

# РОЗДІЛ Історичні та теоретичні засади розвитку мистецької освіти в контексті постнекласичної педагогіки

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## VOCATION AND CAREER CHOICE IN HIGHER ART EDUCATION

*Music education in the early 21st century is aimed at a new educational paradigm in the context of post-non-classical art pedagogy. An integral feature of modern art education is focus on formation of an artist with a bright, multifaceted and creative individuality, as well as vocation for potential career choice. It means an individual's awareness of the conditions and requirements of social existence, the readiness and ability to respond to social changes and needs, to hear and understand one's personal calling in them. Vocation is an ethical phenomenon, a manifestation of motivation to achieve intangible benefits or do good. At the same time, vocation is an existential phenomenon. A person lives in a vocation, seeks it for himself, feels the futility of existence without it. In general, in applied research, vocation is associated with a certain human activity, mainly professional. Thus, pedagogical activity is combined with a professional vocation. These processes take place through the assimilation of the experience of previous generations and contemporaries, where the individual is involved in the cultural and spiritual space of his community. The sense of art education is to focus a person's attention on the purpose of his creative activity, on understanding and choosing the good that he wants to grasp and realize in his life. Therefore, it is relevant to discuss the possibilities of practical implementation of the vocation factor in the system of music education and specialists training in this field. This provides an opportunity to form a new type of mentality and behavior of people, in which the motive of the individual's self-development plays a more significant role.*

**Key words:** vocation, higher art education, career choice, self-development of a personality.

**Ольга Олексюк**

### Покликання та вибір професії у вищій мистецькій освіті

*Музична освіта початку XXI ст. спрямована на нову освітню парадигму в контексті постнекласичної мистецької педагогіки. Невід'ємною рисою сучасної мистецької освіти є спрямованість на формування особистості митця, який має яскраву, багатогранну й творчу індивідуальність, а також вияв покликання до обрання потенційної професії. Йдеться про розуміння індивідом умов та вимог соціального існування, про готовність і здатність відповідати на суспільні зміни та потреби, чути і розуміти у них особистий поклик. Покликання є етичним феноменом, виявом мотивації до досягнення нематеріальних благ або здійснення добра. Водночас покликання — це феномен екзистенційний. Людина живе у покликанні, шукає його для себе, відчуває марноту існування без нього. Загалом у прикладних дослідженнях покликання пов'язують із певною діяльністю людини, переважно професійною. Так, педагогічну діяльність поєднують з професійним покликанням. Ці процеси відбуваються через засвоєння досвіду попередніх поколінь та сучасників, де особистість залучається в культурний та духовний простір своєї спільноти. Сенс мистецької освіти в акцентуванні уваги людини на меті її творчої діяльності, на розумінні та виборі того*

*блага, яке вона бажає досягнути та реалізувати у своєму житті. Тому актуальним є обговорення можливостей практичної імплементації чинника покликання в системі музичної освіти та підготовки фахівців у цій галузі. Це дає змогу формувати новий тип ментальності та поведінки людей, у якому суттєвішу роль відіграє мотив саморозвитку особистості.*

**Ключові слова:** покликання, вища мистецька освіта, вибір професії, саморозвиток особистості.

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## **I**ntrouduction

Integration of Ukraine in the early 21st century into the European education community in modern conditions of universalization, globalization and technologization requires training of highly educated specialists capable of conceptualizing ideas, manifesting spirituality, combining scientific and artistic methods of cognition to achieve the pinnacle of professional mastery, and most importantly, realizing their abilities and opportunities in practice. These innovative processes relate to the latest approaches to the formation and choice of personal professional orientations and increased attention to the category of “vocation”, first of all, in the field of higher music education. At the same time, the issues of the cultural-educational paradigm and the personality development, formation of the newest industry of scientific-artistic and higher music education on the priority of the strategy for the development of spiritual values and civic consciousness are particularly relevant in the humanitarian policy of Ukraine. This is the essence of the new pedagogical professionalism, which is manifested in project subjectivity as the ability to become the author of one’s professional activity. Projecting the transformation of reality is impossible without stepping into the space of one’s potential, creating one’s own personality. This is an essential characteristic of project self-awareness as a necessary new quality of pedagogical professionalism in the age of constant changes. Such self-awareness organizes creative activity, which is the first key component of the attitude towards the teaching profession as vocation. Search for vocation is a choice of value dilemmas contained in the archive of culture or implemented in social practice.

An important component of modern professionalism in the field of music education is value self-determination related to one of the existing socio-cultural projects. Life vocation appears as a concept that defines creative and responsible activity in general in a new situation. Vocation is the key to understanding subjectivity in the process of artistic projecting.

**The aim of the article** is to reveal the essence and content of vocation and career choice in the system of higher art education.

## **A**nalysis of recent research and publications

In the research works of domestic scientists (O. Oleksiuk, V. Orlova, H. Padalka, O. Rostovskyi, O. Rudnytska and others) in the field of music art and music pedagogy, special attention is paid to the paradigms of modern music education of the early 21st century, which reflect the main strategic directions of music education development, its educational and upbringing goals, existing positive and negative trends. At the same time, the analysis of scientific research has shown the need for the development of a methodological system for the study of modern music education and its development prospects. One of the most important elements of such a system is an educational paradigm oriented towards vocation and career choice.

These aspects are selectively highlighted in the works of foreign scientists (R. Inglehart, E. Noelle-Neumann, H. Klages, G. Huhn, J. Bigham, S. Smith, J. van Austin, K. Robinson and others) who studied the motivating factor of vocation in teaching profession. Observations from the experience of vocation in creativity and professional artistic activity are highlighted in the works of N. Vikulina. These issues are considered in the psychological studies of I. Bekh, V. Rybalka, E. Pomytkin, N. Pavlyk and others.

Among the latest studies, the monograph of the Ukrainian philosopher Yevhen Muliarchuk “Philosophy and Pedagogy of Vocation” attracts special attention, which reveals the individual’s understanding of the conditions and requirements of social existence, the readiness and ability to respond to social changes and needs, to hear and understand one’s personal vocation in them. According to the scientist, realization of individual desires and practical abilities of an individual occurs in combination with “the capacity for self-devotion and self-restraint”, with responsibility towards other people and “the goal of caring for the public good indicates the discovery of the phenomenon we call vocation” [8, p. 15].

Therefore, the works of these and other authors make it possible to reveal in various aspects the reality of vocation as a subject of research. Despite the constant interest of scientists and teachers in various aspects of music education, in practice the problem of vocation and choosing a profession remains relevant.

### Research methodology

The presented understanding of vocation and the stated research hypothesis involve using survey methods regarding the motives for choosing a major and future profession by student youth, as well as interviews about the experience and understanding of vocation by respondents who have already successfully made their professional choice and have some experience in its realization.

### Results

In the early 21st century, attention is focused, first of all, on the educational function of art, in particular music art, which not only teaches, educates and develops an individual in the process of communication with it, but is also a means of assimilation, use and creation of valuable experience in the economic, social and cultural space. Solving the problem of modernization of art education through the implementation of paradigms defined by the state and the scientific community, which perform the function of shaping the worldview and emotional world of the younger generation, is particularly urgent and necessary. In this way, the study is aimed at revealing vocation as a stable meaningful whole in the mind of a person and a way of organizing his existence. The subject of research is in the circle of interpretation, when the framework of previous understanding changes and its new manifestations are discovered [8, p. 211]. Aiming at the analysis of the phenomenon of vocation in the personal existence of an individual, its differences in various cultural and historical contexts, the disclosure of applied aspects of using this factor in the field of education, culture and music art as responsible for the formation of an individual and a citizen, it is possible to define the following research tasks: analysis of the “vocation” concept genesis in the history of culture and philosophical thought; phenomenological analysis of vocation experience; analysis of the ethical principles and problems of the formation and realization of a person’s vocation, in particular, the necessary virtues and possible moral contradictions in this process; research of the value orientations of our contemporaries in Ukraine regarding their professional choice and the role of vocation idea in their self-realization; cross-cultural comparisons of individuals’ vocation experiences; analysis of applied aspects of the topic of vocation in education and pedagogical activity, in particular, the possibilities of introducing the vocation factor in pedagogical practice and in defining directions for the development of the educational field; analysis of applied aspects of the topic of vocation in art and music pedagogy.

The category “vocation” belongs to the circle of interests of various disciplines: philosophy, pedagogy, sociology and psychology investigate this phenomenon, relying on their own methods

and according to their tasks. Philosophy considers vocation as a way of understanding human existence. Pedagogy sees vocation as an educational ideal, a form of awareness of a person’s life goal. Sociology analyzes vocation as one of its factors of socialization, its methods make it possible to determine empirical indicators of such phenomena in public consciousness. Psychology reveals vocation as an element of the motivational sphere of the individual. It is difficult to cover all the variety of possible scientific approaches to the topic of vocation in the conditions of dynamic changes of human existence in a modern world.

Art education in the early 21st century is aimed at a new educational paradigm and the subject of post-classical art pedagogy, which are based on the priorities of the uniqueness and ambivalence of the individual, that is, on the principles of humanistic anthropology [11, pp. 3–8]. Undoubtedly, an integral feature of modern art education is orientation towards formation of the personality of an artist who has a bright, multifaceted and creative individuality, as well as manifestation of a vocation before choosing a potential profession. The meaning of the anthropological concept is defined (studied) by modern Ukrainian scientists in the field of professional education. Thus, V. Kremen believes that “the human-centered paradigm involves a shift of emphasis in education towards humanization, self-development, individuality, the ideal of freedom and moral responsibility of the individual before society, provided that traditional functions of education are preserved” [7, p. 17]. According to V. Andrushchenko, the new times and the period of high classics, the era of scientific and technological progress and globalization is a valuable platform that is the best for training a specialist of the new generation, capable of implementing the tasks of personality training in accordance with the latest challenges of the era [1, p. 10]. I. Ziaziun sees the center of the education philosophy of value relations the person himself, who cannot be considered in isolation from the universal whole [6, p. 25]. V. Ogneviuk expediently emphasizes the social mission of higher education and awareness of its broad social functions, which corresponds to the philosophy of sustainable human development [9, p. 29].

Let’s turn to the definitions of vocation used by the mentioned researchers. Thus, J. Bigham and S. Smith take as a basis the definition of E. Colozzi and L. Colozzi: “Vocation (calling) is any career not motivated by material factors, or it is an activity aimed at improving society, or it is the result of influencing a person by “higher power”. Such a definition prompts us to investigate vocation as a special motivation of people in various spheres of activity: work (career), social activity, religious life. Another definition is provided in the book of the Anglo-American author K. Robinson: “Vocation is a point of contact between

natural abilities and personal preferences. The point of harmony of intelligence and talent. Vocation has two main features: ability and passion for a certain business, — writes K. Robinson, — when they are realized, conditions that enable and make a person's life harmonious in its element come to the fore, — relationships and opportunity" [19, p. 21]. These definitions are consistent in that they point to vocation as a way for a person to understand and realize the purpose of his own existence. E. Colozzi and L. Colozzi see this goal in a supra-personal dimension, in the service of ideals, and K. Robinson starts from the opinion that the primary feeling is a person's inner harmony, which is possible only in a social environment of like-minded people and colleagues and under the condition of determination and perseverance of a person in carrying out his lifework.

In general, in applied research, vocation is associated with a certain human activity, mainly professional. Thus, pedagogical activity is directly combined with professional vocation. Accordingly, its synonyms are the words "career", "profession". It is primarily about the motivation of the individual to his creative activity. When asking the question "what vocation do you work or study for?", they mean work that is internally motivated, oriented to a moral ideal — to work for a certain higher goal, for a supra-personal, social, ethical, religious good. Such activity can be fruitful, and the sense of good can be complete only when a person's talents and desires are realized in it, his personal development takes place, which is mainly carried out in work, which is included in the professional structure of society.

In this regard, it is worth analyzing the connection between the concepts of "vocation" and "profession". The meanings of these words intersect in the history of culture and music art even before they acquired the modern synonymous sound. In particular, the German philosopher, historian, political economist, one of the founders of sociological science Max Weber (German: *Maximilian Carl Emil Weber*; 1864–1920) wrote that the German term "Beruf" (vocation) as a long-term professional activity, in Latin corresponded to "opus", "officium" and finally "profession". The Latin word "ars", which in the era of the empire meant "craft" [13], is also associated with a professional calling. First of all, researcher James Van Austin considers vocation as a special personal disposition, and profession as an activity in which the vocation factor may or may not be present. In order to confirm this position, the American author James Van Austin gives an example from the sphere of artistic life — the poet's motivation regarding his creative activity.

Positive trends of balancing the emotional-value, rational, creative and communicative aspects of music education, as well as deepening interdisciplinary connections, strengthening

the emphasis on polyartistic and multicultural education, expanding the content of music education due to the deepening of the personality formation role, first of all, in the matter of vocation in general and vocation in choosing a profession — these are the priority areas of music education at the current stage.

In the context of higher art education formation and understanding of a person's vocation is undeniable. This is a special sphere of social life, because by learning, each person masters the possibilities of his own existence in the world, solves the problem of socialization, self-realization, and the meaning of existence. Directly acquiring a profession opens the way to a professional or other activity that integrates into the social world. At the same time, through assimilation of the experience of previous generations and contemporaries, the individual is involved in the cultural and spiritual space of his community. The essence of education is focusing a person's attention on the purpose of his activity, on understanding and choosing the good that he wants to grasp and realize in his life. Therefore, it is relevant to discuss the possibilities of practical implementation of the vocation factor in the system of specialists training in this field.

The results of a longitudinal experimental study conducted at Borys Grinchenko Kyiv University show that the more developed society is, the more freedom of choice it gives young people when making career decisions, the more difficult this choice is. Thus, in accordance with the tasks of the experimental study of the spiritual potential of student youth, a comparative analysis of the motives for choosing a career in the field of music art in the 90s of the 20th century and 20s of the 21st century was carried out. In a study of the 90s, 37.2 % of students were interested in the career of a musician as a motive for its choice. Note that 48.1 % of students majoring in music of that period made a mistake in choosing a career. Thus, 33.7 % of this group of students chose the alternative "I chose the career of a musician-performer, not a musician-pedagogue", 15.3 % — "the choice of profession is random, maybe I will change it". On the other hand, according to the 2019 study, there are practically no indications of the above-mentioned alternative. The majority (58.2 %) chose a profession by calling. It is significant that the alternative "chosen career is important for society" was indicated by 4.5 % of students [12].

Ukrainian and foreign scientists characterize the above-mentioned processes as a transition to post-materialistic values, which express the need for self-realization, self-expression, interest in the quality of life, etc. [15, pp. 285–289]. Estimates of those processes are different. Thus, the American researcher R. Inglehart treats such changes positively, and the German sociologist E. Noelle-Neumann sees in them a number of dangers associated with

weakening of social ties and hierarchy, devaluation of the ethics of professional success. Another researcher from Germany, H. Klages, stating the gradual transition from the values of “obligation and acceptability” to the values of “self-development and autonomy”, notes that both trends are preserved in modern society and their mixed types are present [14, pp. 163–169]. As the German educator and scientist Gerhard Huhn put it, “the loss of creative potential by an individual or society leads to the loss of their future on this earth” [17, c. 150]. Advocating as a priority one of the ways of learning the world — rational or emotional, that is, losing the balance between emotional perception and logical analysis, will lead to a catastrophe of social balance. Thus, a new type of mentality and behavior of people is formed, in which the motive of self-development of the individual plays a more significant role.

The ideas of S. Kierkegaard, M. Heidegger, E. Levinas and, on the territory of Ukraine, the work of H. Skovoroda are decisive in the philosophical approach to the topic of vocation. As modern researchers emphasize, in contrast to the classical correspondence theory of truth, or, in terms of communications, “propositional” truth (when what is said corresponds to the facts), life in accordance with existential truth orients a person to “experiencing the authenticity or inauthenticity of his own existence”, and is the sphere of exclusively his responsibility and risk” [3, pp. 58–59]. Therefore, when there is no manifestation of the existential freedom of a person, there is no issue of vocation.

Vocation is an ethical phenomenon, manifestation of motivation to achieve intangible benefits or do good. At the same time, vocation is an existential phenomenon. In order to successfully solve the problem of professional self-determination, a person must know himself well with his capabilities and abilities, find the place of their greatest disclosure. This gives a positive result both for an individual and for the whole society. The maximum coincidence of the subjective desires of the individual with

the needs of society is the most important task of the entire art education system. Each person has innate qualities, characteristics and abilities that will develop depending on many factors. Thus, the resources can progress only in a certain social environment and this process depends on how a person learns and appropriates the values accumulated by society, starting with the fact that each new generation has to master the potential inherited from previous generations. Thus, regulators of self-determination usually act as the main criterion in choosing a career. Therefore, the correct choice of the future profession is, first of all, the ability to assess one’s inclinations in a specific chosen field, that is, to determine the presence and degree of development of individual psychological qualities necessary for successful mastery of the profession. And in this context, it is important to define a single semantic structure of the vocation phenomenon in art education in three leading directions: 1) self-realization; 2) socialization; 3) transcendence [8; 12].

### Conclusions

Education is specific and relevant for studying the phenomenon of vocation, because its pedagogical aspect has an important applied value. Vocation is not only a desirable, but also a mandatory topic of discussion with students, that is, one of the elements of the educational process. The goal of professional pedagogical work is to bring each person to the relevance of the thought about his vocation, without forcing him to declare it and without devaluing it. Unfortunately, the current state of education is criticized in various countries precisely because its existing system destroys and suppresses young people’s understanding of their vocation and motivation to fulfill it. Many famous, successful and creative personalities claim that school was the environment where they could not reveal themselves as individuals and feel the fullness of their own existence. Instead, it is personal development that should be served by music education at the modern stage.

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