

Further development of the innovative, contemporary, educational methodology which combines music and live storytelling. Educational technique has its effectiveness verified through performance of „ When the Motherland Calls - The Call of Ukraine “. Methodology also appropriate for topics of conflict.

Jana Konvalinková¹
Christopher Muffett²

¹ Technická univerzita v Liberci, FPHP, Katedra primárního vzdělávání; Komenského 314/2, 460 01 Liberec V – Kristiánov; jana.konvalinkova@tul.cz

² Technická univerzita v Liberci, FPHP, Katedra anglického jazyka; Komenského 314/2, 460 01 Liberec V – Kristiánov; christopher.muffett@tul.cz

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Abstract A war conflict that shook the whole world, the whole of Europe. A Europe which had assumed that it was already civilized enough in its historical development that something like this could not happen on its territory in this century. There are many ways to present this alarming topic. To conform to the mold of daily news in the media? Spread some kind of panic and fear? Or to work with reality in the educational process, while perceiving the human factor, the person. From these considerations, the project of students and teachers of the Technical University of Liberec (TUL) was born, a project that was conceived as educational and pedagogical - didactic. The starting point was the personal testimony of a refugee who found refuge in the TUL region, in Liberec, as well as the personal testimony of TUL students who, as volunteers and with Russian language skills, helped directly at the border with Ukraine. Another method was to compile factual data and connect everything with methodology and educational procedures that would appeal to primary and secondary school pupils and students, university students and the public. All in a more regionally distant environment, without historical experience with totality and a totalitarian way of thinking, in the United Kingdom of Great Britain and Northern Ireland, where even awareness of the geographical facts of Central and Eastern Europe is often very wrong. The authors present to you partial results of possible expressive, musically – melodramatic procedures as well as partial verification of these procedures in practice for such a serious topic as the war conflict.

Keywords Education, music, music education, melodramatic procedures, storytelling, pedagogy, interdisciplinary relations, foreign language

1. INTRODUCTION

The authors of this paper have long been involved in the implementation of an artistic, expressive and creative element in teaching in primary and secondary schools. In the projects (Faculty of Education /FP TUL, Student Grant Competition / SGS 2017,

2018, 2020) they verified the viability of connecting an expressive element with educational topics. They verified it is possible to present historically important facts from the nation's memory, creatively and expressively within the school curriculum. They presented methodological procedures and the processing of some thematic areas. This practice was substantiated in the form of a research evaluation of the project activity (Konvalinková, Muffett 2020,) where they pointed out the meaningfulness of linking the entire breadth of teaching with an artistic, expressive element.

Hanuš, Chytilová (2011, Grada) point out the uniqueness of experiential education in Bohemia, which is based on long traditions of experiential education associated with scouting, tourist organizations and various types of hobby activities. They demonstrate the high quality of these approaches. However, they admit that these are mainly experiential activities connected with natural science and ecological activities. They say a comprehensive approach of expressive teaching and expressive approaches within the framework of experience leading to the acquisition of thematic units is missing.

Švec (2006, Národní ústav odborného vzdělávání) deals with the topic of teamwork in education, she points out the importance of the interconnectedness of thematic units with an emphasis on cooperation within a team. Even in this work, expressively conceived activities within the team are problematic. In practice, it is more likely that pedagogues of art subjects themselves look for thematic groups in order to interest pupils and students more deeply, but they are rarely approached by pedagogues from other educational areas, who like to stay on their "trodden paths" of methodological and pedagogical approaches. In practice, however, even with these efforts, these are mainly expressively conceived units focused on artistic expression or spatial creation, musical or melodramatic elements are rarely involved.

Komzánková and Slavík (2017, Kultura, umění a výchova) point out that expression is a special type of non-literal – figurative expression and communication, built on the individual's internal relationship to

the interpreted reality, that it is about "presenting the ideas, the content" that it expresses. It allows important content (the idea) to be figuratively demonstrated (metaphorically exemplified) in teaching as a "sample" of a certain type of human behavior and attitude.

The Czech Philharmonic's long-term project "Music for Schools", which involves pedagogues of all levels from the entire Czech Republic, calls for greater involvement of all levels of education and the interweaving of all disciplines, where music plays an equal part. It welcomes research leading to the promotion of expressive and musical elements in education.

2. METHODOLOGY

The authors presented the methodology of the inclusion of expressive, musical and musical-dramatic activities in teaching in the 1st grade of elementary school in various publications. Publications in the *Český jazyk v rýmech aneb jak na to říkadlem, zpěvem a pohybem* (Bušniaková, Funtánová, Kodatová, Konvalinková 2014), *Člověk a jeho svět v pohádkách, říkadlech a písních* (Kalajcidisová, Konvalinková 2018) a v publikaci *Environmentální výchova v pohádkách, říkadlech a písních* (Kalajcidisová, Konvalinková 2018).

With their projects, the authors and students of FP TUL have combined historically significant facts from the nation's memory with an expressive art form combining music with oral history. This is how they prepared and presented the Dark Times in Beautiful Places project here, in England, Germany and Poland. This project combined powerful stories of the families of FP TUL students during the period of communist totality in our country 1948-1970 (FP TUL SGS 2018). On the same international platform, they also developed and presented the theme ILL TAKE THAT ONE – Trains of Hope in honor of Sir Nicholas Winton in the same manner. Here they connected the stories of the so-called Winton children with a musically melodramatic element (FP TUL SGS 2019), (Konvalinková, Muffett 2020). The stories of the Czech-German borders of the Nisa region in the pre-war, post-war and communist eras were prepared in the project *When the Motherland calls*.

The last project was prepared in cooperation with the University of West of Scotland, London Campus and with primary and secondary schools from England and was ready for presentation in the year 2022. When the motherland calls told of the tragic and difficult fates of the families of the glassmakers Riedl and Palm and the story of the textile worker Ginskey of the Liberec region. However, the current political situation in Europe changed dramatically in early 2022, and after some back-and-forth with the university and schools in England, the subject was changed. The project was called *When the Motherland Calls – The Call of Ukraine*.

The project *When the Motherland Calls – The Call of Ukraine* was supported by the Erasmus +, project of the Technical University in Liberec and was created on the initiative of pedagogues of the Faculty of Education, MgA. Jana Konvalinková Ph.D. and Mgr. Christopher Muffett M.A., PGCE. A total of 16 students from this university participated in the project, of which 14 students were from the Faculty of Education (12 students from the Faculty of Education (4 in the field of Primary School Teacher Training, 1 from the field of History and 1 from the field of Pedagogical studies), 1 student from the Faculty of Mechanical Engineering and 1 student from the Faculty of Economics.

In the first phase of the project, students collected and gathered personal testimonies of refugees from the Kharkiv region who found

refuge and support in Liberec and personal testimonies of TUL students who helped directly at the Ukrainian border and at the refugee center in Liberec. Students also correlated the facts, the numbers of refugees, the injured, the dead and the children without families. Nine oral history stories and one statistical story were then interwoven with 10 choral pieces that were together found by the whole body of students and teachers. The initial phase of the project was followed by four parallel activities. Rehearsal of choral compositions, translation of prepared stories into English, the practice of telling stories in Czech and English and the creation of materials for a questionnaire/survey. The third stage was the combination of choral compositions and stories into the composed program *When the Motherland Calls – The Call of Ukraine*.

It is important to mention that after the good results with the questionnaire survey in previous projects, teachers and students, even with such a sensitive topic as the conflict in Ukraine, decided to continue to use the survey form of research. Thus, the project was ready to be presented at the university, schools and the general public in England.

At this point, it is important to mention the fact that the entire project was prepared in the spring months of 2022, when the topic was very current and closely watched. The actual presentation of the project in England took place after the holidays in the period from September 7 to 17, 2022. Students and teachers were not sure whether the project, as it was prepared, would be perceived as relevant with such a time gap. In addition, the presentation of the project was accompanied by a very important event for the United Kingdom and that was the death of Her Majesty Queen Elizabeth II on September 8, 2022. The team's fears that the project would not be perceived as interesting, that British society would be completely focused on the country's major tragic event, that presentations both in schools and to the public would be cancelled, turned out to be unfounded. On the contrary, it is as if the silencing and pacification of British society opened up even more space for fundamentally human sensibility. The whole project, as it was prepared, was received with deep sensitivity, and the audience's participation in both the questionnaire survey and the joint singing of the well-known international canon *Bratře Kubo – Brother John – Bratře Jakvi* in Czech, English and Ukrainian met with a great response.

3. SURVEY AND OUTPUTS

The *When the Motherland Calls – The call of Ukraine* project presented the questionnaire/survey a total of 14 times. A total of 1,994 respondents were approached. At 3 elementary schools (150 pupils) and 1 secondary school in the Suffolk region (165), at the University of West of Scotland, London Campus (195 students, teachers and the public) and at 10 public presentations in the Suffolk region (1,500 public representatives).

The questionnaire/survey was completed by 1,994 respondents:

150 pupils from 7th to 9th grades of elementary schools
165 High School Students
179 university students and teachers
1,500 public representatives

The survey asked:

1. Is the way of presenting personal stories with a melodramatic expression a suitable means to better understand the current geopolitical situation of Eastern Europe?
Of the 1,994 survey participants, only 3 answered that they did not know, the rest answered in the affirmative.

2. Is the method of expressive storytelling combined with music perceived as appropriate and correct for understanding such serious topics as war conflict?

Of the 1,994 survey participants, only 5 answered that they did not know, the rest were positive.

3. Was your knowledge of the current war conflict more detailed and in-depth before launching the project?

Of the 1,994 survey participants, only 57 answered yes, the other 1,937 said no.

4. Do you consider the project important for you in that it enables you to understand the facts about the conflict and gives you a knowledge of the personal statements of the refugees?

Of the 1,994 survey participants, only 2 answered that they did not know, the rest were positive.

5. Would you prefer to make facts and testimonies about the war conflict in Ukraine available in the form of a lecture without a musically melodramatic element?

Of the 1,994 survey respondents, only 6 said they didn't know, the rest stated they preferred the musical and expressive form of presentation.

4. WORK ANALYSIS AND PARTIAL CONCLUSIONS

- The entire project achieved an unprecedented response, both according to the evaluation of the questionnaire survey and also according to the immediate resulting reactions, discussions and comments.
- It was clear from the immediate reactions, discussions and comments that war conflicts in general and the war conflict in Ukraine greatly saddened the audiences. Combined with the death of Her Majesty Queen Elizabeth II, it made for a sober and reflective time. In the discussions and in the responses, gratitude was expressed for the opening of this topic and for the access to real situations, stories and information. The connection with the musical element then gave space and time to process and experience what was communicated and led to a deep awareness of the human condition.
- Methodical procedures combining a lay form of storytelling with expressive melodramatic music proved to be a correct and appropriate means of approaching and expressing such a serious and sensitive topic, this European conflict of the 21st century. .
- Accepted by all ages.
- The project, together with the questionnaire survey, reached a partial and clear conclusion for the team of pedagogues and students that the processing of methodological materials is an important step on the road to the implementation of similarly conceived projects in schools and universities and in the environment of leisure activities and in families.
- The following conclusions were particularly noticed and appreciated in the comments, discussions and reactions:
 - The need and importance of reporting on current events in the world through expressive means to stimulate deep human principles
 - Respect must be given to the actions of ordinary people who preserve the ideals of humanity. These actions must be talked about and demonstrable in their authenticity
 - The program was carried out thoroughly, balanced with a high level of linguistic and artistic quality
 - Blending verbal expression with music creates an effective educational medium
 - The stories and music for this current world event were appropriate and well chosen
- The questionnaire survey also revealed the fact that in British society, the perception of the area of Central and Eastern Europe is very imprecise, without knowledge of the clear

division of countries, territories and borders. Before the launch of the project, this often led to the misconceptions that the Czech Republic was in close proximity to the war conflict and that it even directly borders Ukraine. Large geographical and geopolitical inaccuracies were evident. The whole project made it possible to clarify these issues and created a deeper awareness and a more concrete idea of what Central and Eastern Europe is.

- The preference for conveying essential information and testimony about serious geopolitical topics in a form linked to emotional involvement, even in a form that by its very nature gives space for reflection in the course of the musical stream, is perceived as very appropriate. It was even mentioned in the discussions that often the lecture format leads to a quick loss of attention or to the effect of being overwhelmed with information without the opportunity to pause and internally process such information.

5. CONCLUSION

This project advocates the use of music education and expressive education as an effective pedagogical tool at all levels of education. It also defends and points to the effectiveness of interdisciplinary cooperation. It opens up space for the basic connection of artistic and historical, current geopolitical and regional topics, where the artistic element amplifies, consolidates and brings awareness of basic facts. Methodologically, it makes available the possible grasp of regional or educational topics with the involvement of students, primary and secondary pupils and their families and the public. Lay oral history or storytelling in connection with any musical expression, even the simplest in the form of a national song, is an important positive influencer with beneficial effects on society and educational institutions. This form of artistic expression ennobles humanity and develops a sense of morality in society. The methodology suggests the importance of examples of personal heroism and personal commitment of individuals dedicated to the preservation of human dignity and to the preservation of human lives. These creatively processed topics leave a deep mark on everyone who prepares and presents them. Likewise, they create a lasting impression on all who witness them. The original assumptions that the students and teachers involved in the project tried to prove and defend were proven and defended. It was assumed that the use of storytelling and oral testimonies combined with musical melodramatics would be one of the important methods of education. It turned out to be true. Both the interviewed respondents and the academics and historians present appreciated it and mentioned this in their statements. The project stated that it opens the door to dialogue in the families of pupils and students, which leads to the subsequent transfer of family experiences back to the school environment. The project showed that the deep meaning of real human stories combined with music contributes to a deeper emotional interest, deepens the appreciation of the presented facts, and also contributes to the "survival" of each presented life story. The conclusions support the opinion of representatives in the educational fields of music and art education on current trends in the educational fields of Art and culture. The conclusions support the necessity of maintaining expressive education in teaching as a separate and comprehensive concept, which should not be diluted and weakened in the form of reducing hourly subsidies. The ongoing revision of the educational framework of programs of basic education and the current tendency of the National Pedagogical Institute towards changes in the educational field of Art and Culture is considered alarming. The representatives of the educational fields of music and art education appeal to keep music and art education in schools in the form of separate general education subjects continuously in all grades of elementary school and the

corresponding grades of multi-year gymnasiums. They call on representatives of pedagogical faculties to equip future teachers with methodological tools that take into account the importance of expressive education and expressive approaches in teaching. The authors consistently defend and practically verify these procedures, pointing to their viability and importance in education. They also point to interdisciplinary cooperation and the need for even exact disciplines to accept expressiveness as a possible method of education. Only holistically accepted facts that carry the transfer of information, emotional involvement and active linking of expression and fact can raise individuals who will not be indifferent to the facts around them, the country and the world. Thanks to the lived experience, they will be able to actively participate in the preservation of humanity and moral attitudes in all areas of human creation.

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