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## PROJECTS FOR PROACTIVE EDUCATIONAL TECHNOLOGY FOR DEVELOPMENT OF EMOTIONAL INTELLIGENCE IN PRESCHOOL AND HIGHER EDUCATION

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**Abstract:** The inclusion of emotional education at every stage of a person's learning process is becoming increasingly popular and recognizable in the field of education sciences nowadays. The paper presents two proactive educational technologies for the development of emotional intelligence. The first technology has already been tested and aims at developing the emotional intelligence of 6-7 year old children through the perception of music. The hierarchical structure of emotional intelligence provides clear consistency in the elaborate of musical tasks in proactive pedagogical technology. The methodology is aimed at identifying children's knowledge and skills to recognize, name and express emotions as the first base level and the main source of empathy formation and manifestation. “Interacting smoothly with others” appears as an ability in a process of development and at the same time as the ultimate highest result of the previous two levels - recognition and expression of emotions and empathy. At the same time, specific relations and interdependence are traced in the course of musical training to be used in favor of stimulating the development of emotional intelligence in its entirety.

The second one is an on-going project whose goal is to elaborate a methodology for developing the emotional intelligence of students in the conditions of Bulgarian higher pedagogical education. This methodology is based on the principles of the constructivist approach in the context of the subject "Music projects in the kindergarten" and presents stages, tasks, expectations and effects of its potential usage. Based on that approach and starting from "four branches model" by Meyer and Salovey, the tasks that can be put into future development of learning strategies for the development of emotional intelligence of students should form skills for: 1. “Perception, Appraisal, and Expression of Emotion; 2. Emotional Facilitation of Thinking; 3. Understanding and Analyzing Emotions; Employing Emotional Knowledge; 4. Reflective Regulation of Emotions to Promote Emotional and Intellectual Growth;”

**Keywords:** emotional intelligence, proactive education, music education, constructivist approach

### 1. INTRODUCTION

According to the European Framework of key competences, over the past few years, the educational environment has been constantly changing. Attention is increasingly drawn not only to the acquisition of knowledge, skills and habits in certain educational fields, but also to the development of strategies used for the formation, development and integration of competencies that enable individuals to reach the desired professional level after graduation, to integrate fully into the society and to be capable of lifelong learning.

These eight key competences are: 1. Competence in linguistic communication; 2. Mathematical competence; 3. Competence in knowledge of and interaction with the physical world; 4. Competence in processing information and digital competence; 5. Competence in social skills and citizenship; 6. Cultural and artistic competence; 7. Competence in learning to learn; 8. Competence in autonomy and personal initiative.

In this study, public and civic competences are discussed. These include effective communication skills, adopting different forms of behavior and solving interpersonal conflicts. Cultural and artistic competences that include the ability to assess and creatively present ideas, experiences and emotions through various means such as music, body language, literature and plastic arts, are also considered.

The main construct for dealing with emotional information predicating effective and constructive participation in social life is the phenomenon of emotional intelligence. Scientists are focusing their research on finding a point of interception between the psychological aspect of emotional knowledge and the pedagogical techniques implemented to provide opportunities for establishing educational methods to develop socio-emotional competences at preschool and school age children as well as in students in higher education institutions. (López-Mondéjar & Tomás Pastor (2016), Gómez-Díaz (2016), Hernández-Amorós\* & Urrea-Solano (2016))

The phenomenon emotional intelligence has been studied for more than 20 years and is still an area of interest for researchers. H. Gardner (1983) and L. Shapiro (1999) explore methods of including the ability to handle emotions as a component of the learning process at schools and at home.

Authors who studied the phenomenon recently present different perspectives on its nature and structure. Their results are combined in two main models. The first model is related to capabilities (J. Meyer, P. Salovey and D. Caruso (2000)); the second model is the so-called mixed model, which includes the qualities and

character of the personality (D. Golman (1985), Raven Bar-On (2005), S. Vermülin (2008), Petrides and Fernam (2001))

Investigating in depth the structure and the nature of the emotional intelligence J. Meyer and P. Salovey state that emotions not only enable the individual to think in a more intelligible way but also to improve the ability of intelligent thinking about one's emotions (Mayer and Salovey, 1997). At the same time, unlike other authors, Meyer and Salovey distinguish emotional intelligence from the personality traits and talents. They firmly believe that mental processes always carry emotional information.

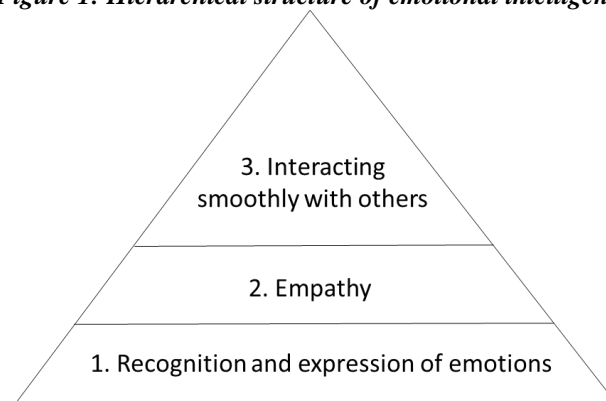
One of the most popular concepts of emotional intelligence was defined by D. Golman. The model he offers contains five broad areas: knowledge of one's own emotions; managing emotions; self-motivation; recognition of emotions in others, empathy; handling relationships, including smooth interactions with others (Golman, 1998). He is amongst the first to make the connection between school and emotional intelligence. H. Gardner's Theory of Multiple intelligences is also well-known (Gardner, 1983).

The Emotional Intelligence as described by J. Meyer and P. Salovey contains three main components: (1) "recognition and expression of emotions" within oneself and toward others, (2) "empathy" and (3) "controlling emotions" and "use of emotions" (Mayer and Salovey, 1990:190).

The emotional intelligence as described by D. Golman also contains the components of "recognition and expression emotions" within oneself and others and "empathy", the "controlling emotions" and "use of emotions" are not considered as separate aspects of this component and are instead regarded as "interacting smoothly with others" which is part of the relationship management skills (Golman, 1995).

By combining components from these two different models, a hierarchical structure of emotional intelligence has been designed with components that can be developed in children aged 6-7 with the resources of the activity of perception of music - recognition and expression of emotions within oneself and others, empathy and smoothly interaction with others. Each of the components establishes the conditions for the development of the next.

*Figure 1: Hierarchical structure of emotional intelligence*



At pre-school age, the development of emotional intelligence requires systematic and hard work. One of the most effective means of developing the studied phenomenon is art and, in particular, music. This is also inherent in cultural and artistic competences, which include experiences and emotions using various means, with music being one of them.

Music art reflects reality, and its object is "the life of nature and society, and the main, the most interesting subject is the man in his relations with the surrounding reality" (Sohor, 1961:8) and above all his inner spiritual and, emotional world.

Music has a rich set of means of expression that the composer handles to embody the musical and artistic image and to inspire the listener with feelings and emotions. When communicating with music, it is important for a listener to perceive the texture of music as a complete, continuous flow. Only in this way will he detect these musical images, build emotionally-valued attitude towards them and perceive the music through experience. The realization of the exchange of this artistic, musical information is possible through the psychic phenomenon of perception of music.

The perception of music is the ability of a person to understand its essence, its aesthetic qualities and means understanding and interpreting the content and form of the musical work (Atanasova-Vukova, 2014). The perception of music is best accomplished by listening to music as a purposeful and organized activity. At pre-school age, listening to music takes place according to specific requirements that must be respected for its successful implementation and the achievement of the educational objectives. These are: children's age characteristics, musical repertoire and appropriate methodology.

This article presents a study aimed at the following objectives:

- To design a proactive pedagogical technology to develop the emotional intelligence of 6-7-year-old children through the perception of music.
- To structure the basic principles of constructivist approach and to present model guidelines (stages, tasks, expectations, effects), on the basis of which a methodology for developing the emotional intelligence of the students in the conditions of the Bulgarian higher pedagogical education is developed.

## 2. METHODOLOGY

The hierarchical structure of emotional intelligence provides clear consistency in the elaborate of musical tasks in proactive pedagogical technology. The methodology is aimed at identifying children's knowledge and skills to recognize, name and express emotions as the first base level and the main source of empathy formation and manifestation. "Interacting smoothly with others" appears as an ability in a process of development and at the same time as the ultimate highest result of the previous two levels - recognition and expression of emotions and empathy. At the same time, specific relations and interdependence are traced in the course of musical training to be used in favor of stimulating the development of emotional intelligence in its entirety.

Tasks aimed at stimulating emotional intelligence are developed in the context of the overall musical activity, without disturbing its natural logical sequence. In structuring and implementing the program, attention is focused on creating a balance in the proportion between the four learning cores: perception, performance, music and play, elements of musical expression.

The division of types of tasks that develop the components of emotional intelligence is conditional. Each type of task has a multifunctional character and regardless of its variety always effects simultaneously on different aspects of emotional development. Musical activities are planned both towards the emotional development of the child and the overall musical development. Although the main activity in the kindergarten remains the singing, in the pedagogical technology advantage is provided to the perception of music.

### 1. Tasks to develop the component "recognition and expression of emotions".

The ability to recognize and express emotions is the basis of emotional intelligence. Without it, it is impossible to develop and improve the other components in its structure. First, it proceeds to reveal the emotions within itself. Stimulating the expression of one's own emotions is the link to recognizing emotions in others, as children observe the expression of their peers' faces in the course of the training.

Suitable tasks for the development of this component are: 1. listening to a musical piece and recognizing the mood it causes; 2. associating a musical work and its mood with an appropriate story; 3. selecting a card with a depicted emotion that matches the emotion that conveys the musical piece; 4. selecting a suitable musical piece that matches the mood, feeling or emotion conveyed by a picture (landscape, story-type, etc.) or a life situation; 5. expression - verbal and non-verbal - of emotions corresponding to a musical piece; 6. recognition of emotion expressed non-verbally by another child; 7. listening to fragments of melodies and selecting those that adequately correspond to phenomena observed in nature.

Most of these tasks do not require prior preparation. This makes them suitable for use in the very first musical lessons of the year. The only exception to this are the tasks which include the cards with a depicted emotion. With them, the children will get acquainted within several lessons and a variety of activities.

In order to recognize the mood of the musical work, it is important to observe a certain sequence: emotional attitude before the audition, focusing on the brightest and most accessible means of expression of the music - tempo, timbre, dynamics - during the next period of listening the emphasis is on the melody line and the metrum and rhythm. In songs the lyrics are analyzed first and then they are related to the melody.

In the tasks of recognizing non-verbal emotions, children can work both in pairs and as a whole group together. This contributes to the development of the other components of the structure of emotional intelligence (empathy and smooth interaction with others), while at the same time children learn respect, patience, tolerance and self-control. Gradually, they will become better at recognizing and analyzing their own emotions and feelings, and this skill will grow into another - recognizing the feelings and moods of others.

Selecting a suitable musical work that matches the mood, feeling or emotion that conveys a picture (landscape, story-type, etc.), life situation or natural phenomena enhances children's awareness that one person can experience different emotions in regard to the same thing, and that different things can cause the same emotion. This knowledge will greatly help them to communicate with peers.

### 2. Tasks to develop the component "empathy".

Empathy is the next, higher level in the development of emotional intelligence. According to M. Hoffman (1984), empathy increases with age, but also depends to a large extent on the educational influence of parents and teachers. It develops in the context of sensory activity that occurs during socializing and in the process of communication with other people. Therefore, in the conditions of musical activities appropriate tasks for its development are: 1. recognize and experience the emotions experienced by the protagonist of the story accompanying the musical work (as a child is placed in his/her situation); 2. recognize and experience the

emotions that the main character experiences in the lyrics of the song (as a child is placed in his/her situation); 3. dramatization of a storyline; 4. perception of a musical work by movement; 5. creating a story consistent with and inspiring the feelings and moods of a listened musical work.

In accomplishing these tasks, the most important element is the interaction between children. By working together in pairs, small groups or as a whole group together, they create the conditions for the development of empathy. When recognizing and experiencing the emotions of the characters from the text of the song or from the story accompanying the musical piece, it is necessary for the teacher to always make an analogue of their personal experiences, arising from different situations in their lives.

Further, tasks are complicated and oriented towards a more creative perception of a musical piece of greater complexity, requiring experiencing, combined with the ability to put oneself in the place of the other and make emotional and moral choices.

3.Tasks to develop the component "interacting smoothly with others".

Smooth interaction with others is both a process and a result of the previous components. It is about children being able to show patience, respect, and tolerance towards others, to listen to and to accept other's perspective (as a result of the development of empathy). At the same time, they are able to express their position, cooperate and respond to the mood of others, to synchronize their emotions and thoughts with others.

Suitable tasks for the development of this component are: 1. group work with the cards with a depicted emotion while listening to a musical work; 2. dramatization of a storyline; 3. playing a short stage (Puppet Theater) by groups accompanied by a specific musical work, song; 4. Role-playing game - "Concert", X Factor or others.

The realization of group and artistic tasks always gives children strong emotions and intense emotional experiences. They are always happy when they are given an initiative to carry out various activities in which children build the ability to listen, analyze, and sympathize. In support of the successful accomplishment of tasks, there is the need for cooperative activity, elemental benevolence and attention, which are quite natural to the emotional nature of children. This inevitably reflects on their ability to communicate effectively, both in the musical situation and beyond.

### 3. DISCUSSIONS

In search of different methods and means of renewing education, scientists focus their attention in different directions. In the context of the problem of educational technologies, Lazar Stosic (2015) seeks to answer the question: What are the advantages and disadvantages of traditional and modern learning? By examining the problems of the school and the introduction of technology as a learning tool, he observes opposition to the idea by older teachers and support by younger ones. Such a trend is often emerging when the status quo is to undergo a change. But the dynamics in the development of society require updating of the educational paradigm and the use of approaches other than traditional ones.

The problem of emotional intelligence is relevant for every stage of the educational system in Bulgaria. For this reason, in designing a technology for developing the emotional intelligence of 6-7-year-old children through music perception, it is necessary to pay attention to further training not only for children but also for students who are trained in the field of pedagogical science.

At university level, there are not enough strategies to develop emotional intelligence of students through the various subjects. The ever wider scope of applicability in the pedagogical practice of emotional intelligence requires the development of such a methodology. An opportunity for this occurs in research projects and innovations related to teaching at university.

This article outlines the basic principles of the constructivist approach, on the basis of which a methodology for developing the emotional intelligence of the students in the conditions of the Bulgarian higher pedagogical education will be developed in the future.

1. The organizational principle of the learning process is the teamwork of learners;
2. Planning of teaching activities, oriented in anticipation of what the student will do, not what the teacher will do;
3. Presenting the learning foreseen as a problem requiring a solution;
4. Direct participation of learners in the creation of their own knowledge;
5. In learning communication, dialogue (in the strict sense of the word) should be present, questions without a single, correct answer, in order to study the problem and supply the students with multiple perspectives;
6. The main way of self-assessment is self-reflection by answering the following questions: What did I know before the lesson? What did I learn in this lesson? What else do I want to learn? From what I learned today what is it that I do not want to forget tomorrow? Can I apply what I learned? How and where can I apply what I learned? (Damyanova, 2005)

Following these basic principles and in the context of the subject "Musical projects in the kindergarten" the following indicative directions (stages, tasks, expectations, effects) can be outlined in the planning and organization of a project for methodology for development of the emotional intelligence of the students from the pedagogical specialties:

The stages of the proposed methodology are justified by the principles of the constructivist approach and aim at organizing the process of student activity conducted by the teacher only in key moments and are structured in the following order:

1. Providing a specific problem to solve. Example: How to develop metro-rhythmic sensation in children in a third age group? By setting a specific problem with the content of the subject "Musical projects", the teacher aims at verifying, recalling and further developing students' knowledge of the problem sought by directing them in a more practical and applied form. This provides an outline different possibilities for development of children's metro-rhythmic sensation;

2. Exploring different possibilities for project development by students on the basis of the researched problem; Suggested options: via the Jaques Dalcroze system; through the system of Carl Orff; through a combination of physical exercise / games and folk rhythms; via the BAPNE method. The study is individual and is followed by a discussion;

3. Specify project topics and split the teams, depending on the number and interests (if possible) of the students.

4. Teamwork. By nature,, this is the most fundamental stage of the methodology for the development of emotional intelligence, as it is in team work that conditions are created for: a) emergence of conflicts and, accordingly, opportunities for their constructive solution; b) the need to assert oneself, one's perspectives and ideas, overcoming the fear of rejection; (c) the ability to be in someone else's place (manifestation of empathy); (d) developing skills for effective communication. All this is possible when setting clear rules for work.

5. Presenting each project to other teams. This stage creates at the same time conditions for musical development of the students, which is one of the objectives of the "Music Projects" discipline, as well as an opportunity for expression, obtaining and evaluation (by themselves, by other teams and by the teacher), which is always accompanied by different emotions and feelings such as fear of disapproval, satisfaction, enthusiasm, anger, shame and a number of others that create a great occasion to be discussed.

The most important factor in establishing a proactive learning environment is to provide the opportunity for development and expression of the students' personality as they are created in the context of teamwork. Undoubtedly, "such an understanding of the learner's personality ... changes his status from the object of the impact to the subject of change" (Tasevska, Dyankova, Dermendjieva, 2016). In addition, teamwork provides outstanding benefits in terms of "developing responsible communication skills", cultivating awareness of responsibility towards the common cause and tolerance for difference, personalizing the personality by assimilating different roles in the dynamics of team change depending on the specifics of the projects being developed "(Damyanova, 2005). Based on the constructivist approach and starting from "four branches model" by Meyer and Salovey (1997:11), the tasks that can be put into future development of learning strategies for the development of emotional intelligence of students should form skills for:

1. "Perception, Appraisal, and Expression of Emotion;
2. Emotional Facilitation of Thinking;
3. Understanding and Analyzing Emotions; Employing Emotional Knowledge;
4. Reflective Regulation of Emotions to Promote Emotional and Intellectual Growth;"

The advantages for the students and the competences they are expected to acquire in training under the design methodology for development of emotional intelligence are as follows:

- knowing themselves, their own world and personality, students will be able to develop their full potential and reach new, higher levels of professional activity;
- competences will be acquired for better interpersonal relationships with children, students, parents, colleagues, teachers and relatives;

By participating actively in the creative process of their knowledge, skills and competences, students will increase their motivation for learning;

- they will develop self-reflection;

-forging, developing and integrating these skills and competences, students will also successfully apply the developed proactive pedagogical technology to develop the emotional intelligence of 6-7-year-old children through the perception of music.

The possible and desired effects of the use of the project methodology are in the sphere of the personal development of the students as well as of the higher pedagogical education as a whole:

-The application of the fundamental foundations of the constructivist approach to developing the emotional intelligence of students in each discipline will increase the quality of higher pedagogical education.

Improving the quality of pedagogical education will inevitably increase and the quality of education in kindergartens and schools.

-The motivation to practice the teaching profession will be enhanced.

## 5. CONCLUSIONS

Higher Pedagogical Education in Bulgaria is faced with the task of expanding and updating the scope of its teaching methods to meet the needs of today's society. The inclusion of emotional education at every stage of the person's learning becomes more and more popular and recognizable. This is sufficient reason to continue the research in the direction of combining the principles of constructivist approach, research in the field of emotional intelligence and the art of music as the main conductor of emotional experiences. The purpose of these quests is based on the belief that if the quality of education of students studying pedagogical sciences is improved, it will inevitably be significantly influenced also their future realization as teachers.

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