

РОЗДІЛ VII. ПРОБЛЕМИ ОСВІТИ В УМОВАХ НЕВИЗНАЧЕНОСТІ

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Gai Minyao

Sumy State Pedagogical University named after A.S. Makarenko

ORCID ID 0009-0007-6495-6553

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PERFORMING ACTIVITY OF ADOLESCENTS: METHODOLOGICAL BASIS FOR ITS FORMATION IN VOCAL-CHORAL ACTIVITIES

The purpose of the article is to substantiate the main methodological approaches to the formation of performing activity among adolescent students in the process of vocal-choral activities. The publication emphasizes the importance of vocal-choral singing as an effective means of developing students' performing activity. Education through vocal-choral art is regarded not merely as the accumulation of knowledge, abilities, and perfected skills, but also as a powerful means of developing the spiritual sphere of the personality. The significance of vocal-choral activities for the development of self-expression abilities is highlighted. It is noted that providing opportunities for vocal-choral activities for adolescents is of particular importance because this period is characterized by the formation of attitudes toward spiritual values and artistic phenomena. Adolescents are in the process of searching for their own identity and attempting to find an image that corresponds to their inner self. It is substantiated that the methodological basis for the formation of adolescents' performing activity in vocal-choral practice consists of interconnected humanistic, culturological, competence-based, and creative approaches.

Key words: *performing activity, singing, vocal-choral art, methodological approaches, music education, humanistic approach, culturological approach, competence-based approach, creative approach.*

Introduction. The problem of students' musical and aesthetic development in contemporary conditions occupies an important place, since the effectiveness of singing activities is determined by adolescents' spiritual and moral development. This study focuses on vocal-choral activities (during music lessons and extracurricular work) as a purposeful and comprehensive process aimed at forming students' performing activity. In the field of music pedagogy, from the perspective of our research, the scientific works of such scholars as A. Avdiievskyi, A. Bolharskyi, L. Butenko, L. Vasylenko, O. Yeremenko, A. Zaitseva, A. Kozyr, H. Padalka, O. Rudnytska, V. Shulhina and others are of particular importance.

Analysis of recent research. Well-known scholars such as S. Naumenko, S. Maksymenko, O. Rostovskyi, T. Tanko and others examine the influence of artistic activity on the psychological development of adolescents in the process of art education, taking into account that active development of cognitive, emotional, and volitional processes enables adolescents to operate with concepts, reason about phenomena and objects, and assimilate

information. Such cognitive processes contribute to the formation of thinking, memory, attention, and activity through the development of complex forms of analytical activity, facilitating the transition from abstract thinking to the ability to apply deductive forms of reasoning.

The aim of the article is to substantiate the leading methodological approaches to the formation of adolescents' performing activity.

Research methods. To achieve this purpose, a complex of theoretical research methods was applied, including analysis, systematization, and generalization of philosophical, psychological, pedagogical, and musicological literature to define and substantiate the main concepts: "pedagogical approaches" and "performing activity".

Research results. We consider it appropriate to examine the correlation between the concepts of "practice" and "activity". The essence of practice lies in the fact that it represents the unity of the objective and the subjective. Activity, in turn, performs the function of mediating activity, revealing the content and purpose of the subject. Under such circumstances, the student's educational activity should become the subjective component of their practice (in the context of this study, singing practice). For the present research, the provisions of psychological science concerning the structure of activity are of particular significance. Within these provisions, practical and theoretical activity are studied as a system. Moreover, the psyche functions together with consciousness, performing motivational, regulatory, and controlling functions. Such a scholarly position proves that the student's personality, which develops and self-realizes in educational activity, constitutes a system characterized by a multicultural nature and determined by its artistic content.

The organized process of musical perception, taking into account the age-related characteristics of students, serves as one of the most significant prerequisites for the formation of performing activity. Age-related characteristics are understood as specific features of an individual, particularly the peculiarities of their psyche, which change throughout the successive stages of development. These characteristics encompass a specific complex of traits, including motivational, cognitive, and emotional features.

It should be emphasized that adolescence constitutes a particular area of scientific interest within the framework of this study. This period is characterized by qualitative changes occurring in psychological, social, and physiological development. Moreover, these transformations affect cognitive and emotional spheres and acquire decisive significance in the process of personality formation. In psychological and pedagogical literature, adolescence

is commonly described as a complex and transitional period. General physical growth often proceeds more rapidly than the development of the cardiovascular system, which may result in rapid fatigue, emotional instability, and sudden mood changes. Such processes necessitate adherence to a specific regime in all forms of adolescents' activity, particularly in music education classes.

It is appropriate to emphasize that perception of musical art is regarded as the foundation of all forms of performing activity, especially vocal-choral performance. Vocal-choral skills, including sound production, intonation, breathing, ensemble coordination, and diction, are developed on the basis of adolescents' perception of musical and artistic material. It should be noted that formation of proper breathing begins with work on the soft attack of sound. Undoubtedly, vocal-choral activity encompasses work on both vocal-choral skills and abilities.

Correct sound production involves formation of vowel resonance in a high vocal position, ensuring rounded and balanced sound across all registers. Singing without accompaniment is of particular importance, as it enables focused work on choral intonation and may be performed by the entire choir, soloists, or individual groups. The development of diction is associated with the performance of choral music based on the clear pronunciation of consonants and vowels in various combinations.

The sense of tempo, dynamics, rhythm, breathing, and intonation significantly influences the formation of ensemble singing skills. Through the method of vocal exercises, vocal-choral skills were developed during the study of highly artistic song repertoire. Particular attention was devoted to proper breathing, characterized by a short inhalation, a brief pause, and gradual exhalation. Undoubtedly, "supported singing" plays a crucial role, contributing to the quality of vocal sound. In addition, choral singing employs the method of "chain breathing", which facilitates proper sound leading.

Considering the peculiarities of school repertoire, a soft attack of sound is predominantly applied. Since the specificity of sound leading reflects the intonational and figurative content of a musical work, the development of the skill of sustaining sound occurs during work on cantilena singing. This technique is characteristic of most songs included in adolescents' repertoire. At the same time, work is also carried out on the non-legato articulation, which is used to convey heroic and courageous imagery.

To ensure an adequate interpretation of the literary text during vocal-choral practice, the method of developing articulation skills is employed, enabling clear pronunciation of consonants and proper

“roundness” of vowels. Furthermore, singing without accompaniment contributes to the development of timbral, harmonic, and melodic hearing. An essential prerequisite for achieving effective results lies in the correspondence between teaching methods and the means of interaction among all participants in the artistic-educational process.

The specific features of adolescents’ psycho-physiological development are particularly evident in the sphere of vocal-choral activity, since this period is marked by voice mutation. Owing to the changes occurring in the vocal apparatus, boys do not immediately adapt to new vocal conditions. Singing notes in the upper register presents particular difficulties. The analysis of scholarly literature demonstrates that the problem of mutational voice changes has been addressed in the studies of O. Marufenko, Yu. Merezko, O. Yurko, and others. The restructuring of the vocal apparatus in adolescent students necessitates corresponding changes in vocal practice and pedagogical approaches.

The selection of vocal-choral repertoire during the mutation period must be carried out with particular care, taking into account the vocal range of students. It should be emphasized that attention should be paid not to the extreme notes of the range, but rather to its “working zone”. According to O. Rostovskyi, adolescents are often insufficiently prepared to comprehend musical language and may not always fully grasp its figurative and artistic content. They are characterized by a certain selectivity that tends to diminish deep engagement with the meaning of a musical work and encourages a superficial attitude toward music. Under such circumstances, some students remain indifferent to compositions capable of providing aesthetic enjoyment and revealing the richness of human emotions and actions. Conversely, they may become fascinated with works that lack artistic quality and aesthetic value (Rostovskyi, 2011).

Thus, it should be noted that ensuring effective vocal-choral activity for adolescents acquires particular significance, since this developmental period is characterized by the formation of attitudes toward spiritual values and artistic phenomena. Adolescents are engaged in the process of searching for their own identity and strive to discover an image or ideal with which they can identify.

Contemporary scholarly discourse presents various interpretations of pedagogical approaches employed in the organization of the educational process and the conduct of scientific research. Ukrainian scholars define the concept of “approach” as a key methodological instrument that determines

the general strategy of scientific inquiry and serves as the foundation of research activity. Thus, O. Piekhota considers an approach to determine the selection of methods and techniques aimed at achieving research objectives, emphasizing interdisciplinarity as a means of integrating knowledge from different fields. I. Ziaziun views the basis of a pedagogical approach as a system of principles that establishes methodological guidelines and ensures scientific and practical validity. N. Semeniuk focuses on contemporary approaches grounded in general scientific anthropological concepts such as “function,” “information,” “personality,” and “activity.” L. Rakitianska defines the substantive basis of an approach through a leading idea, conceptual framework, categorical apparatus, and system of principles (Rakitianska, 2025). P. Sikorskyi interprets the pedagogical approach as the concentration of efforts aimed at achieving optimal results in education, upbringing, and development, distinguishing among the leading approaches the dialectical, axiological, acmeological, competence-based, synergetic, activity-based, and personality-centered approaches.

In view of the purpose of this study, particular importance is attached to the analysis of scientific and pedagogical approaches that determine the methodological foundations for investigating the problems of vocal education of children and adolescents within the context of contemporary art pedagogy. In the works of both Ukrainian and foreign scholars, vocal training is examined through the prism of multidimensional concepts that represent the complexity, interdisciplinarity, and procedural nature of vocal-pedagogical influence. Thus, N. Babichenko emphasizes the significance of axiological, competence-based, and praxeological approaches in the formation of vocal-choral skills, highlighting the value-oriented focus of education, the development of vocal abilities, and the effectiveness of the educational process. A. Shevchenko, relying on the principles of systematicity and integration, substantiates the methodology for the formation of vocal-jazz culture based on systemic-structural, personality-developmental, activity-based, and competence-oriented approaches. O. Ushakova focuses on interactive teaching methods, consideration of age-related characteristics, and development of the vocal apparatus as factors contributing to the formation of technical skills, stage confidence, and performing versatility.

Based on the analysis of scholarly research, we have identified a complex of scientific approaches and corresponding pedagogical principles that constitute the theoretical and methodological foundation of the methodology for developing adolescents’ performing activity in vocal-

choral performance. They include: the humanistic approach (principles of conformity to nature, comprehensive development, and the value of personality); the culturological approach (principles of cultural conformity and intercultural communicative interaction); the competence-based approach (principles of praxeological and axiological orientation of vocal training, as well as value orientations in mastering vocal knowledge and skills); and the creative approach (principles of creativity and innovation in the combination of methods and technologies).

Contemporary music pedagogy relies on a number of key approaches to vocal instruction, among which the humanistic approach occupies a leading position due to its orientation toward the personal needs and interests of the student. This approach is grounded in the recognition of the value of every individual, considering natural abilities, individual characteristics, and the unique potential of learners. Within the framework of this study, the humanistic approach is considered as a conceptual basis for vocal training in the system of art education, integrating philosophical, psychological, pedagogical, and artistic ideas. Its implementation is aimed at the formation of intrinsic motivation, the development of emotional intelligence, critical thinking, self-reflection skills, and social interaction. Within a favorable psychological environment, the student acts as both a subject of learning and creativity, while music education becomes an instrument of holistic personal growth and artistic development, considering the psycho-emotional characteristics of students, particularly during critical periods of voice mutation.

N. Ovcharenko notes that the effectiveness of vocal training lies in finding “the most natural” path for the development of a student’s voice and in considering individual physical characteristics and natural vocal abilities (Ovcharenko, 2006). M. Zhyshkovych emphasizes the principles of gradualness, systematicity, and an individualized approach in the formation of vocal skills, which enables the revelation of the vocalist’s natural potential and the harmonious combination of technical development with the improvement of artistic and performing abilities. In turn, O. Rodenkova highlights the importance of the gradual development of the singing voice during adolescence, considering changes in the vocal apparatus. At the same time, N. Mozhaikina stresses the necessity of individualizing vocal training, ensuring vocal safety, and considering the emotional vulnerability of the student.

Meanwhile, C. Zhang argues that attention to the individual and age-related psychological characteristics of children, together with adherence by teachers to the fundamental principles of vocal pedagogy, including

humanity, creativity, problem-based learning, and prospective orientation, constitutes a prerequisite for the development of self-expression and formation of a harmoniously developed personality. In our opinion, the most effective principles of the humanistic approach in the process of developing performing activity among students of art education institutions include the principles of conformity to nature, comprehensive development, and the value of the personality.

The principle of conformity to nature is based on harmonizing vocal development with the natural, age-related, anatomical, physiological, and psycho-emotional characteristics of students, particularly during periods of voice mutation. Consideration of this principle makes it possible to preserve the natural qualities of the voice, prevent vocal overstrain, and support emotional well-being, which constitutes an important prerequisite for the further development of vocal activity and students' positive self-esteem.

The principle of comprehensive personality development presupposes the harmonious combination of intellectual, emotional, spiritual, aesthetic, and social components of the student's individuality. In this respect, vocal and choral activity transcends the boundaries of merely technical mastery of the voice and emerges as a creative activity contributing to personality formation in the broad humanitarian sense.

Namely, O. Oleksiuk formulates the fundamental orientations of art education based on spiritual and holistic personality development, taking into account the humanistic paradigm of vocal instruction (Oleksiuk, 2006). N. Babichenko, in turn, demonstrates that formation of adolescents' vocal-choral skills should be constructed as an integral system of comprehensive personality development structured around the unity of motives, values, and worldview orientations. Within this context, vocal-performing activity functions not merely because of vocal training, but as an indicator of personal maturity integrating the capacity for artistic self-expression, stage communication, and emotional reflection.

The principle of the value of personality constitutes a central element of the humanistic model of education, which recognizes the student as an active participant in the educational process, a bearer of unique experience, creative potential, and an individual trajectory of development. In music pedagogy, this is manifested through empathic interaction, pedagogical support, and the creation of an environment in which the voice becomes a form of personal expression.

O. Savchenko interprets the humanization of education as the affirmation of the child's personality as the highest social value, which presupposes the revealing of individual abilities and the acquisition of universal and national values. We share the opinion of N. Ovcharenko, who argues that the essence of the personality-centered approach in vocal education lies in the individual's awareness of oneself as a personality, the revelation of one's own capabilities, the development of self-consciousness, and the ability to achieve self-realization and self-affirmation in future activity (Savchenko, 2001).

Summarizing the provisions of the humanistic approach, it should be noted that formation of performing activity encompasses not only the internal development of the student, but also cultural integration, which necessitates consideration of the broader cultural contexts within which music education takes place. This determines the need to apply the culturological approach, which expands the methodological boundaries of the formation of vocal activity by integrating art education into the environment of cultural values.

In art pedagogy, the competence-based approach is regarded as a holistic strategy for the formation of an integrated complex of knowledge, skills, abilities, and personal qualities that ensure the capacity to consciously and effectively apply acquired experience in artistic, creative, and performing activities. The creative approach emphasizes the development of students' creative potential, encourages independent interpretation of musical works, and contributes to the formation of performing individuality. It enables educators and students to move beyond the rigid frameworks of academic instruction by opening opportunities for variability based on traditional methods. Such an approach ensures the dynamism and multidimensionality of the educational process while fostering the development of students' unique vocal potential.

Conclusions. Thus, the methodological foundation for the formation of adolescents' performing activity in vocal-choral performance consists of the interrelated humanistic, culturological, competence-based, and creative approaches. These approaches facilitate the application of variable pedagogical strategies alongside traditional methods and ensure the multidimensional character of the music-educational process aimed at developing students' performing activity.

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АНОТАЦІЯ

Гай Міняо. Виконавська активність підлітків: методологічна основа її формування у вокально-хоровій діяльності.

Формування виконавської активності учнів підліткового віку є важливою складовою їх загального виховання, адже вміння виражати емоції через музику сприяє особистісному зростанню та розвитку соціальних навичок. Опанування кращих зразків вокально-хорового мистецтва дозволяє учням не лише освоювати технічні аспекти, але й відчувати глибину музичної виразності, що допомагає виражати емоції та розуміти емоції інших. Мета статті полягає в обґрунтуванні основних методологічних підходів до формування виконавської активності підлітків-школярів в процесі вокально-хорової діяльності. У публікації акцентовано увагу на важливості вокального-хорового співу школярів як ефективного засобу розвитку їх виконавської активності. Навчання засобами вокально-хорового мистецтва є не лише накопиченням знань, умінь та відпрацьованих досконалих навичок, але й потужним засобом для розвитку духовної сфери особистості. Підкреслюється значення вокально-хорової діяльності для розвитку здатності до самовираження. Зазначено, що забезпечення вокально-хорової діяльності дітей підліткового віку набуває важливого значення тому, що в означений період формується ставлення до духовних цінностей, до мистецьких явищ. Підліток перебуває у процесі пошуку власної особистості й намагається віднайти образ, який би йому відповідав. Обґрунтовано, що методологічна основа формування виконавської активності підлітків у вокально-хоровій діяльності складається з гуманістичного, культурологічного, компетентнісного і творчого взаємопов'язаних підходів, що

зумовлено розглядом вокально-хорового навчання крізь призму різноаспектних концепцій, які репрезентують багатовимірність, міждисциплінарність і процесуальність вокально-педагогічного впливу.

Ключові слова: виконавська активність, спів, вокально-хорове мистецтво, методологічні підходи, навчання музиці, гуманістичний, культурологічний, компетентнісний, творчий підходи.

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Олександр Галагуза

Полтавський національний педагогічний університет імені В. Г. Короленка

ORCID ID 0009-0007-9442-1939

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ФОРМУВАННЯ ЕКОНОМІЧНОЇ КОМПЕТЕНТНОСТІ ЗДОБУВАЧІВ ОСВІТИ У ЦИФРОВОМУ ОСВІТНЬОМУ СЕРЕДОВИЩІ

У статті узагальнено теоретичні засади формування економічної компетентності здобувачів освіти в умовах цифрового освітнього середовища та обґрунтовано значення цифровізації як системного чинника модернізації професійної підготовки. Розкрито сутність цифрового освітнього середовища як інтегрованої платформи навчальних ресурсів, технологій та педагогічних підходів, що забезпечує підвищення якості освітнього процесу. Визначено структуру економічної компетентності, яка охоплює когнітивний, діяльнісний, мотиваційний і ціннісний компоненти, та показано її взаємозв'язок із цифровою грамотністю. Наголошено, що цифрові технології створюють умови для індивідуалізації навчання, розвитку аналітичного мислення, підприємницьких навичок і здатності до прийняття обґрунтованих економічних рішень. Окреслено роль сучасних цифрових платформ і сервісів у забезпеченні практикоорієнтованого навчання та формуванні професійних компетентностей. З'ясовано, що інтеграція цифрових інструментів в освітній процес підвищує ефективність підготовки фахівців економічного профілю та сприяє їхній адаптації до умов цифрової економіки. Обґрунтовано, що ключовим результатом є формування конкурентоспроможного фахівця з високим рівнем економічної та цифрової компетентності. Перспективи подальших досліджень пов'язані з удосконаленням моделей цифрової економічної освіти та розширенням інноваційних підходів до професійної підготовки.

Ключові слова: економічна компетентність; цифрове освітнє середовище; цифровізація освіти; цифрова грамотність; здобувачі освіти; професійна підготовка; цифрові технології; економічна освіта; компетентнісний підхід; цифрова економіка.

Постановка проблеми. Сучасна система вищої освіти перебуває під впливом інтенсивної цифрової трансформації, що істотно змінює підходи до підготовки здобувачів освіти, зокрема економічного профілю. У цих умовах формування економічної компетентності набуває нових змістових характеристик, оскільки передбачає інтеграцію традиційних економічних знань із цифровими технологіями та інструментами професійної діяльності. Проблема полягає у