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## **SCIENTIFIC APPROACHES TO ADOLESCENTS' INTERCULTURAL TOLERANCE FORMATION THROUGH MUSICAL ART**

*Formation of adolescents' intercultural tolerance through musical art as an educational and cultural phenomenon is based on the provisions of the personality-centered, axiological, activity-based and ecocultural approaches, since it is these approaches, taking into account the specifics of the studied phenomenon, that influence this dynamics.*

*The personality-centered approach emphasizes the need to take into account the individual characteristics of each person, his interests, needs and values in the educational process of a general secondary education institution. Within the framework of adolescents' intercultural tolerance formation, a personality-centered approach is used to develop such personal qualities as intercultural responsibility, self-awareness, ability to see different perspectives, positive attitude and respect, multilingualism, knowledge of other cultures. The studied approach emphasizes the uniqueness and significance of each individual.*

*The axiological approach to the adolescents' intercultural tolerance formation through musical art involves organization of the studied process taking into account both one's own values and ideals, as well as the values and ideals characteristic of the representatives of other cultures. The axiological approach recognizes the importance of active awareness and understanding of the above-mentioned values with the help of musical art and formation of appropriate behavior on this basis, etc.*

*The activity-based approach to the adolescents' intercultural tolerance formation through musical art is based on the awareness of the importance of activity and practical experience for the formation of the investigated quality in education applicants. According to the theoretical and methodological foundations of the activity-based approach, teenagers better understand the essence of intercultural interaction in general and the need for the formation of intercultural tolerance in particular when they directly interact with works of art through their own activity. Using the activity-based approach to learning requires creation of tasks, situations, activities, and the use of learning methods that will help students acquire, understand, and apply new information and skills they need in learning and life. The activity-based approach assumes that students will not only think, but also act and express their own emotions. Such an approach requires practical, personal and social involvement of education applicants.*

*The ecocultural approach has a significant impact on the adolescents' intercultural tolerance formation, as it takes into account all potential influences on the cultural identity of an individual, starting from his psychological state to the structure of the family, the immediate environment and wider social norms and social institutions, as they affect intercultural interaction.*

**Key words:** *scientific approaches, tolerance, intercultural tolerance, formation of intercultural tolerance, teenagers, musical education, musical art, means of musical art.*

**Introduction.** Formation of adolescents' intercultural tolerance through musical art is a multifaceted process aimed at achieving a number of interrelated goals, namely: formation of interest, motivation and ability in adolescents to perceive the views, values and visions of other cultures representatives, formation on this basis of a correct and tolerant attitude towards representatives of other nationalities, their customs, habits, actions, which does not harm the physical and mental health of other people, ability to make tolerant judgments regarding representatives of other cultures, etc., which will ultimately determine interculturally tolerant behavior and experience of intercultural interaction as manifestations of intercultural tolerance formation, and will also contribute to the comprehensive development of the adolescent's personality. Implementation of the outlined tasks involves using a set of approaches aimed at ensuring the effectiveness, systematicity and coherence of the process of forming intercultural tolerance of adolescents through musical art.

In this context, we consider it appropriate to form adolescents' intercultural tolerance through musical art on the basis of personality-centered, axiological, activity and ecocultural approaches. We emphasize that these approaches, given the specifics of the phenomenon under study, determine the dynamics of its development in the educational process of general secondary education institutions. Given the need for a deeper understanding of the impact of the outlined approaches on the formation of adolescents' intercultural tolerance through musical art, we find it appropriate to consider them in more detail.

**Analysis of relevant research.** The problem of intercultural tolerance attracts attention of Ukrainian and foreign scientists, who most often investigate it in the plane of broader phenomena – formation of professional tolerance (M. Bykova, O. Lobova, I. Protsenko et al.); socio-pedagogical, political and cultural dimensions of tolerance (J. Berry, A. Virkovsky, J. Gibson, M. Gieling, O. Hryva, P. Paraniak, N. Rudnytska, J. Thijs, K. Fatieieva, M. Verkuyten, R. Forst, A. Ferrell et al.); intercultural communication (T. Gerashchenko, J. Holm, etc.); interethnic tolerance (M. Yelnikova, L. Zalanovska, S. Kalaur, K. Romaniuk, N. Tkachova, Ya. Chyrva et al.), interpersonal tolerance (M. Kandyba, O. Stoliarenko et al.), tolerance as a value component multicultural competence of the individual (P. Kendzor, P. Saukh, et al.), interfaith tolerance (V. Khanstantynov et al.) and so on.

**The aim of the article** is to reveal scientific approaches to adolescents' intercultural tolerance formation through musical art.

**Research methods.** The study used a set of theoretical methods: analysis, synthesis, generalization, comparison, specification.

**Research results.** A *personality-centered approach* to adolescents' intercultural tolerance formation through musical art emphasizes the need to take into account the individual characteristics of each individual, his interests, needs and values in the educational process of the general secondary education institution (in the context of our research – in the process of studying the discipline “Art” and extracurricular activities). Within the framework of the adolescents' intercultural tolerance formation through musical art, a personality-centered approach is used to develop such personal qualities as intercultural responsibility, self-awareness, ability to see different perspectives, a positive attitude and respect, multilingualism, knowledge of other cultures. The studied approach emphasizes the uniqueness and significance of each individual.

One of the recognized educational theorists who has substantiated in detail the conceptual foundations of the personality-centered approach is I. Bekh, who considers the approach he proposes to be the methodological basis of the educational process, encompassing knowledge in the field of social sciences and humanities, as well as “fundamental philosophical and psychological ideas about a person, his upbringing and individual and personal development, ... education as a process generated by values” (Bekh, 2003).

In our opinion, the scientist's assumption that the methodology of the personality-centered approach contains other methodological approaches in its structure, namely: axiological, cultural, activity-based and synergetic (*ibid.*), is correct.

Continuing the logical chain proposed by I. Bekh, the methodological basis of our research is a personality-centered approach in conjunction with axiological, activity-based and ecocultural approaches.

The basis of the personality-centered approach is the assertion that people are constructive by nature and strive to actualize and expand their capabilities in order to fully realize their potential. According to the “Theory of Therapy, Personality and Interpersonal Relations” by K. Rogers (Rogers, 1959), the tendency to actualize can best unfold in a climate characterized by three conditions of attitude: congruence, also called reality, sincerity, transparency, authenticity, openness; acceptance, also called respect, unconditional positive regard; and empathic understanding, a deep awareness of the feelings and significance of the other. These must

be maintained and implemented by educators and communicated to students in such a way that they can truly perceive and experience them as part of the relationship in the educational process.

C. Rogers valued empathy, sincerity, and a non-judgmental approach to other people. He believed that this concept would lead to better relationships with others. The scientist wrote: "...when someone understands what they are feeling, and it seems to me that it is me, without wanting to analyze me or judge me, then I can blossom and grow..." (Rogers, 1959, p. 62). A person who does not judge, but listens, can be an effective teacher. This is how mutual understanding with students develops, and this is the essence of the phenomenon of empathy – putting oneself in the place of another. According to L. Tateo, G. Vico used the term "fantasy", or the ability to change (Tateo, 2014, p. 49). For C. Rogers, a fantasy would be anyone who is willing to change in order to improve their situation. Academically speaking, C. Rogers felt that his theory could work well in the classroom. R. Ewen quotes C. Rogers: "Our schools do more harm than good to the development of personality and have a negative impact on creative thinking". There are teachers who think the same way and offer a more student-centered approach to the classroom that is less traditional than the standard classroom environment.

Therefore, within the framework of the studied approach, personality-centered learning is "a personally meaningful type of activity that integrates new elements, knowledge or ideas into the current repertoire of the learner's own resources so that he or she can achieve success" (Barrett-Lennard, 1998).

Researchers characterize personality-centered learning as having the following components:

- mode of participation in all aspects of learning and decision-making that promotes development of self-responsibility;
- climate of trust in which curiosity and a natural desire to learn can be nurtured and strengthened;
- helping students achieve results that they value and find worthwhile and intrinsically meaningful;
- enjoying independent discoveries that lead students to lifelong learning, promote development of originality and reveal the individual's creative potential;
- helping teachers in professional development that involves enjoying interaction with students;

- increasing the person's opportunities to experience and explore his own processes, thus increasing awareness of meaningful ways of inquiry, in other words, learning how to learn (Barrett-Lennard, 1998).

*The axiological approach* to the adolescents' intercultural tolerance formation through musical art involves organizing the process under study taking into account both one's own values and ideals, as well as the values and ideals inherent in representatives of other cultures. The axiological approach recognizes the importance of active awareness and comprehension of the above-mentioned values through musical art and formation of appropriate behavior on this basis, etc.

In the context of the axiological approach, the concept of "culture" is interpreted as a set of "material and spiritual values created by humanity", while focusing on the socio-cultural side of an individual's life, and in this sense, culture is the antithesis of culturelessness. Therefore, the attempt by S. Vozniak and T. Kostiuk to interpret culture as "a way of value-based mastery of reality, which expresses the meaningful determinants of human existence, its needs and interests" is correct (Vozniak and Kostiuk, 2012). The structural components of human culture, according to the aforementioned researchers, include norms, ideals and values, the existence of which is "rooted in the existential activity of the subject of cultural creativity, his dialogue with other people, oriented not only to the realm of what is, but also to the significant, normatively appropriate" (ibid.).

According to researchers (Moorjani, Field, 1988), the best way to learn a new culture is a dialogue of cultures. Any attempt to understand a foreign culture begins with those realities and values in one's own culture that are either absent or misinterpreted. In particular, national culture provides a scale of values for comparison with other cultures. The contrasting effort of cultural backgrounds makes it possible not only to understand the identity and differences between cultures, but also to overcome the misconception about the realities of another culture, caused by national stereotypes, and to free oneself from the burden of one's own imperfection. The principle of contrasting efforts and clear differentiation of national culture develops sensitivity and increases the level of tolerance.

In this context, the most significant thing seems to be that culture, on the one hand, manifests itself in artifacts (in this form it is preserved and recorded), and on the other hand, it is a mental disposition common to a group of people, which is related to their concepts of identity and perception of other people (and, therefore, is a dynamic phenomenon).

For intercultural relations, the latter meaning of culture seems more important, and therefore one cannot but agree with H. Spencer-Oatey, who describes the concept of “culture” as “a vague set of attitudes, beliefs, behavioral conventions, as well as basic assumptions and values ... that influence their behavior and their interpretations of the meaning of the behavior of other people” (Spencer-Oatey, 2000, p. 4). The term “interculturality”, in turn, refers to relations between two or more cultures, for which their difference and similarity, openness and demarcation are constitutive. In this sense, we can speak of “interculturality” only when relations between cultures are aimed neither at complete homogenization nor at complete separation, exclusion, or even disappearance, and only if at least a minimum of differences and commonalities is recognized in principle and is possible in reality.

In view of these considerations, we can argue that intercultural dialogue is a dialogue that exhibits the characteristics of interculturality described above. The participants in such a dialogue are likely to think differently – at least in part – about what is appropriate and what is not, and about what is right and what is wrong. Intercultural dialogue thus begins with a relationship between individuals who initially, either “naturally” (or “unreflectively”), judging by their system of values and interpretations, do not fully understand each other. The challenge that is structurally inherent in intercultural dialogue – a relationship characterized by basic reciprocity – is rooted in the lack of mutual understanding. The aim of intercultural dialogue, in the most general sense, is to overcome this “natural” situation of misunderstanding – and to avoid the confrontation that arises from misunderstanding. Intercultural dialogue can be seen as a response to the challenges associated with cultural diversity in our time of globalization, primarily as a response to the rather widespread fear that cultural diversity is not an enrichment, but a threat to identity, and that it leads to cultural clash.

Therefore, we can state that the axiological approach to the formation of intercultural tolerance in adolescents is an important theoretical basis for understanding the essence of intercultural interaction, taking into account the values of representatives of different cultures.

The next, *activity-based*, approach to the formation of intercultural tolerance of adolescents through musical art is based on the awareness of the importance of activity and practical experience for the formation of the studied quality in students. In accordance with the theoretical and

methodological foundations of the activity-based approach, adolescents better understand the essence of intercultural interaction in general and the need to form intercultural tolerance in particular when they directly interact with works of art through their own activity.

Using an activity-based approach to learning (ABL) requires creation of tasks, situations, activities and application of learning methods that will help learners acquire, understand and apply new information and skills that they need in their studies and lives. An activity-based approach assumes that learners will not only think, but also act and feel (i.e. express their own emotions). This approach requires practical, personal and social involvement of learners. Indeed, as research shows, students learn better when they:

- use all five senses in the learning process;
- can perceive and apply their practical experience;
- are motivated by a clear sense of purpose (*Introduction to Activity-Based Learning*).

Fundamental to the use of the activity-based approach in the educational process of secondary education institutions is a diverse set of learning behaviors and practices that require students to:

- observe, discover, reflect, and use information and methods;
- have clear learning goals;
- connect learning directly to the “real world”;
- ask questions and develop strategies to answer these questions;
- monitor, evaluate, and adjust their own learning;
- seek information and help from outside, not just from the teacher or textbook;
- report on work and results.

The functions of the teacher within the activity-based approach are to:

- create meaningful, interesting, active learning tasks, situations, and other opportunities for learners;
- provide clear, precise instructions and set goals for completing the learning task;
- ensure that there are appropriate, safe conditions and sufficient necessary materials to complete the task;
- monitor and provide students with useful feedback according to their progress in their work;
- guide learners towards effective collaboration;
- support students in evaluating their work: both as a process and as a final result or product (*Introduction to Activity-Based Learning*).

For the effective implementation of the activity-based approach, along with traditional methods, active learning methods are used, namely:

- game-based learning;
- music learning;
- project-based learning;
- excursion;
- outdoor learning;
- family learning;
- expert visits;
- community learning;
- technological learning, etc.

Active learning methods have the following characteristics:

- engaging students in activities that are different from regular classroom learning but still rely heavily on their academic knowledge and skills, such as reading, writing, numeracy, etc.;

- students directly link lessons to social, economic, cultural, environmental and other aspects of their communities and families, increasing responsibility, usefulness and motivation;

- guiding students in their own learning activities, including: defining their goals and strategies; defining learning objectives; planning and managing the learning process; analyzing and sharing results, etc.;

- students and teachers seek to acquire knowledge and skills that complement the formal curriculum and allow for deeper study and understanding of learning objectives;

- collaboration between students working together on similar or identical tasks, by distributing roles in a team to cover all aspects of the activity;

- creativity and initiative that promote and rely on students' personal competences (*Introduction to Activity-Based Learning*).

The *ecocultural approach* has a significant impact on the formation of intercultural tolerance of adolescents, as it takes into account all potential influences on the cultural identity of the individual, ranging from his psychological state to the structure of the family, the immediate environment and broader social norms and social institutions, as they affect intercultural interaction.

The ecocultural approach was introduced into scientific discourse by J. Berry in 1966. This approach considers both the ecological and cultural contexts of societies and the individual behavior that is shaped by the population living in these contexts. Incidentally, it should be noted that

the ecological perspective in the social and behavioral sciences gave rise to ecological anthropology and ecological psychology.

In ecological anthropology, cultural traits are viewed as long-term and accumulated adaptations of populations to the demands and constraints of the ecological contexts in which they evolved. In ecological psychology, individual behavior is viewed as developing into a repertoire that adapts to the demands and experiences of the individual in his or her ecological, social, and cultural situations or conditions.

The ecocultural approach to the study of cultural and psychological phenomena draws on both of these academic traditions. It is also grounded in two exogenous contexts: ecological and socio-political (Berry, 2010, p. 99).

The first, ecological, context is one of the main elements of the ecocultural perspective. In cross-cultural psychology, this element assumes that groups and individuals develop their habitual and individual behaviors as adaptations to the demands of their ecology because they live in certain ecosystems. Therefore, similar habitats should give rise to patterns of cultural attributes, social institutions, and individual behaviors that are shared, universal ways of life.

The second context, the socio-political one, is that element of the ecocultural approach that recognizes that cultural and psychological influences on populations and their individual members originate in the local environment. This perspective identifies acculturation (through cultural contact, such as colonization or migration) as an important source of social and psychological development.

The author of the ecocultural approach argues that these two types of influences (ecological and socio-political) can change the development and expression of people's cultural and psychological characteristics.

In his model of the ecocultural approach, J. Berry proposes to take into account human psychological diversity (both individual and group similarities and differences) by taking into account these two main sources of influence. The ecological and socio-political contexts in the specified model act as factors that influence the cultural and biological characteristics of the population through the process of long-term adaptation. These cultural and biological population variables are then transmitted to individuals through such transmission variables as cultural and genetic transmission and acculturation.

Behavior (both explicit and implicit) is seen as the result of individual development in these contexts.

The ecocultural framework views human diversity (both cultural and psychological) as a set of collective and individual adaptations to context. In this general perspective, cultures are seen as evolutionary adaptations to environmental and socio-political influences, and individual psychological characteristics of populations are seen as adaptive to these contexts (Berry, 2016).

Thus, the ecocultural approach to the formation of intercultural tolerance of adolescents contributes to the awareness of the nature of human attitudes towards representatives of other cultures. This approach also contributes to the development of respect for diversity and the ability to work in an intercultural environment, which are important skills in the modern world.

**Conclusions.** Formation of adolescents' intercultural tolerance through musical art as an educational and cultural phenomenon is based on the provisions of the personality-centered, axiological, activity-based and ecocultural approaches, since it is these approaches, taking into account the specifics of the studied phenomenon, that influence this dynamics.

The personality-centered approach emphasizes the need to take into account the individual characteristics of each person, his interests, needs and values in the educational process of a general secondary education institution. Within the framework of adolescents' intercultural tolerance formation, a personality-centered approach is used to develop such personal qualities as intercultural responsibility, self-awareness, ability to see different perspectives, positive attitude and respect, multilingualism, knowledge of other cultures. The studied approach emphasizes the uniqueness and significance of each individual.

The axiological approach to the adolescents' intercultural tolerance formation through musical art involves organization of the studied process taking into account both one's own values and ideals, as well as the values and ideals characteristic of the representatives of other cultures. The axiological approach recognizes the importance of active awareness and understanding of the above-mentioned values with the help of musical art and formation of appropriate behavior on this basis, etc.

The activity-based approach to the adolescents' intercultural tolerance formation through musical art is based on the awareness of the importance of activity and practical experience for the formation of the investigated quality in education applicants. According to the theoretical and methodological foundations of the activity-based approach, teenagers better understand the essence of intercultural interaction in general and the need

for the formation of intercultural tolerance in particular when they directly interact with works of art through their own activity. Using the activity-based approach to learning requires creation of tasks, situations, activities, and the use of learning methods that will help students acquire, understand, and apply new information and skills they need in learning and life. The activity-based approach assumes that students will not only think, but also act and express their own emotions. Such an approach requires practical, personal and social involvement of education applicants.

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**The prospects for further research:** to reveal scientific principles on which the process of the adolescents' intercultural tolerance formation is based.

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## АНОТАЦІЯ

**Тао Є.** Наукові підходи до формування інтеркультурної толерантності підлітків засобами музичного мистецтва.

*У статті показано, що формування інтеркультурної толерантності підлітків засобами музичного мистецтва як освітній та культурний феномен спирається на засадничі положення особистісно орієнтованого, аксіологічного, діяльнісного та екокультурного підходів, оскільки саме ці підходи, урахувуючи специфіку досліджуваного феномену, справлять вплив на його динаміку.*

*Особистісно орієнтований підхід наголошує на необхідності враховувати індивідуальні характеристики кожної особистості, її інтереси, потреби та цінності в освітньому процесі закладу загальної середньої освіти. У межах формування інтеркультурної толерантності підлітків особистісно орієнтований підхід використовується з метою розвитку таких особистісних якостей, як інтеркультурна відповідальність, самоусвідомлення, уміння бачити різні перспективи, позитивне ставлення й повага, мультилінгвальність, знання щодо інших культур. Досліджуваний підхід наголошує на унікальності і значущості кожної особистості.*

*Аксіологічний підхід до формування інтеркультурної толерантності підлітків засобами музичного мистецтва передбачає організацію досліджуваного процесу з урахуванням як власних цінностей та ідеалів, так і цінностей та ідеалів, властивих представникам інших культур. Аксіологічний підхід визнає важливість активного усвідомлення й осмислення згаданих вище цінностей за допомогою засобів музичного мистецтва та формування на цій основі відповідної поведінки тощо.*

*Діяльнісний підхід до формування інтеркультурної толерантності підлітків засобами музичного мистецтва ґрунтується на усвідомленні важливості активної діяльності та практичного досвіду для формування досліджуваної якості у здобувачів освіти. Відповідно до теоретико-методологічних засад діяльнісного підходу, підлітки краще розуміють сутність інтеркультурної взаємодії в цілому та необхідності формування інтеркультурної толерантності зокрема, коли вони безпосередньо взаємодіють із творами мистецтва через власну активність. Використання діяльнісного підходу в навчанні вимагає створення завдань, ситуацій, активностей та застосування методів навчання, які допоможуть здобувачам освіти отримати, зрозуміти та застосувати нову інформацію та навички, необхідні їм у навчанні та житті. Діяльнісний підхід передбачає, що учні не тільки будуть думати, але й діяти та виражати власні емоції. Такий підхід вимагає практичного, особистісного й соціального залучення здобувачів освіти.*

*Екокультурний підхід має істотний вплив на формування інтеркультурної толерантності підлітків, оскільки урахує всі потенційні впливи на культурну ідентичність індивіда, починаючи від його психологічного стану до структури сім'ї, найближчого оточення та ширших соціальних норм і соціальних інститутів, оскільки вони впливають на інтеркультурну взаємодію.*

**Ключові слова:** наукові підходи, толерантність, інтеркультурна толерантність, формування інтеркультурної толерантності, підлітки, музична освіта, музичне мистецтво, засоби музичного мистецтва.