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N. Makarova

THE PHENOMENON OF STAGE BARRIER IN PERFORMING PRACTICE PIANIST-PERFORMER

Main objective of the study is to analyze the coverage of the concept of the stage barrier in the scientific literature. Define the concept of stage barrier and find out the reasons for it during a performance on stage. Research methodology: analysis of the literature on this topic. Scientific novelty. The problem of the stage barrier is presented in the article of philosophical and cultural discourse; the possible causes of the stage barrier for both "beginner" pianists and "experienced" performers are clarified; the concepts of "fear" and "phobia" are distinguished, a description of states of distress and eustress is given.

Conclusions. The article substantiates that the better the performer feels on stage, the more convincing and interesting the performance will be. Therefore, we consider the prospect of further exploration to find methods and techniques to ensure good stage health.

Keywords: stage barrier, fear, stress resistance, performer, concert performance.

N. Marakhovska

THE ROLE OF UKRAINIAN CONTEMPORARY SACRED MUSIC FOR CONSTRUCTING TRANSFORMATIVE COMPETENCIES OF STUDENTS FROM WAR-AFFECTED AREAS

The present study aims to explore the educational potential of Ukrainian contemporary sacred music which has its unique development trajectory in the Ukrainian culture. Being incorporated into academic curriculum Ukrainian contemporary sacred music is an essential component of the transformative learning. The phased implementation of the transformative learning process within the STAR Framework (Sensitising, Taking Action, and Reflection) designed by M. Mcallister, has been carried out for Humanities Majors of Mariupol State University. The results of qualitative research show positive effect of such integration on

constructing transformative competencies (creating new value, reconciling tensions and dilemmas, taking responsibility) of students with war-related experience.

Key words: *Ukrainian contemporary sacred music, transformative competencies, HEI students.*

Problem Statement. It is well-recognised that the youth are vital contributors to shaping the future of human society. As Kofi Annan, a Nobel Peace Prize laureate and Secretary-General of the United Nations (1997-2006) duly noted, "Young people should be at the forefront of global change and innovation. Empowered, they can be key agents for development and peace. If, however, they are left on society's margins, all of us will be impoverished. Let us ensure that all young people have every opportunity to participate fully in the lives of their societies" (Breen, 2017). Yet, young people who have been through war represent a vulnerable group since "living in an environment witnessing war and conflict directly affects feelings of fear, anxiety, and orientation towards the future due to the traumatic events that young people may witness or may be directly exposed to" (Alotaib, 2021). Hence, it is important to raise young peoples' awareness of their own strengths, maximise their inner resources and develop "individual's superior adaptability" (Chen, Xu, Liu, Zhang and Guo, 2021) in order to overcome their traumatic experiences, involve them in shaping a safe and sustainable future and enable them to become spiritually and culturally developed personalities. The Organisation for Economic Co-operation and Development (OECD) developed the Learning Compass 2030 as "an evolving learning framework that sets out an aspirational vision of education in 2030" intended to respond to the following issues: 1) knowledge, skills, attitudes and values that today's students need to thrive in and shape their world; 2) instructional systems to provide students with these knowledge, skills, attitudes and values. The document identifies three transformative competencies for students to acquire, inter alia, creating new value, reconciling tensions and dilemmas, and taking responsibility (OECD, 2019, p.4).

The system of higher education should provide a sufficient basis for developing students' transformative competencies, therefore it is necessary to design and implement a respective learning framework. Transformative learning is understood as the process of questioning the fixed frames of reference, or habits of mind, and making them more inclusive, open, and reflective, stimulating awareness of other ways of acquiring knowledge and cultivating critical, creative and constructive students' skills (Mcallister, 2011, p.43). It is worth noting that transformative learning "creates a substantial change in the habits, ideas and/or outlook of an individual" who acquires the ability to make interpretations from his/her own beliefs, judgments and feelings and appreciate the value of experience (Rahman and Hoque, 2017, p.128).

Analysis of recent research and publications. The transformative potential of sacred music has been a research focus of Ukrainian and foreign scholars (N. Aleksandrova, A. Bolharskyi, M. Bradshaw, V. Chepiha, S. Chuhai, M. Duley, Ch. G. Ellison, Q. Fangand, L. Kornii, L. Krajčíková, R. Kundt, M. Lang, P. Mitkidis, C. Mueller, A. Nichols, A. Tkachenko, D. Xygalatas, et al.). It is stated that sacred music makes a transformative (life changing) influence on society in general and closer communities, e.g. educational ones, in particular. In a wider sense, sacred music as an expression of the world and a highly generalised language, shifts the emphasis from the outside world to the spiritual, inner one, and stimulates the imagination of the listener, who in the process of its perception tries to

transform sounds into meaningful contents (Shopenhauer, 1966). In a narrower sense, it is pointed out that including religious music into the educational context is necessary for the provision of comprehensive education and can improve the quality of knowledge acquisition by cultivating and activating students' inner human resources.

Modern researchers studied effects of audial religious symbols (instrumental music) on moral behaviour and substantiated that associative learning based on using religious music enrich the educational process with specific meanings and create sacred cues that influence normative behaviour since music may serve the function of representing norms and influencing behavioural schemas (Lang, et al., 2016). Furthermore, other studies have found that the frequency of listening to religious music can decrease death anxiety and increase life satisfaction, self-esteem, and a sense of control (Bradshaw, et al., 2015). Besides, it is stressed that the instructional context into which religious music is incorporated can significantly influence students' understanding of music. In order to avoid coercion when teaching religious music and including it as part of the curriculum educators should get their students familiarised with its historical and cultural context, be aware of the problems religious texts present to individual students and create a classroom environment that respects a diversity of beliefs and viewpoints (Perrine, 2017, p.192). Scholars state that sacred music enables to fill gaps in person's spiritual development. It is emphasised that the educational potential of Ukrainian sacred music represents a unity of moral and patriotic text content as well as emotional and aesthetic melody, bears a sacred meaning and promotes moral, aesthetic, civic and patriotic education of the youth, and has a positive complex impact on person's psychophysiological, emotional, intellectual and physiological spheres (Чепіга та Чугай, 2013, p.278).

The analysis of literature enables to conclude that Ukrainian contemporary sacred music is based on the instructive truths of Christian morality and at the same time enables to project emotions through melodies and harmonies. Although positive effects of sacred music on person's spiritual development have been comprehensively described in the literature, there is a need to develop practices for integration of sacred music in academic curriculum, in particular, in the process of teaching Humanities and training Humanities majors in higher education, especially those who are considered vulnerable.

Research purpose. The study is aimed at exploring the educational potential of Ukrainian contemporary sacred music as a combination of national, cultural, moral, ethical, artistic and aesthetic peculiarities, and its incorporation into academic curriculum to develop transformative competencies of students from war-affected areas.

Outline of the main research material. Social and political realities of the late 20th and early 21st centuries led to priorities change in the Ukrainian society and return to spiritual values, besides, Ukraine's national revival promoted creative freedom and representation. During that period the work of authentic composers in the field of sacred music became increasingly more active. Archbishop Ionafat (Yeletskyi), V. Guba, L. Dychko, Y. Ishchenko, M. Skoryk, V. Silvestrov, V. Stepurko, E. Stankovych, B. Filts, I. Shcherbakov, O. Shchetynskyi, M. Shukh, O. Yakovchuk, etc. formed a new stratum of Ukrainian sacred music that went beyond the national culture and established itself as a world value. On the one hand, the contemporary music composers preserve the ancient Ukrainian church traditions and on the other hand, use innovative techniques of concert and choral virtuoso playing. Researchers (Александрова, 2008; Болгарський, 2009; Корній, 2010, Ткаченко, 2010) accentuate exquisiteness of Ukrainian contemporary sacred music since it enriches spiritual themes with new musical symbols. The characteristics of Ukrainian contemporary sacred music are summarised below:

- referring to a variety of genres (song-romances, party concerts, ancient chants, recitations) and functionality: works for liturgical purposes composed by L. Dychko ("Liturgy of St. John

·Chrysostom" № 1, 2, "Solemn Liturgy"), M. Skoryk ("Liturgy of St. John Chrysostom",— Psalm 53 "God Save Me"), and concert purposes composed by V. Guba ("Ten Psalms"), O. Shchetinsky ("Requiem"), V. Silvestrov ("Requiem for Larissa"), etc.;

- introducing new compositional techniques and new means of expression, yet preserving unique historical and national features by integrating canonical texts, folklore and modern musical thought; contemporary Ukrainian composers, namely I. Alekseichuk, I. Nebesnyi, V. Polova, B. Pratsiuk, T. Yashvili have formed a new musical and aesthetic space of the Ukrainian Orthodoxy.

Designing a respective learning framework with inclusion of sacred music requires a "focused pedagogical basis", or the STAR Framework, i.e. constructing a "meaningful learning process" in three phases – Sensitising, Taking Action, and Reflection (Mcallister, 2011) and facilitating it "through investigative, collaborative, interactive and higher-order thinking learning activities" (Tsimane and Downing, 2019, p.95). This framework can be applied while teaching the Humanities, inter alia courses related to culture and art so that Ukrainian contemporary sacred music can be successfully and naturally integrated.

Sensitising means facilitating students' auditory, visual, kinaesthetic, or immersion experiences in order to reveal their feelings, concerns, and aspirations; engaging learners' senses in listening, observing, feeling, and touching through using powerful media such as first-person testimonials, film, music, poetry, and novels (Infinito, 2003). This helps to develop expanded awareness and students "become less narrow-minded, more understanding, and connect with the world beyond their own" (Tsimane and Downing, 2019, p.94). For example, in this phase students can be engaged into listening to a particular excerpt of contemporary sacred music without knowing either its name or the composer, and then each trainee should tell about his/her feelings and emotions evoked by that piece of music. Hence, in our study *Sensitising phase* is aimed at characterising music-induced impressions and deepening the understanding of a musical composition on an emotional level.

Taking action implies putting into practice newly learned knowledge or skills. Instructors should design relevant activities to "trigger the achievement of transformational objectives" so that instead of simply listening and absorbing the learning content students are encouraged to take action and put knowledge into use (Mcallister, 2011, p.50).

Transformative learning represents an integrative process of constructing knowledge, inter alia connecting concepts and experiences so that the acquired knowledge and skills can be applied in new and diverse contexts (Mahoney and Schamber, 2011). For example, in this phase, students are told the name of a musical composition and its author, and their task is to seek out biographical information, historical and cultural evidence related to this piece of music. Trainees are encouraged to create a 'backstory' and provide information to increase the audience's appreciation (Duley, 2016). It is also worth using some procedures of hermeneutic analysis (Oleksiuk and Koval, 2020), i.e. students identify the most distinctive features of this particular work; draw associative parallels between the musical composition under consideration and other works of the same composer; find analogies with other artworks for in-depth understanding of the author's artistic message; suggest their own interpretations of the musical composition under consideration and justify their opinions.

Reflective Learning challenges students' habits of mind and encourages them to rethink on existing professional practices and "resist becoming dominating agents themselves in the future" (Mcallister, 2011, p.51). Reflection activates both the cognitive and affective domains of reasoning, and helps students to free their minds of negative attachments and attain a peaceful state when participating in learning activities. (Tsimane and Downing, 2019, p.95). For instance, in this phase students might be engaged into keeping reflective journals in which they analyse whether learning through Ukrainian contemporary sacred music leads to transformation. With the help of reflective journaling it is possible to reveal the major changes

in students' thinking, feeling and acting, and consequently, in developing their transformative competencies.

The research was conducted on the basis of Mariupol State University The participants of the study were 30 undergraduate students of humanities programmes who remotely took part in the research. In order to evaluate effectiveness of the proposed framework the qualitative research methodology was used in the study. The concept-driven coding as "a tool for framing data into a coherent construct through the application of an established language" (Blair, 2015, p.17) was applied to examine the content of students' reflective journal entries. The latter were the main source of the research data.

Transformative competencies, i.e. *creating new value, reconciling tensions and dilemmas, taking responsibility,* were marked as concept codes and their properties, already established in the literature, were identified through the content analysis of students' reflections.

Thus, creating new value is based on developing a mind-set that reflects students' ability to generate new ideas, doubt commonly accepted theories and discover new things by engaging students in meaningful learning activities (Yamanaka, 2019).

Reconciling tensions and dilemmas means cognitive flexibility and perspective-taking skills that help to see a complex problem from various angles and gain better understanding of how to deal with it. In addition, this competency implies expressing empathy and respect towards other people who hold different views, creativity and problem-solving skills to generate new solutions to "seemingly intractable problems" and make complex decisions (OECD, 2019).

Taking responsibility requires that students are aware of their role in shaping the world's future, and, in particular, consequences of their actions and decisions. This awareness will help them "strengthen their sense of self-efficacy, well-being and self-regulation", i.e. control over their behaviour, and their ability to interact with others "in ways that demonstrate healthy independence, planning ahead, and impulse control" (Stenberg, 2019).

The research participants were asked whether they felt any substantial cognitive, affective and behavioural changes through the integration of Ukrainian contemporary sacred music in academic curriculum and what effects and applications the compositions of sacred music might have in educational and social contexts.

Hence, *creating new value* (concept code 1) has the following properties: *generating new ideas; doubting commonly accepted theories; discovering new things.* It is essential to give the following examples of coded transcripts and identify these properties in them:

1. Generating new ideas: *"I think sacred music has a big potential, for example, as an art-therapy tool or for meditation to overcome war stress… it helps to feel elevated and value everything you have." "I realised that sacred music is a compulsory part of music education and accordingly religious texts comprise a significant part of world literature."*

2. Doubting commonly accepted theories: *"The majority of people think that sacred music is used only for religious purposes. But it turns out that a lot of compositions of Ukrainian contemporary sacred music were created for concert purposes and are being performed all over the world."*

3. Discovering new things: *"It seemed to me that I could understand the emotional state of the composer, her feelings while she was constructing her piece of music. Because I felt the same!" "Before I didn't completely realise how closely Ukrainian sacred music is connected with our national culture. But I can clearly hear "nationally-coloured" sounds in this musical composition."*

Reconciling tensions and dilemmas (concept code 2) implies the following properties: *seeing a problem from various angles and gaining better understanding of how to deal with it, generating new solutions to existing problems; expressing empathy and respect towards other*

people who hold different views. The excerpts from students' reflective journals demonstrate the above-mentioned properties:

1. Seeing a problem from various angles and gaining better understanding of how to deal with it, generating new solutions to existing problems: *"Today still a lot of people don't know much about Ukrainian culture, its richness and authenticity. And even less they know about Ukrainian contemporary sacred music as a unique phenomenon of Ukrainian culture. I think it should be integrated in each course in arts and culture, both at schools and universities. So to promote people's awareness of their national culture from early age is the task not only for culture experts, but also for educators."*

2. Expressing empathy and respect towards other people who hold different views: *"Even if you are not a believer or follow another religious confession, it is worth getting familiarised with Ukrainian sacred music in order to understand cultural identity of Ukrainian people. We mustn't turn into religious fanatics, vice versa we must be tolerant and respect people of other nationalities, cultures and religions, but at the same time we should share our national achievements, including sacred music."*

Taking responsibility (concept code 3) has the following properties*: taking control over one's behaviour, possessing self-regulatory skills, interacting with others.* The examples of coded transcripts are presented below:

1. Taking control over one's behaviour, *possessing self-regulatory* skills: *"Listening to compositions of sacred music at the lessons helped me to release tension and combat war-related traumas. Now I feel more enthusiastic, self-confident and my positive emotions dominate over negative ones." "Having escaped from the war-affected zone I first felt stressed about my future. I asked myself how I would live and what I would do... Then I started listening to and analysing pieces of sacred music as my learning task. Eventually I became less anxious about future events and more motivated to study and have an active social life, for example, to do volunteer work and help, and support other internally displaced persons as well as track the missing residents of Mariupol."*

2. Interacting with others: *"I worked on an online project related to the creative work of Lesia Dychko together with my groupmates and I really appreciated that experience of virtual teamwork. Although we were dispersed geographically because if war, our mutual help, constant cooperation and knowledge exchange helped to make our project successful. And we all were greatly influenced by sacred music and its themes. We all were inspired and wanted to expand our musical horizons..."*

The analysis of specific phrases related to concept codes shows that the participants view Ukrainian sacred music in broad perspective – as an art-therapy tool for emotion regulation and managing stress of war, an essential component of secondary and higher education; and realise its wide range of values (musical, aesthetic and instructional) and its purposes beyond the liturgical ones (motivational, awareness- and spirit-raising, promoting personal growth, empathy and culture understanding).

Conclusion. The research provides an analytical look at how Ukrainian contemporary sacred music facilitates developing students' transformative competencies through the phased implementation of the transformative learning process. The research methodology was qualitative and the concept-driven coding was employed to categorise textual data. The study examined reflections of 30 undergraduate Humanities majors on the effects of Ukrainian contemporary sacred music. In particular, the participants who were forced to flee war demonstrated what cognitive, affective and behavioural changes were brought about by this kind of music. The content analysis of students' reflective journals demonstrates that the trainees gained awareness of how the integration of Ukrainian contemporary sacred music in

academic curriculum related to extension of their existing knowledge and skills, and helped to reduce anxiety about the future and cope with war-relates stress.

In further research quantitative methods should also be used in order to increase validity of research results. Since the study presents the findings from one higher education institution, a broader academic environment is needed to test the effectiveness of the proposed transformative learning framework.

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Н. В. Мараховська

РОЛЬ СУЧАСНОЇ УКРАЇНСЬКОЇ ДУХОВНОЇ МУЗИКИ В КОНСТРУЮВАННІ ТРАНСФОРМАТИВНИХ КОМПЕТЕНТНОСТЕЙ СТУДЕНТІВ ІЗ ЗОН БОЙОВИХ ДІЙ

Метою дослідження є вивчення освітнього потенціалу сучасної української духовної музики, який полягає у поєднанні національно-культурних, морально-етичних, мистецьких та естетичних особливостей, для розвитку трансформативних компетентностей здобувачів вищої освіти гуманітарних спеціальностей, зокрема вразливої категорії студентства – біженців із зон бойових дій. Згідно із визначенням Організації економічного співробітництва та розвитку (ОЕСР) трансформативні компетентності являють собою здатності створювати нові сенси, долати напругу та вирішувати проблеми, приймати відповідальність. З'ясовано, що для сучасної української духовної музики, яка має свою унікальну траєкторію розвитку в українській культурі, притаманними є розмаїття жанрів, функціональність, поєднання нових композиційних прийомів, засобів вираження та традиційних історично-національних характеристик. Обґрунтовано доцільність інтеграції сучасної української духовної музики в освітній процес, зокрема при вивченні гуманітарних дисциплін.

У дослідженні здійснено поетапну реалізацію трансформативної моделі навчання, що ґрунтується на методиці STAR (активізація почуттів, активність, рефлексія), розробленій Маргарет Макалістер. На першому етапі здобувачів залучали до прослуховування духовних творів сучасних українських композиторів, не повідомляючи ані назву твору, ані його автора, та обміну враженнями та почуттями,

що виникали під час прослуховування. На другому етапі здобувачі, вже знаючи назву музичної композиції та її автора, самостійно знаходили необхідну біографічну інформацію, історичні та культурні факти, пов'язані із твором. На третьому етапі учасники дослідження залучалися до ведення рефлексивних щоденників, у котрих описували, які когнітивні, афективні та поведінкові зміни викликала в них сучасна українська духовна музика.

Застосування якісних методів дослідження уможливило виявити позитивний вплив інтеграції даної музики на конструювання трансформативних компетентностей студентів. За допомогою методу концептуального аналізу вивчався зміст есеїв-рефлексій 30 здобувачів вищої освіти Маріупольського державного університету. Студенти відзначили, що інтеграція сучасної української духовної музики в освітній процес уможливлює впоратися зі стресом, викликаним війною, зменшити тривогу щодо майбутнього та розширити культурологічні знання та вміння.

Ключові слова: сучасна української духовна музика, трансформативні компетентності, трансформативне навчання, здобувачі вищої освіти.

Мельник Т.В.

ФЕМІННИЙ АСПЕКТ ПРОЦЕСУ ЕМАНСИПАЦІЇ В СОЦІОКУЛЬТУРНОМУ ПРОСТОРІ УКРАЇНИ ПЕРІОДУ НЕЗАЛЕЖНОСТІ

Головною метою статті є дослідити і охарактеризувати стан питання емансипації в фемінному аспекті в соціокультурному просторі, в межах України періоду незалежності.

Отримання Україною незалежності стало своєрідною «точкою біфуркації», позначивши критичний стан в політиці, ідеології, культурі з наступним переходом на інший рівень впорядкованості в усіх сферах, в тому числі, в аспекті процесів емансипації в соціокультурному полі. Ситуація «умовного початку» свідомо обрана за вихідну при визначенні хронологічних меж дослідження, адже відкриває перспективи простежити динаміку якісних перебудов і трансформацій у соціокультурному бутті актуалізувавши ідентифікаційні гендерні процеси у суспільстві.

Вивчення окресленої теми, передбачає використання наступних методів дослідження: історико-художнього аналізу (при опрацюванні масиву наукових джерел, досліджень попередників — науковців, які займались розробкою проблематики, дотичної до теми наших розвідок для вивчення стану розробленості обраної теми); метод систематизації (для комплексного осмислення артефактів, створених у різних видах, жанрах, представлених на різних носіях візуальних носіїв, літературних джерел); метод теоретичного узагальнення (для стислого викладу підсумку опрацьованого матеріалу обробленної інформації); як допоможіні були використані методи припущення та аналогії, класифікації та інші емпіричні та теоретичні методи дослідження.

Наукова новизна дослідження полягає в тому, що було межах заявленого хронологічного періоду запроваджено спробу провести комплексні розвідки логіки змін в осмисленні фемінного та маскулінного начал та стану проблематики гендерної