

DEVELOPMENT OF EMOTIONAL COMPETENCE THROUGH MUSIC AND MOVEMENT: COMPARATIVE ANALYSIS OF THE PROFESSIONAL EDUCATIONAL PROGRAMS OF PROSPECTIVE PRIMARY SCHOOL TEACHERS IN UKRAINE AND AUSTRIA

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ABSTRACT

Aim. The paper focuses on a comparative analysis of the professional education program for prospective primary school teachers in Ukraine and Austria in the context of developing prospective teachers' emotional competence through music and movement and the readiness of prospective primary school teachers to use music and movement in their professional activities and for self-development.

Methods. Theoretical research method – the analysis of literature, empirical data acquisition method – questionnaires. The progression of emotional competence, measured empirically through emotional intelligence levels, has been evaluated using Hall's EQ test and Lyusin's Emotional Intelligence Methodology. Statistical data processing has been carried out in IBM SPSS program.

Results. The readiness of the majority of respondents to use music and movement means in their professional activities has been revealed. The connection between the indicators of this readiness of the respondents and the readiness to use these means for their self-development has been proved. The relevance of introducing music and movement disciplines into the process of professional training of prospective primary school teachers has been substantiated by the analysis of professional educational programs in Austria and Ukraine.

Conclusions. The research revealed the advantage of the indicator by music and movement disciplines in the Austrian's curricula for general study professional education programmes for prospective teachers in comparison with the Ukrainian ones. The findings of the training programme demonstrate the efficacy of utilising music and movement in nurturing emotional competence

Keywords: emotional competence, social skills, emotional intelligence, prospective primary school teachers

JUSTIFICATION OF THE RESEARCH PROBLEM

The study of the training of modern primary school teachers has gained momentum in light of the emergency situation in Ukraine. The emotional strain on teachers stem-

ming from the Russian-Ukrainian war steers our research towards examining the factors influencing the development of emotional competence in the training of prospective primary school teachers. After all, emotional competence is currently highlighted by contemporary scholars as an indicator of mental health, the effectiveness of teacher training, and a key factor in preventing stress and professional burnout.

In this context, music and movement interventions are relevant and resourceful, as they positively impact social and emotional group processes, foster a sense of connection and belonging to a particular community, and provide support for the enhancement of social and life skills.

The historical background of the development of artistic movements in the context of this issue has guided our focus to the analysis of curricula of study programmes for education in Austria. Integration processes that were forged through the intersection of medicine, art, psychology, and pedagogy led to the formation of a distinctive approach towards culture, creativity, and art in educational systems, notably the emergence of the Vienna School of Music Therapy. The history of this school represents the evolution of musical methods from aesthetic and artistic technologies to effective techniques of psychotherapeutic influence, set against the backdrop of reform movements with a new understanding of man and art (Fitzthum, 2020).

INTRODUCTION

The issue of emotional competence as an indispensable element of effective professional practice for teachers has attracted the attention of both foreign and Ukrainian researchers. In a comprehensive analysis of the scholarly discourse in this field, Tamara Skoryk defines emotional competence as “a multifaceted characteristic of an individual resulting from the expression of his/her emotional intelligence and manifests as the capacity to adequately reflect, self-regulate, display empathy, and engage in appropriate social interaction” (Skoryk, 2020, p. 280). According to Skoryk, a crucial aspect of a teacher’s emotional competence involves the ability to manage one’s own well-being, exhibit stress resistance, and channel emotions effectively through pedagogical tools. The scholar emphasises that emotional competence, as a multifaceted attribute of a person, is the outcome of the expression of his or her emotional intelligence. Therefore, this competence demonstrates the ability to thoughtfully reflect, self-regulate, display empathy, and engage in appropriate social interaction. In this regard, the author underscores the significance of developing emotional competence in prospective teachers, particularly in areas such as the readiness to timely identify and comprehend their own emotions, discern the underlying needs that trigger them, empathise, regulate their own emotional responses and those of others, as well as effectively release negative emotions and replace them with responses that align with the situation (Skoryk, 2020).

The essence of the term “emotional competence” within the realm of professional practice first emerged in the works of the American psychologist Daniel Goleman, viewed through the lens of emotional intelligence development. Distinguishing between these concepts, Goleman argues that “emotional intelligence determines a person’s potential ability to master the basics of self-control”, whereas “emotional competence shows how much of their capabilities a person has managed to master at such a level as to expand the skills necessary to perform their work” (Goleman, 2020, p. 17). According to Goleman, the framework of emotional competence comprises two components: *personal and social competence*. Personal competence encompasses self-understanding, involving awareness of one’s own states, preferences, resources, and intuition; while self-regulation includes managing one’s internal states, impulses, resources, and a set of motives for achievement, duty, and initiatives, i.e. perseverance and willingness to use all opportunities. Within the domain of social competence, the researcher views empathy as sensitivity to the feelings, concerns, and needs of others, and social skills as the ability to interact effectively with others.

In this context, it is noteworthy to consider the work of Esther Cherland (2004), which delineates the structure of emotional competence proposed by Carolyn Saarni as a set of skills such as awareness of one’s own emotions, the ability to discern and understand others’ emotions, proficiency in using the vocabulary of emotions and expressions, empathetic capabilities, the capacity to differentiate subjective emotional experiences from the external expression of emotions, adaptability in overcoming negative emotional states, awareness of emotional communication in relationships, and the ability to exercise emotional self-efficacy (Cherland, 2004).

It is important to consider the future teachers’ initial motivation, adapting the trainings to their preferences, using e-environment opportunities for a good solution to keep a balance between the training program integrity and feasibility (Surikova et al., 2021). It is evident that emotional competence inherently includes social skills. Frequently, emotional competence, along with social competence, forms an integral part of the broader construct of emotional intelligence. For instance, Reuven Bar-On model structures this combination based on intrapersonal and interpersonal components, each comprising specific categories. In particular, the researcher identifies self-respect, emotional awareness, self-confidence, independence, and self-realisation as intrapersonal components, while empathy, social responsibility, interpersonal relationships, stress and impulse management, adaptability, emotional flexibility, and the ability to maintain an optimistic and joyful disposition are considered interpersonal components (Bar-On, 2006).

In light of the above, when exploring strategies to cultivate the emotional competence in prospective primary school teachers, due consideration will also be given to the significance of developing social skills. It is essential to highlight that in Ukraine, the professional standard for the “Primary School Teacher” profession (Ministry of Economy, 2020) distinguishes between social, emotional and ethical competences. Among these, social competence, entailing the ability to engage in interpersonal interactions, work

in a team, and communicate with representatives of other professional groups at various levels, is enlisted as a general competence. On the other hand, emotional and ethical competences are categorised as professional competences.

The latter is elucidated in the professional standard as the capacity to be aware of personal feelings, sensations, and emotions, the need to regulate one's own emotional states. It is also defined as the proficiency to engage in constructive and secure interactions with participants in the educational process, as well as the ability to understand and value the interdependence of people and systems in the global world (Function B). Similar content is mirrored in the State Standard for Higher Education (SHE) in Ukraine for the specialty 013 Primary Education at the first level of higher education, i.e. bachelor's degree (Ministry of Science and Education of Ukraine, 2021). Here, special competence SC-4 underscores the development of the ability to manage one's own emotional states and establish constructive and collaborative interactions with participants in the educational process.

Simultaneously, it is pertinent to highlight the general competence in the SHE denoted as SC-4: Ability to Work in a Team. Cultivating such skills will facilitate the execution of labour functions, particularly Function B, involving partnership interaction with participants in the educational process. This function, in addition to nurturing emotional and ethical competence, encompasses psychological and pedagogical partnership competence.

According to the standards of the Expert Innengruppe Lehrer Innenbildung NEU 2010 (2010), which underpin the Austrian model of study programmes for prospective primary school teachers, key competences encompass skills in self-organisation during challenging situations, the formation of social relations, conflict resolution and violence prevention, as well as the continuous development of resilience and coping strategies. Additionally, it is notable that the Austrian Centre for Personal and Social Learning presents the school as a "place of social learning" (ÖZEPS, 2024), with a focus on building positive relationships and fostering the ability to reflect on one's own actions. It is evident that social skills and personal development, including emotional competence, play a predominant role (Bundesministerium für Bildung, Wissenschaft und Forschung [BMBWF], 2021).

Focusing on the factors contributing to emotional competence development, we observe that the impact of music and movement techniques on self-expression, emotional state regulation and the development of communication and social processes has been a subject of active recent exploration in both psychology and pedagogy (Chernous 2022; Kepule & Strode, 2020; Matiykiv, 2012; Skoryk, 2020). The extensive integration of music and movement interventions in group practices, encompassing educational and therapeutic settings, indicates the broad prospects for their application. However, the role and significance of music and movement concerning the formation of emotional competence in prospective primary school teachers remain inadequately explored.

The objective of this study is to investigate the preparedness of prospective primary school teachers to integrate music and movement into their professional activities and

personal development. In this context, we aim to conduct a comparative analysis of the curricula designed for the study programmes of prospective primary school teachers in Ukraine and Austria. The purpose of the analysis is to pinpoint the most effective core (compulsory) modules fostering the development of emotional competence in prospective primary school teachers.

MATERIALS AND METHODS OF RESEARCH

The research was conducted as part of an independent project affiliated with the Vienna Research Centre for Music Therapy and the Research Centre for Sanogenic Pedagogy and Psychology at the National University of Ostroh Academy. In order to assess the preparedness of prospective primary school teachers in utilising music and movement tools for their professional activities and personal development, the first stage of the study involved surveying Ukrainian prospective primary school teachers. The survey was administered via Google Forms from January to February 2021, featuring questions aimed at identifying their readiness to incorporate music and movement into their professional practices and self-development. The empirical sample comprised 349 respondents, consisting of students majoring in Primary Education at the National University of Ostroh Academy (Ukraine), Lesia Ukrainka Volyn National University (Ukraine), Mykhailo Kotsiubynskyi Vinnytsia State Pedagogical University (Ukraine), and Rivne State University of the Humanities (Ukraine). The age range of respondents varied from 17 to 21 years.

The second stage of the study, spanning from November 2022 to February 2023, included the analysis of the curricula of 13 accredited bachelor's degree programmes for primary education at Austrian university colleges and 16 study programmes (SPs) from Ukrainian higher education institutions, developed no earlier than 2017. Each of the analysed study programmes (bachelor's degree) had a total of 240 ECTS credits.

During the third stage of the study, the researchers evaluated and scrutinised the efficacy of the training programme, centred on the use of music and movement as primary tools for fostering emotional competence. The progression of emotional competence, measured empirically through emotional intelligence levels, was tracked using Hall's EQ test adapted by Ilyin (Fetiskin, 2002) and Lyusin's Emotional Intelligence Methodology adapted by Olga Veritova.

RESULTS

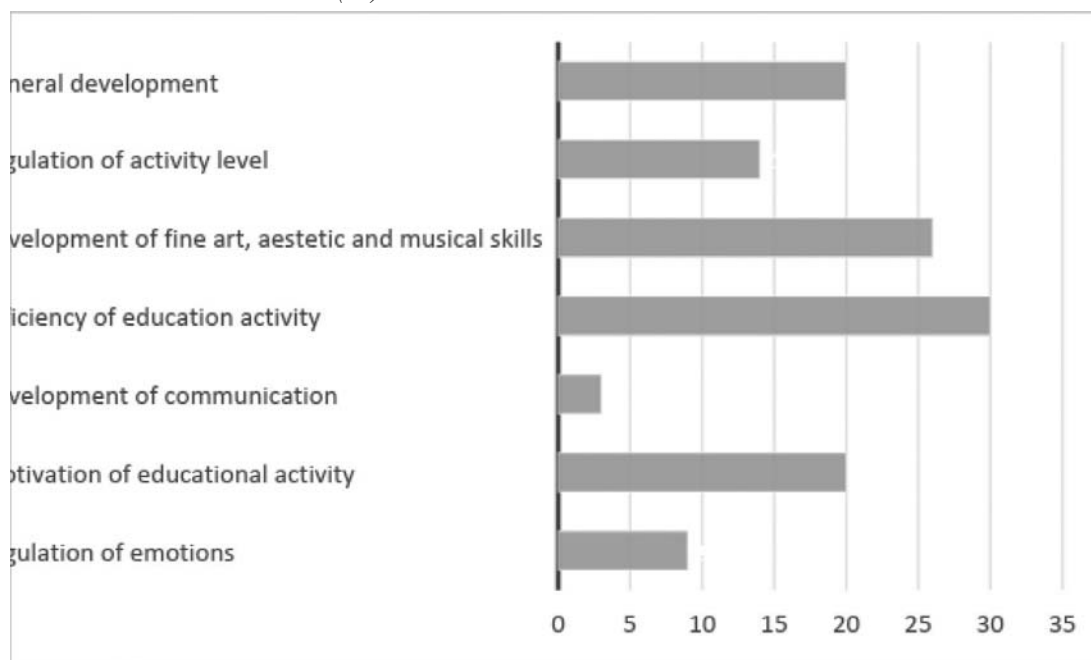
Based on the survey findings, the majority of students (60%) intend to incorporate music and movement tools into their teaching practices. Conversely, 37% of students do not have such plans, while 3% remain undecided. Notably, a significant portion

of respondents (87%) do not hold a degree in music and 13% hold a degree in music. Among these 13%, 80% are motivated to integrate music and movement tools into their teaching, while 20% are not prepared for this process. Within the surveyed group lacking a music education background, 57% expressed readiness to use music and movement tools in their pedagogical activities, 40% are unprepared, and 3% are undecided.

The hesitancy among respondents to adopt music and movement in their pedagogical activities may suggest a lack of understanding regarding the value of music and movement in child development processes and the significance of educational work in this domain. Subsequent survey results validate this statement. Specifically, 55% of respondents were unable to identify the goals and objectives of incorporating music and movement in primary school. That is why we offered an additional survey to further elucidate the functions of music and movement tools. Figure 1 illustrates that 30% of respondents lean towards selecting music and movement tools to “improve the effectiveness of educational activities and educational work”, while 26% aim to foster artistic, aesthetic, and musical abilities. Additionally, respondents believe that music and movement tools should be employed to optimise the motivation of learning activities (20%), overall student development (20%), regulation of activity levels (activation/relaxation) (14%), and emotion regulation (9%). A fairly small percentage of respondents highlighted the relevance of music and movement for developing communication skills (3%) and the personal development of teachers (4%).

Figure 1

Distribution of Respondents' Preferences Regarding the Functional Purpose of Music and Movement Activities (%)

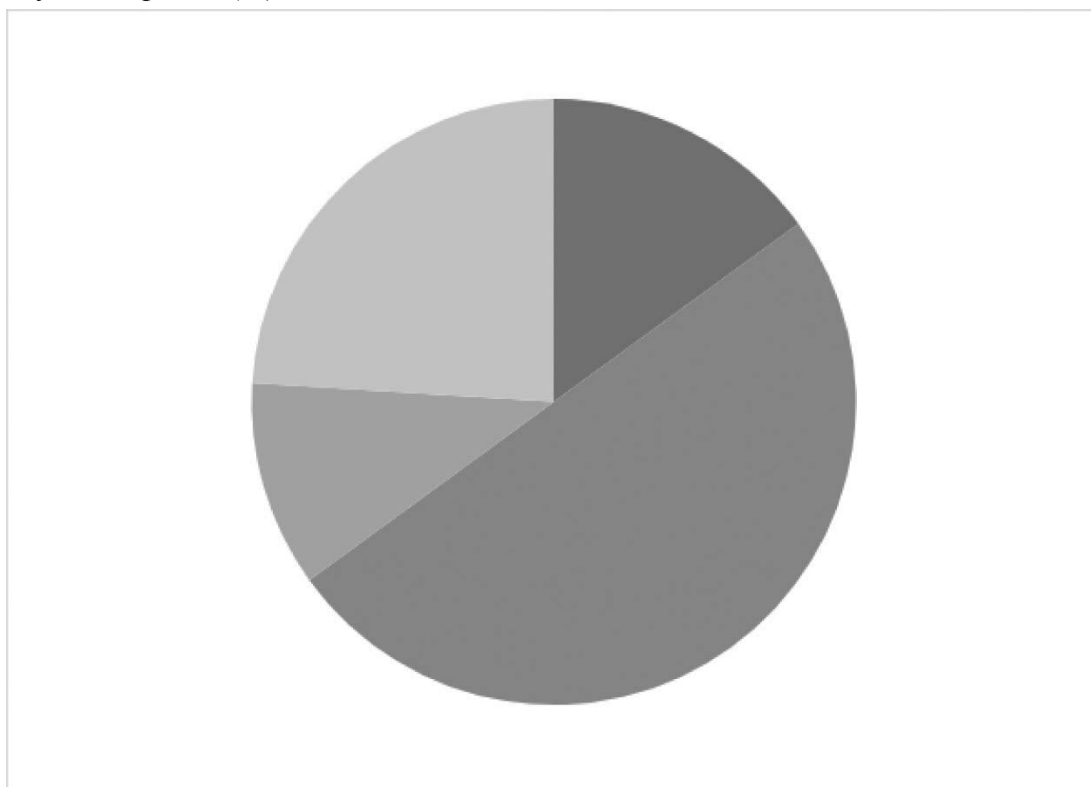


Source. Own research.

Furthermore, the survey aimed to assess the readiness of prospective teachers to employ music and movement tools for self-development. Thus, 89% confirmed that they listen to modern/classical music, have favourite bands, singers, and performers, while 22% were fond of playing musical instruments or singing. Conversely, a portion of respondents did not acknowledge the significance of music in their lives. Notably, half of the respondents (50%) declared partial (situational) readiness, and 15% expressed full readiness to utilise music for self-development. A mere 11% conveyed unwillingness to use music and movement tools for self-development, with 24% of respondents unable to provide a definitive answer (see Figure 2).

Figure 2

Prospective teachers' readiness indicators for using music and movement tools for self-development (%)

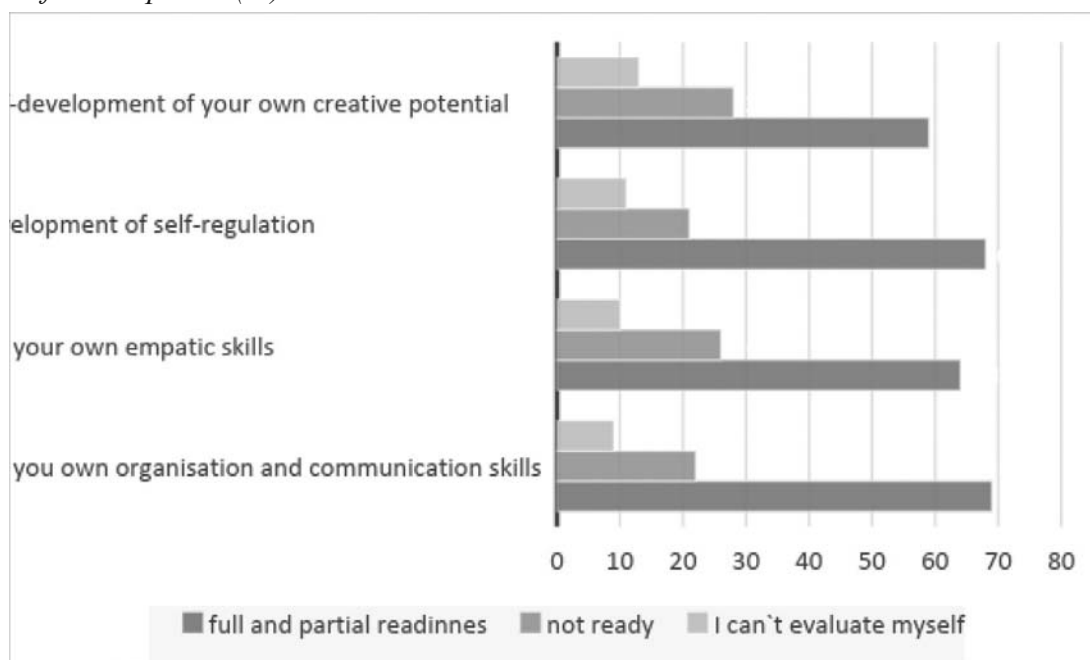


Source. Own research.

Additionally, noteworthy attention is drawn to the relatively high percentage of respondents indicating readiness to use music and movement for enhancing organisational and communication skills (full and partial readiness at 69%), fostering self-regulation (full and partial readiness at 68%), and developing empathic abilities (full and partial readiness at 64%). However, the prospect of utilising music to nurture one's own creative potential ranked lower in priority, with full and partial readiness at 59% (see Figure 3).

Figure 3

Differentiated assessment of readiness to use music and movement tools for self-development (%)



Source. Own research.

Moreover, the application of Spearman's correlation coefficient unveiled a direct two-way correlation between readiness indicators for using music and movement tools for self-development and future professional activities. Specifically, correlations were identified between the scales "readiness to use music and movement tools in the educational process of primary school" and self-development of one's own "creative abilities" ($r=.613$; $p\leq 0.01$), "self-regulation" ($r=.633$; $p\leq 0.01$), "empathic abilities" ($r=.588$; $p\leq 0.01$), and "organisational and communicative abilities" ($r=.697$; $p\leq 0.01$). These findings suggest that elevating students' readiness to employ music and movement tools in professional activities corresponds to an increased readiness to use them for self-development, a crucial aspect for their future profession. This, in turn, confirms the importance of integrating music and movement disciplines into the training of prospective teachers.

The subsequent stage of the study entailed a comparative examination of the curricula for prospective primary school teachers in Ukraine and Austria to pinpoint effective primary disciplines contributing to the development of emotional competence in these individuals. The analysis of these study programmes (SPs) revealed the inclusion of educational components (ECs) in the curricula that specifically address musical or movement activities (see Table 1 and Table 2).

Table 1 illustrates that the nomenclature of educational components in Ukrainian curricula underscores their emphasis on fostering the artistic, aesthetic, creative, and methodological skills of prospective primary school teachers, all of which play a crucial role in the cultivation of emotional competence.

Table 1

List of Educational Components Geared towards Music and Movement Activities in the Ukrainian Curriculum

No.	EC Name
1	Methods of Teaching in the Field of Art Education (Musical Art with Teaching Methods)
2	Fundamentals of Rhythm and Choreography with Teaching Methods
3	Age Physiology and Valeology (Health/Wellness Science)
4	Physical Education
5	Theory and Methods of Physical Education
6	Anatomy, Physiology of children with the Fundamentals of Genetics
7	Methods of Teaching Physical Education
8	Fundamentals of Choreography of Stage and Screen Art with Teaching Methods
9	Methods of Teaching Physical Education (Culture), Physical Education with Methods of Teaching Physical Education
10	Theory and Methods of Physical Education
11	Theory and Methods of Physical Education and Valeological Education
12	Rhythm and Musical Movement

Source. Own research.

Simultaneously, the outcomes delineated in Table 2 affirm the considerable prevalence of the examined educational components in Austrian curricula. In addition to content that aligns with the norms for aesthetics and the arts, these educational components encapsulate an integration context and interdisciplinary facets. They integrate various dimensions of music and movement activities within the framework of developing emotional competences. The nomenclature of the educational components in Austrian curricula reveals a focus not only on the development and implementation of methodologies for movement and music activities but also on unveiling and incorporating innovative ideas, social, personal, and psycho-emotional aspects of music and movement activities. This is further substantiated by the findings of the curriculum analysis, which identifies abilities, skills, and competences related to the development of emotional competences of prospective primary school teachers.

Table 2

List of educational components focused on music and movement activities in Austrian Curriculum

No.	EC
1	Music Education
2	Musical and Creative Education
3	Fundamentals of Music Theory and Music Didactics
4	Tool
5	Practical Musicianship
6	Music and Singing, Hearing Development
7	Music and Movement

No.	EC
8	Music/Music Pedagogy
9	Choir/Instrument/Ensemble
10	Rhythm
11	Movement and Sports
12	Music Education/ in Progress: Children Explore Aesthetics
13	Children Sing and Play Music Together
14	Children Discover Musical Learning Spaces
15	Children Develop, Test and Reflect on Their Music and Art Projects
16	Children Feel the Movement
17	Children Perceive the Movement
18	Children Go in for Sports
19	Children Imprint the Movement
20	Children Practice Physical Activity at School
21	Children Form the Movement
22	Children Move Together
23	Music Education (as part of the Development of Aesthetic Perception course)
24	Children Discover Creative Spaces – Music, Music Education is Focused on Aesthetics, Social and Emotional Learning
25	Music education: The basics of music education
26	Exercise and Sport: Fundamentals of Motor Activity
27	Exercise and Sport: Gymnastics – Learning Concepts
28	Exercise and Sport: Game – Simple and Challenging Games for Exercise and Physical Education
29	Rhythm: Learning with Music and Movement or Instrumental Music
30	Exercise and Sport: Experience and Determination
31	Structural Aspects of Music Education
32	Rhythmics: An Interdisciplinary Study with Music and Movement or Instrumental Music
33	Exercise and Sport: Experience and Courage
34	Exercise and Sport: Perceive and Shape Experience – Healthy Lifestyle
35	Fundamentals of Musical Action: Music Theory and Ear Training, Focusing on the Methodology of Ear Development and Music Theory Study
36	Voice, Pose, Movement
37	Fundamentals of Motor Actions
38	Movement-Oriented Wellness Education
39	Managing Choir and Ensemble (Band)
40	Rhythm and Development Facilitation
41	Instrumental Competence and Instrumental Practice in Schools
42	Rhythm and Design Processes
43	Experience and Performance-Oriented Physical Activity (Example: Athletics)
44	Ability and Performance-Oriented Physical Activity. Applied Poly-Subject Gymnastics
45	Musical Arrangements for Multi-Level Groups
46	Human Being as a Perceiving and Creative Personality
47	Jumping and Flying: Practical Exercises and Fundamentals of Biomechanics
48	Salutogenesis at School
49	Skating and Gliding: Practical Exercises and Fundamentals of Biomechanics
50	Talent Development: Finding Hidden Strengths – Finding, Promoting and Rewarding Talent

Source. Own research.

Based on the outcomes of the comparative analysis of credit distribution for educational components during the main professional training cycle, focusing on music and movement activities in Ukrainian and Austrian curricula, a notable dissimilarity was identified. Specifically, there is a prevalence of this indicator in Austrian curricula (20.95 ECTS) compared to Ukrainian ones (12.9 ECTS). Additionally, the average distribution between movement and musical educational components in Ukrainian curricula indicates a significant advantage of the movement component (7.69 ECTS) over the musical EC (3.94 ECTS). The scrutinised Austrian curricula present a more balanced ratio of the movement component (10.10 ECTS) to the musical EC (10.85 ECTS), with the latter holding an advantage over Ukrainian curricula. Therefore, Table 3 illustrates the quantitative advantage of educational components in the compulsory professional training cycle, focusing on music and movement activities for students in Austria.

Table 3

Comparative Analysis Results of Education Component Indicators (EC) as a Part of Music and Movement Education in Austria and Ukraine (%)

Focus of the EC within the Compulsory Professional Training Cycle	Ukraine	Austria
Music	3.94	10.85
Movement	7.69	10.10
Music and Movement	12.19	20.95

Source. Own research.

In order to expand the concept of primary school teachers' emotional competence in analysing the contextual content of music and movement disciplines in Austrian curricula, we have selected and summarised the skills that are pivotal in its formation through music and movement means (see Table 4).

Table 4

Key skills for the development of prospective teachers' emotional competence in music and movement (Austrian SP)

Social and Emotional Skills	Content
<i>Socially oriented self-support</i>	“understanding the impact of cultural methods for the development of social competence,” “understanding creativity as a potential for meeting social needs,” “learning, practicing and teaching movement activities that are relevant to the curriculum in the context of promoting social development,” “socially oriented development support (social skills),” “promoting relationships and cooperation”

Social and Emotional Skills	Content
Motivation	“the impact of resource orientation on motivation,” “movement classes aimed at developing motivation,” “socially oriented developmental support.” Resource “resource-oriented classes,” “favourable impact on the learning process in general.”
Resource	“resource-oriented classes,” “favourable impact on the learning process in general”
Adjusting the activity level	“vocal and instrumental musicianship in the aspects of subject didactics and individual opportunities to promote and support personal activity”
Perception/sensitivity and awareness	“awareness of the influence of cultural methods on the development of perception”, “importance of developing perception”, “understanding the importance of perception processes in cultural techniques”, “perception and formation”, “awareness of motor activity that contributes to the ability to adapt movement creatively and skilfully, as well as to be sensitive to motor differences”
Meeting emotional needs	“understanding creativity as a potential for meeting emotional needs”, “development of emotional competence”
Development of metacognitive skills	“self-esteem”, “self-efficacy”, “counteracting avoidance strategies”
Development of personal creativity	“understanding the creative process and improvisation as a platform for personal development”

Source. Own research.

Table 4 illustrates that the development of emotional competence in primary school teachers depends on their creative engagement in addressing emotional and social needs. Within this realm, the inclusion of Orff pedagogy in the list of educational components for the study programme “Primary Education with Advanced Study of English” 2020 (in the version of the study programme “Orff Pedagogy of Primary School” 2021) at the National University of Ostroh Academy becomes highly relevant. The Orff Schulwerk, or simply the Orff Approach, not only integrates music and movement but is generally characterised by the simultaneous fusion of diverse contexts, encompassing personal and social, cultural and pedagogical, physical and psycho-emotional, as well as other aspects. Therefore, this multidimensional approach proves effective in nurturing essential skills for prospective teachers, including creativity and spontaneity, emotionality and sensitivity, bodily and emotional awareness, and emotional reflexivity. These attributes directly correlate with processes like self-regulation, adaptation, and the ability to replenish psycho-emotional resources. It should be noted that within the specialisation of “Primary Education” at NUOA, students and educators collaboratively organise an Orff Ensemble, which actively participates in artistic and educational events of the university. Engaging in such initiatives enhances communication skills,

instils a sense of responsibility, and fosters teamwork – all crucial aspects for the development of a teacher’s emotional competence. Hence, the integration of the Orff Approach into the educational process for training prospective teachers can serve as a model for other universities in Ukraine.

Subsequently, a cohort of students pursuing a major in Primary Education at the National University of Ostroh Academy – future primary school educators (n=13, female, aged 17-21) – underwent testing and analysis to evaluate the efficacy of the training programme, which was developed basing on the outcomes of the education programs analysis (Austria-Ukraine). Emotional intelligence was utilised as an empirical benchmark for assessing teachers’ emotional competence. Through the employment of the Hall’s EQ test adapted by Ilyin (Fetiskin, 2002) and Lyusin’s Emotional Intelligence Methodology adapted by Veritova (Veritova, 2019), designed to assess both the overall emotional intelligence level and its constituent components such as emotional awareness, capability to perceive emotions, self-motivation, emotional regulation, and empathy, the authors managed to delineate dynamic progression of the noted phenomenon. Significance was tested using the paired signed-ranks Wilcoxon W-Test for samples of less than 30 respondents.

Consequently, upon analysing the participants’ results in the experimental group before and after the training programme implementation, a notable enhancement across all emotional intelligence components was observed. The highest rates of growth were recorded in the “Emotional Awareness” scale ($\Delta = 4.92$), while the lowest were in the “Empathy” scale ($\Delta = 3.5$). Furthermore, the disparity in average values between the Integrative Level of emotional intelligence before and after the training programme application ($\Delta = 21.34$) underscores its positive trend (see Table 5).

Table 5

Outcomes of the Application of the Hall’s EQ Test Adapted by Ilyin

Scales	Average Value (N=13)		Difference (Δ)	Wilcoxon W-Test
	M1	M2		
Emotional awareness*	7.25	12.17	4.92	.002
Managing one’s emotions*	2.50	6.58	4.08	.033
Self-motivation*	5.58	9.83	4.24	.002
Empathy*	6.83	10.33	3.5	.006
Perceiving other people’s emotions*	6.92	11.50	4.58	.003
Integrative Level*	29.08	50.42	21.34	.002

Source. Own research.

According to the W-test, the obtained results on all scales are statistically significant.

The favourable progression in the emotional intelligence indicator is further evidenced by the outcomes of the repeated application of the Lyusin’s Emotional Intelligence Methodology (see Table 6).

Table 6

*Outcomes of the Application of the Lyusin's Emotional Intelligence Methodology
Adapted by Veritova*

Scales	Average Value		Difference (Δ)	Wilcoxon W-Test
	M1	M2		
GEQ*	75.17	82.42	7.25	.005
INTER-P EQ*	38.92	41.83	2.91	.013
INTRA-P EQ*	36.25	40.58	4.33	.014
UE*	37.08	39.75	2.67	.014
ME*	38.08	42.67	4.59	.005
INTER-P U	22.17	23.50	1.33	.057
INTER-P*	16.58	17.75	1.17	.003
INTRA-P U*	14.92	16.25	1.33	.018
INTRA-P M	11.42	13.33	1.91	.065
INTRA-P E	9.92	11.00	1.08	.124

Source. Own research.

Thus, Table 6 illustrates a positive shift in both overall GEQ score ($\Delta = 7.25$) and its individual components. Particularly, the most substantial disparity between the initial and repeated survey was observed in the ME scale ($\Delta = 4.59$). According to the Wilcoxon W-Test, these indicators have high statistical significance ($p \leq 0.05$). The smallest variation among the major scales was in the UE indicators ($\Delta = 2.67$) in accordance with the W-Test, this indicator has statistical significance ($p \leq 0.05$), what indicating more pronounced alterations in the ability to manage emotions in comparison with the other changes.

DISCUSSION

The objective of our study was to assess the readiness of prospective primary school teachers to incorporate music and movement into their professional activities and self-development. The findings substantiate the significance of music and movement in the future roles of Ukrainian primary school teachers, underscoring the relevance of integrating music and movement disciplines into their professional training.

In a related vein, noteworthy research from Austrian scholars sheds light on this subject. For instance, at the University of Styria, Angelika Holzer, a lecturer in Primary Education, along with a team of experts, identifies aesthetics, art, and communication as pivotal factors in shaping the professional competences of prospective teachers (Holzer, 2022).

Manfred Spitzer explores the role of art, including music and movement, in effective emotional education. He designates Music, Sports, Theatre, and Creating Something with Your Own Hands as crucial school subjects that stimulate students' initiative, creativity, and enthusiasm (ArimediaTV, 2017).

Furthermore, research by Rosa-Maria Rodríguez-Jiménez validates the influence of movement on the development of personal and interpersonal competencies in teachers. This impact extends to bodily self-awareness, emotional states, shifts in environmental perception, and heightened sensitivity (Rodríguez-Jiménez et al., 2013 Terrón-López, 2013). The outcomes of our study align with and complement the aforementioned research, reinforcing the significance of incorporating music and movement disciplines into the training of primary school teachers.

A comparative analysis of the curricula for the training of future primary school teachers in Ukraine and Austria has enabled the identification of core (compulsory) modules effective in nurturing the emotional competence of prospective educators. These modules or disciplines specifically target the cultivation of skills related to socially oriented self-support, motivation development, resource management, activity level regulation, perception/sensitivity, awareness of meeting emotional needs, metacognitive skill development, and fostering the creativity of prospective teachers (Handzilevska et al., 2023).

In this context, methodologies proving effective are those contributing to the comprehensive development of prospective teachers. Notably, the emphasis on relationship skills is highlighted as foundational in the teaching profession, considering education as a “profession of relationships” (Unterweger, 2014).

LIMITATIONS AND FUTURE DIRECTIONS

It is imperative to acknowledge the limitations of our study. The restricted size of our survey participant pool implies that our conclusions, while illuminating, may not fully encompass the varied perspectives of students with diverse knowledge levels and experiences. We recognise the potential for further research to delve into the implementation of curricula for prospective primary school teachers in other countries. Concurrently, the obtained results underscore the significance of employing music and movement tools in fostering the emotional competence of prospective primary school teachers.

CONCLUSIONS

In summary, the study outcomes underscore the readiness of prospective primary school teachers to incorporate music and movement methodologies into their professional activities. The established correlation between subjects’ readiness to employ these techniques in their professional roles and their willingness for personal development confirms the significance of integrating music and movement disciplines into the training of prospective primary school teachers.

The research has brought to light distinctions in the qualitative and quantitative aspects of the use of music and movement components in curricula between Ukraine and Austria. Particularly noteworthy is the considerable advantage of Austrian music and movement disciplines geared towards fostering emotional competence, encompassing skills essential for effective interpersonal interaction. The majority of Ukrainian music and movement modules or disciplines within study programmes appear to be concentrated on theoretical, practical, and methodological facets of primary school teacher training. This emphasis may be attributed to the requirements of the State Standard of Primary Education regarding the relevance of developing students' competencies in the realms of art and physical education.

However, the study also reveals the intrinsic value of music and movement modules in contributing to the self-development of prospective teachers within the emotional and volitional domain. Additionally, exploring the potential of music and movement to influence psycho-emotional processes unveils new pedagogical and educational psychology applications, supporting the cultivation of teachers' innovative competence – an imperative in today's educational landscape. This approach not only proves effective in advancing the emotional competence of prospective teachers but also lays a robust foundation for the emotional and social upbringing and development of primary school students.

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