



2nd INTERNATIONAL SCIENTIFIC-PRACTICAL CONFERENCE

**“EUROINTEGRATION IN ART, SCIENCE AND EDUCATION:
EXPERIENCE, DEVELOPMENT PERSPECTIVES”**

II МІЖНАРОДНА НАУКОВО-ПРАКТИЧНА КОНФЕРЕНЦІЯ

**“ЄВРОІНТЕГРАЦІЯ В МИСТЕЦТВІ, НАУЦІ ТА ОСВІТІ: ДОСВІД,
ПЕРСПЕКТИВИ РОЗВИТКУ”**

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Foreword

The Second International Conference *EUROINTEGRATION IN THE ARTS, SCIENCE AND EDUCATION: PERSPECTIVES, PERSPECTIVES OF IMPLEMENTATION* is an event that demonstrates the support of Ukrainian scientists by Lithuanian colleagues and is dedicated to the topical issues of fine arts, culture and pedagogy.

For the second year in a row, researchers with many years of experience, as well as undergraduate and graduate students, meet in the scientific space of the conference, which is in line with the principle of equality and aims to combine traditions and alternative approaches.

The conference proceedings reflect the main goal of the event - to bring together European and Ukrainian researchers, to highlight non-standard opinions and to establish ways of interaction in the field of interdisciplinary research. Our tasks are to find answers to the questions of how intergenerational knowledge and diverse perspectives can improve the sustainable development of education and science, how to integrate theoretical achievements into life, and how to combine science and art in the context of new demands and requirements of society.

The publication of the proceedings in an online format is a deliberate move by the conference organisers, in consistence with one of the priorities of the European Green Deal - the rational use of natural resources and the development of an ecological consciousness in the global scientific community.

Compilers

Передмова

Друга Міжнародна конференція «ЄВРОІНТЕГРАЦІЯ В МИСТЕЦТВІ, НАУЦІ ТА ОСВІТІ: ДОСВІД, ПЕРСПЕКТИВИ РОЗВИТКУ» – захід, що демонструє підтримку українських вчених литовськими колегами, присвячений актуальним проблемам образотворчого мистецтва, культури і педагогіки.

Другий рік поспіль в науковому просторі конференції зустрічаються дослідники з багаторічним досвідом та студенти і аспіранти, що відповідає принципу рівності та спрямовано на поєднання традицій і альтернативних підходів.

Матеріали конференції віддзеркалюють головну мету заходу – об'єднання європейських і українських дослідників, висвітлення нестандартних думок та налагодження шляхів взаємодії у царині міждисциплінарних досліджень. Наші завдання – це пошук відповідей на запитання, як знання різних поколінь та різноманітні точки зору можуть покращити сталий розвиток освіти і науки, як інтегрувати теоретичні здобутки в життя та поєднати науку і мистецтво в контексті нових запитів та вимог суспільства.

Публікація матеріалів в онлайн-форматі – усвідомлений крок організаторів конференції, який відповідає одному з пріоритетних напрямів у реалізації європейського «зеленого курсу» – раціональному використанню природних ресурсів та формуванню еко-свідомості у світовій спільноті вчених.

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METHODS OF FORMING THE PROFESSIONAL AND SUBJECTIVE POSITION OF FUTURE OF FUTURE MASTERS OF MUSICAL ARTS

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Annotation. This study explores methods for forming the professional and subjective subject position of future masters of musical arts. The aim of the research is to identify effective methods for developing this position through various components: motivational and value, cognitive and analytical, reflective and semantic, and project and activity. The research uses methods of analysis, synthesis, and comparative study. Key methods for forming the motivational and value component include goal-setting, planning, and self-awareness exercises, helping students define professional goals and foster self-improvement. The cognitive and analytical component is formed through musical reconstruction, promoting deep reflection and individual performance style creation. The reflective and semantic component is supported by retrospective reflection, allowing students to assess their achievements and refine their professional self-awareness. Finally, the project and activity component are formed using the method of professional-creative identity, encouraging students to develop personal strategies for professional growth.

Keywords: the professional and subjective position, future masters of musical art, methods of forming the professional and subjective position.

Introduction. Globalization and transformation processes are increasingly relevant for higher education, requiring institutions to adapt and improve the preparation of future specialists, particularly in fields like the musical arts. The preparation of future masters of musical arts must meet new standards and integrate both traditions and modern achievements. Music education is becoming more flexible and adaptive, promoting the development of students' professional and subjective positions and preparing them to work in international competition, where creative thinking, intercultural communication, and the realization of personal potential are crucial.

In this context, the educational system must continuously update and adapt. Defining the methodological foundations for forming the professional-subject position of future masters of musical arts is essential for enhancing professional preparation and fostering students' personal self-awareness, creative expression, and adaptability to the changing socio-cultural environment. This necessitates the identification of methods that will help form competitive, creative, and professionally-oriented specialists.

The aim of the research is to determine the likely effective methods for forming the professional and subjective position of future masters of musical arts.

This study used methods of analysis, synthesis, comparison, as well as methods of theoretical reflection and comparative study of scientific works.

Theoretical part

Various aspects of individual subjectivity have been explored by philosophers, psychologists, and educators such as A. Camus, J. Dewey, and E. Fromm, C. Rogers. A. Camus (Camus, 1999) emphasized the importance of individuality in the context of recognizing the absurdity of the world, asserting that each person must define their own meaning in life, with subjectivity manifested through creativity and inner expression. E. Fromm (Fromm, 1994) focused on personal development and the responsibility that accompanies freedom, linking the formation of subjectivity to the awareness of personal responsibility and the search for meaning.

J. Dewey (Dewey, 1929) viewed the subject position as an essential element of education, emphasizing experience, interaction, and individualized teaching approaches. C. Rogers (Rogers, 1965) highlighted the importance of self-realization and creating a positive self-image, contributing to personal growth and the formation of subjectivity.

The issue of developing organizational and methodological tools that contribute to the formation of the subject position of future specialists in the field of musical arts through the realization of creative potential has been addressed in the research of domestic educators in the field of music pedagogy, such as T. Doroshenko, P. Kharchenko, L. Masol, O. Oleksiuk, H. Saik, N. Segeda, A. Zaytseva, T. Doroshenko (Doroshenko, 2016) studies the subject-personal approach as a theoretical foundation for ensuring the effectiveness of the preparation of future music educators. In A. Zaytseva's research, it is stated that the affirmation of one's own subjectivity, the connection of the individual with their deep essence occurs through culture, and education, as an inseparable component and form of transmitting culture, must ensure the formation of a creative, competitive, existentially free, and at the same time responsible individual as the future specialist in the field of musical arts (Zaytseva, 2017).

Methodology. The methodological foundation of this study is the integration of several key theoretical concepts that encompass philosophical, psychological, and pedagogical aspects. In particular, the research is based on ideas about the individual as an active subject of professional activity, capable of independently forming and realizing their professional identity.

The primary theoretical foundations are philosophical concepts that reveal the nature of human activity and subjectivity. The reflective nature of consciousness, studied by J. Dewey, plays an important role in the process of developing the subject position, as it allows the individual to realize their place in the environment and make decisions based on critical thinking and self-analysis.

An important role in the conceptual context is played by the theory of values developed in philosophical research (M. Buber, F. Nietzsche, M. Scheler, and others); the key principles of the methodology of artistic pedagogy, and the theory and methodology of music education (L. Masol, O. Oleksiuk, H. Padalka, O. Rudnytska, M. Tkach, and others).

Results. We believe that the professional and subjective position of future masters of musical arts is an individual integral characteristic of the personality, which determines the system of value priorities for personal and professional self-awareness and self-development. This position manifests itself in the design of individual strategies for the realization of professional goal-setting. The structure of this position consists of the following components: motivational and value, cognitive and analytical, reflective and semantic, and project and activity.

The formation of the motivational and value component involves clarifying personal and professional goals for future masters of musical arts. Goal-setting and planning methods help students define short- and long-term objectives and assess their individual development stages. Students can design personal strategies for professional growth through unique creative plans.

To build internal motivation, self-awareness exercises are essential for students to define professional values and attitudes toward their profession, including analyzing professional standards and reflecting on the cultural value of musical art.

The cognitive and analytical component is developed through methods that enhance deep analysis, critical thinking, and creative interpretation of music. Engaging students in active analytical tasks not only improves technical skills but also fosters personal and professional self-awareness.

The reflective and semantic component can be supported by retrospective reflection, where students maintain a music journal to record impressions, analyze achievements, and reflect on emotional experiences. This aids in self-awareness and professional development.

The method of professional-creative identity is crucial for forming the project and activity component. It fosters independence, initiative, and creativity, helping students develop their personal performance style and realize creative projects reflecting their beliefs and artistic ideas.

To prepare future masters of musical arts to be change agents in their professional field, it is vital to create adaptable, flexible training conditions with creative tasks and reflective exercises.

Conclusions. The motivational and value component of the professional and subjective position is developed through goal-setting, planning, and self-awareness exercises, helping students define professional goals and foster motivation for self-improvement. The cognitive and analytical component is shaped through musical reconstruction, enhancing reflection on musical works and developing an individual performance style. The reflective and semantic component is supported by retrospective reflection, aiding students in assessing achievements and adjusting professional self-awareness. The project and activity component is formed through professional-creative identity, encouraging the development of strategies for professional growth.

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