinking and the stereotypes formed before. There have been used anticipating (aimed at predicting the content of the text) and perspective tasks which are focused on creative activity after reading [5], filled with literary and musical material to attract and develop a complex of artistic emotions and feelings in the process of perception, analysis of foreign language text.

A similar approach was introduced to working with future teachers of Music Art, which was based on the methods of forming musical, analytical and interpretative skills of students [2], on the use of a workbook for younger

students «What and how music tells us» [1]. The works of Ukrainian composers of different epochs and styles (from the period before M.V. Lysenko – up to the modern ones) [7], provided practical support for the experimental activity. In addition to sheet music, they include brief information on the authors of works, methodological recommendations for their implementation, involvement in teaching and performing practice, glossaries, lists of main recommended literature, other didactic material.

The article briefly presents the fragments of the initial stage of the experimental work, which consisted of parallel work with students of both groups, taking into account the specifics of their professional training.

The literary English language material was selected (short stories «The End of History» by J. London, «Louise» and «The Unconquered» by W.S. Maugham) [6]. Musical material was selected by 24 preludes by F. Chopin's as perfect and vivid examples of a kaleidoscope of aesthetic states, emotions and feelings: from relaxation and calmness to high tragedy. In our opinion, these miniatures, which grasp and convey a particular bright emotion or its development through the contrast of the middle part, changes in texture, etc. are the most relevant for comparison with the literary genre of the literary story.

The activities with both groups began with the specification of definitions (psychological state, mood, emotion and feelings), familiarization with tables of definitions of moods and feelings. For the students of Philology it has become an additional motive for deeper comprehension of the foreign language discourse. For the students of Music it was a methodical and didactic material for improving their own musical, analytical and interpretative activity.

A brief introduction to the main concepts of D. Goleman's Emotional Intellect, including the sections «Can the emotions be reasonable?» and «How Is Empathy Revealed?». The dispute «IQ and EQ (EI): Their Dialectic» was carried out.

An additional task was to prepare an essay on the subject of T. Schreiner quotation «Vaccination necessary for

life is ...» (the author's version was to emphasize the role of emotional learning of young people [3, p. 485]).

The analysis of students' answers illustrated a similar approach to the importance of emotional intelligence in personal and professional development. Here are some examples: the vaccination needed for life is «understanding ourselves and others», «our good thoughts and deeds», «the ability to solve problems», «learning to build relationships», «physical and spiritual health», «intellectual and emotional development», «actions for self-actualization», «harmonious development of critical and creative thinking» and others.

The students of EFL have created an «emotional scheme» to the novels «The End of History» by J. London and «Louise» and «The Unconquered» by W.S. Maugham, operating definitions of emotions, feelings and aesthetic categories. The options for the first mentioned short story were «love and betrayal», «suffering», «forgiveness» and «nobility». The options for the second mentioned short story: «self-righteousness», «lightheadedness», «indifference and sincerity», «pity», «selfishness», «self-love». The options for the third mentioned short story were «suffering», «sacrifice», «devotion to the ideals», «struggle of personalities», «tragedy». When comparing these options with the definitions of emotions, feelings, aesthetic categories to «emotional scores» prepared by Music students, it can be inferred that they are close in «emotional sign».

In general, the «emotional schemes» applied to the short stories used in the experimental work coincided with the participants of both groups. However, the students of Philology created more detailed schemes, while the students of Music presented a more generalized emotional response.

After listening to F. Chopin's preludes, performed by V. Ashkenazi, the students of Music suggested appropriate characteristics of the miniatures, the first step for which was the first association-image as the proper name of the prelude. This made it easier for them to select thumbnails according to a discussion of the «emotional schemes» presented.

Preludes # 4, 9, 13, 14, 21 were selected for the novel «The End of History» by Jack London. Here are the characteristics of Prelude # 4: definition of «pity», «compassion», «forgiveness», «devotion», «honesty» and the author's titles «Reflection», «Pondering», «Memories» and others.

The Prelude # 9: definition of «devotion», «faithfulness», «forgiveness», «truthfulness», «nobility»; author's names are «Trust», «Blank Sheet», «Tragic Stroke» and others. The Prelude # 13: the definition of «suffering and peace», «devotion», «forgiveness», «faithfulness and hope», «nobility»; the author's names «Hope», «Expectation» and others. The Prelude # 14: definition of «suffering and pacification», «devotion», «jealousy», «struggle», «nobility»; author's titles «Tragic Experiences», «Loss». Prelude # 21: definitions of «suffering», «repentance», «devotion», the author's names «Difficult decision», «Protest». Therefore, it can be inferred that these characteristics are generally close to the schemes presented by philologists and to the author's title.

The more difficult task was to choose a musical illustration for the novella «Louise» as the emotional insight of a self-righteous and selfish heroine. The students offered paired preludes No. 7 and 8, No. 17, and No. 19, respectively to the novel's epilogue.

Complex collisions of the short story «The Unconquered» by W.S. Maugham were actively discussed by students. Consequently there have been suggested the selection of the following preludes: No. 6 («Moral Choice», «Victim», «Insurrection»), No. 16 («Storm», «Victim», «I will not give up!»), No. 18 («Breaks», «Anger»), No. 20 («Walk on Calvary», «Farewell»), No. 18 («Breaks Anger»), No. 20 («Walk on Calvary», «Farewell»), No. 22 («Onslaught», «Stubbornness», «Hard Victory»), No. 24 («Step into Eternity», «Fight»).

The musical illustration selected by students of Music for the students of EFL Philology, emotionally enriched the perception of the foreign-language text, giving rise to a certain «emotional tonality», allowing to understand more deeply one's own emotions and feelings of others.

The emotional intelligence developed from the definition of emotions and feelings, to the emotional «reinforcement» of their verbal definition. Therefore, working with this group, we chose to rely on a «concomitant» perception, when musical illustrations were used as an «emotional epigraph», «an amplifying emotional background» in the culminating episodes of the text and «an emotional code» in the final episodes of the text.

After analyzing the text of the short stories, the students had to choose their own version of musical illustrations from several proposed options.

The results showed that while suggesting their own illustrations, students often chose soundtracks for the English-speaking films, focusing on similar titles, subject matter, main characters and others. In the experimental research with the students of the Faculty of Arts, the direction to the holistic perception, style, artistic and aesthetic analysis of works were applied.

Specificity of musical thinking leads to another way of differentiating artistic emotions and feelings, from one time, syncretic connection with the means of musical expression, attributed to them by the type, style and genre of musical illustration. Thus, the development of emotional intelligence proceeded from the perception and comprehension of the musical text to the definition of emotions and feelings, their verbal actualization and definitive «reinforcement». Accordingly, we excluded from the main stage of the experimental work the use of techniques of «emotional epigraph», «amplifying emotional background», «emotional code», which diverted the students' attention, distracting from the holistic perception of music.

Analyzing the results of the experimental work, it has been concluded that the students of Music were more argumentative choosing their variant from the offered musical illustrations to certain emotional characteristics on the basis of a brief presentation of the plot of the story, and the «emotional scheme» prepared by the students of EFL Philology. In choosing their own version of musical illustrations for

certain short stories, students of Music basically relied on instrumental works of different genres, focusing on a common «emotional sign» (L. Vygotsky), and on the closeness of epochal and national musical styles (M. Mikhailov).

Conclusion. The application of «paired experiment» can be considered as effective for different groups of students of Humanities, because it actualizes the «four C» principle, offering the new opportunities for the development of emotional intelligence and empathy as an important characteristics of personal and professional development of a Humanities students and the teacher of a new Ukrainian school.

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Формирование эмоционального интеллекта студента-гуманитария: компаративный и методико-экспериментальный аспекты

Цель статьи – освещение сравнительного и методико-экспериментального аспектов формирования эмоционального интеллекта на примере подготовки студентов начальных курсов факультета иностранных языков и факультета искусств ТНПУ имени В. Гнатюка.

Исходной позицией стало междисциплинарное взаимодействие, направленное на активизацию эмоционально-ценностного восприятия художественного или музыкального текста.

Представлены фрагменты и формы экспериментальной работы. Сделаны выводы об особенностях формирования эмоционального интеллекта у студентов обеих групп, об эффективности «парного эксперимента», приема «win – win».

Ключевые слова: подготовка учителя-гуманитария, профессиональные компетенции, эмоциональный интеллект, экспериментальная методика.

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Forming the Students of Humanities' Emotional Intellect: Comparative, Methodological and Experimental Aspects

The article analyzes professional competences of students of Humanities which ensure their readiness to act professionally in the dynamic context of social and educational challenges.

In the context of the analysis of the professional competences of future EFL teachers and Music teachers, the problem of forming their emotional intelligence has been considered particularly relevant as far as the latter is the characteristic that combines their general professional and particular professional competences as teachers of Humanities.

The article highlights the comparative and methodological-experimental aspects of the formation of emotional intelligence on the example of preparing students of the Faculty of Foreign Languages and Music.

It has been revealed in the traditional approach to teaching foreign languages instead of teaching practical foreign language is focused on the acquisition of language rules, basic vocabulary, knowledge of language. Similarly, the teaching of professional music disciplines is based on the formation of appropriate musical theoretical and performance technical acquisition, when the formation of personal and emotional value perception and performance of music lags behind.

It has been investigated that in both cases, the semantic, aesthetic and ethical influence of words and musical sound, musical intonation and intonation as a way of musical speech and communication remain undervalued.

The article describes the experimental methodology of forming students emotional intellect on the basis of interdisciplinary interaction, which combined the efforts of the teacher of EFL and the teacher of Music Performing and Music Theoretical Disciplines.

The musical illustration selected for the students of EFL Philology emotionally enriches the perception of the foreign-language text, giving rise to a certain «emotional tonality», allowing to understand more deeply one's own emotions and feelings of others.

A method of holistic analysis of music, techniques of forming analytical and interpreting skills, relevant didactic, methodological and illustrative material, works of composers of different eras and styles have been applied in work with students of Music.

The variant of «paired experiment» is considered effective for different groups of students of Humanities, because it actualizes the «four C» principle, offering the new opportunities for the development of emotional intelligence and empathy as an important characteristics of personal and professional development of a Humanities students as future teachers of the new Ukrainian school.

Key words: Humanities teachers' training, professional competencies, emotional intelligence, experimental methods.

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