

CHAPTER 2

INNOVATIONS IN THE MANAGEMENT OF EDUCATIONAL INSTITUTIONS

ORGANIZATION OF PEDAGOGICAL PRACTICE FOR STUDENTS OF ART SPECIALITIES IN THE CONDITIONS OF DISTANCE LEARNING

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Abstract. *The article addresses the issue of organizing pedagogical (educational and vocational) practice for students of the Faculty of Arts at Pavlo Tychyna Uman State Pedagogical University in a distance learning format. The aim of the article is to reveal the specifics of organizing the pedagogical practice for students of artistic specialties at the Faculty of Arts of Pavlo Tychyna Uman State Pedagogical University in a distance learning format. The research employed a range of general scientific and pedagogical methods to ensure objectivity and comprehensiveness, including: literature analysis on the research problem to determine the state of its development and research prospects; comparison to examine different scholars' perspectives; systematization and generalization for drawing conclusions; observation of the educational process and analysis of the results of pedagogical practice undertaken by students of artistic specialties to assess the effectiveness of using the distance learning format. The author discusses the changes in the content of pedagogical practice for future teachers and highlights the factors that contribute to its organization in a distance learning format, including the development of a set of methodological recommendations for student interns (practice content by types of activities, guidelines for report preparation and submission, provision of documentation samples), identification of communication messengers for interaction with practice supervisors, students' mastery of online learning technologies - a set of educational technologies (developmental, project-based, blended, differentiated learning, etc.), as well as information and communication (digital) technologies for creating, compiling, storing, and accessing electronic educational resources that facilitate the implementation of distance learning processes. The organization of practice involves regular interaction between online learning participants during classes and consultations conducted online, ensuring the transmission of video, audio, graphic, and textual information in synchronous and asynchronous modes.*

Keywords: *pedagogical practice, distance learning, art, students, online learning technologies, future art teacher competencies, higher education institution.*

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Introduction. New global challenges and threats require educators to respond promptly and adapt to the conditions of providing educational services in a renewed format. The epidemiological situation in our country and the world, as well as the war in Ukraine, have forced educational institutions to adjust to the realities of the present and start implementing the distance learning mode in the organization of the educational process. This form of learning has gained significant popularity in many countries, but most Ukrainian higher education institutions lacked such experience and went through a complex period of adaptation. For our educational system, this trial has become a stimulus for discovering new possibilities and developing digital and distance education. According to the Law "On Education," distance education is understood as an individualized process of acquiring education, which primarily occurs through mediated interaction between remote participants of the educational process in a specialized environment based on modern psychological, pedagogical, and information and communication technologies [7].

An important component in the practical training system of higher education students in artistic specialties is pedagogical practice, which ensures the continuity and consistency of professional competence formation. During the practice, theoretical knowledge is reinforced and deepened, professional skills and abilities are developed, creative abilities are enhanced, and the process of forming professional personal qualities is intensified.

Literature review. Scholars such as E. Abdulin, I. Bodnaruk, B. Brylina, and M. Fitsula have highlighted the significance of practical training for future professionals in artistic specialties in the context of both professional and personal development. L. Androshchuk, T. Blahova, I. Dikun, S. Konovets, and O. Martynenko have emphasized the creative aspect of production practice. T. Horobets, L. Isaieva, O. Kaidanovska, H. Kojevnikov, and O. Semenova have analyzed the process of students undergoing various types of practice and discussed the technologies and methodologies of conducting them.

T. Horobets and T. Zavadzka formulate the concept of "pedagogical practice" in the context of preparing future music leaders and teachers as a special type of educational activity aimed at developing students' interest in their chosen profession, knowledge, skills, and abilities in various forms of musical activity, the ability to engage in pedagogically appropriate communication with children, and the effective application of acquired interdisciplinary and methodological knowledge and skills in real pedagogical processes [5, pp. 14-15].

According to I. Ruban, "the pedagogical practice of future visual arts teachers has significant potential that should be activated to develop the subject-related competencies of future educators in order to achieve artistic and pedagogical professional excellence" [12, p. 312].

L. Androshchuk notes that future dance teachers, during the process of undergoing pedagogical practice, "deepen their theoretical knowledge and develop skills in pedagogical, ballet-master, and choreographic-performing activities" [1, p. 214].

However, it should be noted that the issue of students undergoing pedagogical practice in the form of distance learning remains insufficiently explored.

Aims. The aim of the article is to reveal the specifics of organizing the pedagogical practice for students of artistic specialties at the Faculty of Arts of Pavlo Tychyna Uman State Pedagogical University in a distance format.

Methodology. The research employed a range of general scientific and pedagogical methods to ensure objectivity and comprehensiveness, including: literature analysis on the research problem to determine the state of its development and research prospects; comparison to examine different scholars' perspectives; systematization and generalization for drawing conclusions; observation of the educational process and analysis of the results of pedagogical practice undertaken by students of artistic specialties to assess the effectiveness of using the distance learning format.

Results. Practical training at the Faculty of Arts of Pavlo Tychyna Uman State Pedagogical University is an integral part of the professional preparation of students and is conducted in accordance with the Law of Ukraine "On Education" and the "Regulation on the Organization of Internships at Pavlo Tychyna Uman State Pedagogical University (full-time and part-time forms of study)". These regulations provide a list of all types of internships, their forms, duration, and scheduling [10].

Pedagogical practice involves students entering a new pedagogical reality and provides them with an opportunity to affirm themselves in a new status-role position as a teacher. This type of activity represents a real social and psychological field for the personal growth of future educators.

The study plans for bachelor's degree programs in the specialties of 024 Choreography, 014 Secondary Education (Visual Arts), and 014 Secondary Education (Music) include the completion of educational (preparatory) and production (pedagogical) practices, which enable students to acquire the necessary competencies for their future professional activities. These practices serve as a means to stimulate interest in the future profession and as a tool to assess the effectiveness of all aspects of professional training (psychological-pedagogical, historical-theoretical, performing, and methodological).

Let's briefly characterize the specifics of organizing such types of practices in a distance format.

The main principles of distance learning include independence, scientific approach, systematicity, accessibility, visual aids, individualization, and active participation of all participants in the educational process. To successfully complete practice in a distance format, specialized theoretical and practical learning materials and adequate material-technical support are required.

The scientific and methodological support of distance learning includes methodological recommendations (both theoretical and practical) for the development and use of pedagogical, psychological, and information and communication technologies in distance learning. It also encompasses criteria, tools, and systems for quality control of distance learning outcomes, as well as the content, didactic, and methodological filling of web resources (distance courses) in the

curriculum/educational program of specialties. Specifically, the Faculty of Arts has developed relevant practice programs that include adapted tasks taking into account the possibility of their completion by learners in the conditions of distance learning.

The comprehensive practice program for learners is the main educational and methodological document that defines all aspects of such activity. It ensures a unified and integrated approach to organizing practices, their systematic nature, continuity, and sequential professional preparation of future specialists.

Using online services such as Google Meet and Zoom, introductory conferences are conducted before the start of the practices, where: organizational matters are addressed, students familiarize themselves with the content, tasks, and organization of the practice, instructional documentation, responsibilities of the student interns, requirements for documenting the results of the practice, and so on.

Throughout the entire period of practice, communication is maintained with methodologists and practice supervisors (via phone calls and messaging apps such as Telegram, Viber, WhatsApp) for methodological advice and individual consultations.

The initial stage of professional-practical training for future teachers of arts specialties is the completion of educational (propaedeutic) practice. The main activity of students during this practice involves observing the art-educational process in general secondary education institutions and extracurricular educational institutions, as well as performing a series of tasks that reveal the main directions of the teacher's professional activities in the respective educational environment. The tasks of the content modules for such practices are adapted by methodologists in such a way that students can successfully complete them in the conditions of distance learning.

On the first day of practice, a video conference is organized between the practicing students and the administration and teaching staff of the educational institution, during which students receive information about the organization of the educational process. A video tour of the educational institution is also conducted. At the end of the meeting, the students are introduced to subject teachers with whom they will interact during the practice period. In the following days of practice, students directly immerse themselves in the educational process. They attend online lessons, analyze them, communicate with teachers, and document effective methods and techniques of interaction with students in the context of distance learning.

The learners actively utilize materials offered by educational IT projects such as "Vseosvita," "Na urok," "Osvitoria," and others. They participate in webinars and study the experience of successful practicing teachers in Ukraine.

The practicum students review the orders of the Ministry of Education and Science of Ukraine, watch special videos to analyze them regarding the arrangement of the subject-space environment of the New Ukrainian School (NUS). They also propose their own ideas for creating a safe and psychologically comfortable educational environment that is oriented towards the development of adolescents and student motivation for learning. Future art teachers always approach such tasks creatively, employing various approaches and techniques, such as photo collages, classroom plan drawings, hand-drawn illustrations of educational centers, modeling using e-tools like the 3D planner Planoplan Editor, and more.

Internship (educational) practice is an integral part of the process of shaping a future art teacher as a competent professional who possesses modern pedagogical technologies and is capable of independent creative work. It should be emphasized that for future music, dance, and visual arts teachers, this type of practice is a challenging stage on the path to the profession, which is determined by a wide range of professional competencies and qualities that need to be mastered. Alongside general cultural and psycho-pedagogical training, a music student must be able to perform vocal works as a soloist, play a musical instrument, conduct, engage in vocal-choral work, and much more. A dance student should be able to perform dances of various genres, select costumes, work as a choreographer, and more. An art student should have a command of different techniques of visual literacy, be familiar with types, genres, styles (movements) of visual arts, possess knowledge of contemporary art materials and the specificities of working with various graphic, plastic, and painting materials, organize and conduct art exhibitions, and so on.

The comprehensive nature of the internship practice involves performing all functions and types of activities of a teacher: the student works with documentation, conducts lessons, engages in various forms of extracurricular educational and cultural-enlightenment work, analyzes the lessons of other students and art teachers, and carries out educational research and diagnostic activities.

During this type of practice, the level of theoretical and practical readiness of the student for independent pedagogical activity is assessed, and ample opportunities are provided for the realization, development, and enrichment of the future professional's creative potential [13].

Before starting distance practice, students are provided with a work program and a package of methodological materials for it. The package includes a detailed description of professional tasks, work content and formats, requirements for the content and structure of the practice report, sample report templates, and evaluation criteria for all types of activities. All this information is available on the Moodle educational platform. Practice supervisors send the following materials to the students' corporate email addresses (and demonstrate them during consultations): algorithms for organizing lesson stages (for musicians - music listening, vocal-choral work, etc.; for choreographers - learning movements, compositional dance plans, rehearsal work, etc.; for visual artists - drawing from life, decorative painting, thematic painting, etc.); aspectual and comprehensive analysis schemes for art lessons, reflective analysis of the student's pedagogical activities; programs for studying the individuality of students and the class as a whole; various diagnostic techniques for exploring students' special artistic abilities.

The implementation of distance learning in modern circles has significantly emphasized the role of innovative media and technological art-pedagogical techniques in art lessons. These techniques encompass a range of information and communication tools, material and intellectual assets (press, print publications, photography, sound recordings, video, radio, television, cinema, multimedia computer systems, the internet) [11].

In the context of distance production practice, digital competence has become essential for trainees. For conducting art lessons, practicum students mostly utilize the free web service Google Classroom, which effectively enables teaching using video, text, and graphic information. It includes features such as Calendar for scheduling, Gmail for communication, Google Drive for creating and exchanging assignments, and Google Docs, Forms, Sheets, and Slides for generating tests and presentations. Some trainees developed and deployed tests for students using Google Forms or online games from LearningApps.org. Music trainees actively utilized the educational platform Chrome Music Lab, which aided in the study of music through engaging practical exercises. Students were able to create their own music and collaborate with others in real-time.

Discussion. Studying art in a distance format is impossible without the use of e-libraries, e-textbooks, music dictionaries, videos, and modern music computer programs. For example, in the process of choir singing, students participate in learning vocal parts using a virtual program called Piano (virtual piano). To study two-part harmony, recordings of both voices were provided to the students, and they would perform one of the parts. Students recorded their own parts on a dictaphone to independently assess their singing, identify shortcomings, and correct intonation and rhythmic errors. This method of learning songs promotes the development of melodic and harmonic hearing, self-control, and memorization of interval combinations. With the help of mobile applications such as "Tuner," "Metronome," and "Virtual Piano," students can independently tune their instruments to the appropriate pitch and perform their parts at the specified tempo without the assistance of a teacher.

To practice practical skills in visual arts, trainees use effective programs such as CoPt and SAI for drawing, ArtRage for creating realistic artworks on the computer, and Let's Create! Pottery 2 for online sculpting lessons.

For educational and enlightening activities, trainees utilized modern innovative technologies such as gaming techniques (quests), the Google Arts & Culture information and communication platform, and virtual tours of museums in Ukraine and around the world.

For conducting remote practice, changes have been made to the format of report documentation. Each student creates their own YouTube channel where they upload video and audio materials of conducted lessons or their fragments. The convenience of using such materials lies in the access to various information, the ability to view videos (examples) at any time, and the opportunity to use them for further analysis and discussion.

All developed materials accompanying the lesson content (detailed lesson plans, visual aids, tests, crosswords, creative tasks, etc.), as well as evaluations and other documents, were sent by the practice trainees to the email addresses of their supervisors.

Conclusions. Based on the advice provided by methodologists and practice supervisors, the trainees choose their own path to effectively complete their practice in a remote format.

The experience of organizing pedagogical practice in a remote format provides grounds to affirm that it shapes positive professional orientations and serves as a basis for the future professional development of art teachers. Specifically, it fosters the development of professional mobility and readiness to work in the context of an updated educational environment. It also develops the digital competence skills of the trainees, enabling them to conduct online learning sessions using video conferencing programs, share educational materials through online services, maintain educational websites, blogs, and more.

Further research requires the search for optimal ways to organize and conduct other types of practical training for students in artistic disciplines in a remote format.

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