

THE TECHNOLOGY OF SELF-EDUCATION IN MUSIC PEDAGOGUES' PROFESSIONAL TRAINING

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ABSTRACT

In this article, the place and significance of technological approach in the professional training of music pedagogues are defined. Thematic justification of the research is conditioned by the necessity of modernization of professional education system in Russian. The authors suggest practical application of self-educational technologies as an effective mechanism of professional training of music pedagogues, which would allow the future specialists continuously develop their professional and personal qualities. The structural composition of the technology is presented by purposive, methodological, meaningful-processual, diagnostic and resultative components. The credibility of the study is provided by the application of theoretical and empirical methodical instruments, which include methods of action and operation. Checking of the self-education technology was performed with the usage of the complex of diagnostic methods that are directed onto detection of professional competence level of music pedagogue according to each of the components (value and motivational one, cognitive and operational one and control and reflexive one). The results of the study widen scientific notations about professional training of music pedagogue, since :

- The application of technological approach in the process of training pedagogues is justified.
- The application of informational and educational environments as pedagogical means for formation of self-educational culture of music teachers becomes actual.
- The possibilities of musical art in the development of personal qualities and professional competencies of future pedagogues are justified.
- Pedagogical provision for training specialists in the sphere of musical art is developed; the effectiveness of its adoption in higher educational establishments with the aim of modernization of higher education is experimentally proved.

Keywords: *Self-education, musical pedagogic self-education, self-education technology, pedagogic model, future music pedagogue*

1. INTRODUCTION

The necessity of modernization of professional educational system in Russia, and particularly, musical education, is conditioned by the following problematic areas: first, raised requirements to pedagogues, connected with adoption of professional standards, complexification of socio-cultural educational environment, dynamic development of science and technologies; second, increased imbalance between the educational sphere's need in competent pedagogical workers and real possibility of their professional training, which lies in cutting individual hours, allocated for the specialists' performance training and prevailing share of students' independent work.

A special study on the formation of future pedagogues' self-education culture in the process of mastering conductorial and choral disciplines was performed (Dyganova, 2014), which formed the base for continuing works on selected topic from the viewpoint of technological approach .

Technological approach is a new technique for Russian musical pedagogic education since training specialists have been traditionally performed with a focus on personal and activity approaches. Differentiation of specific and unified components in the professional training of musical pedagogue allowed building technologies, which became an effective educative tool.

Pedagogic technology as a study subject was presented in the works of some foreign authors: L. Anderson, J. Block, B. Bloom, T. Gilbert, N. Gronlund, L. Larson, R. Major, A. Romishovski, M. Erautet al.; in the works of many domestic researchers like V. Bespalko, M. Bershadskiy, V. Bogoliubov, V. Guzeev, M. Klarin, V. Monakhov, G. Selevko, M. Choshanov et al. Within the framework of this study, the most significant works belonged to V. P.Bespalko (Bespalko, 1995), M.E. Bershadskiy and V.V. Guzeev (Bershadskiy, Guzeev, 2003), G.K. Selevko (Selevko, 2005). Performed analysis of scientists' works, generalization of obtained results and our own expertise in the sphere of professional training of musical pedagogues allowed us to develop the technology of self-education of a musical pedagogue, which is implemented in the process of professional training .

2. THE METHOD

The credibility of the research is provided by application of theoretical and empirical methodic instruments. Our theoretical research methods included the following ones: analysis, synthesis, comparison, abstracting, specification, generalization, modelling, which help mastering psychologic, pedagogic and musical works, dedicated to the issue in question; detection and solving contradictions, problem definition, building hypothesis of the research, building phases, stages and steps of scientific research, induction and deduction method, and evidence. As for the empirical methods, the following ones were used: monitoring, observing and generalizing best practices, experimental work, and pedagogical experiment .

The validation of self-education technology was performed with the application of the complex of diagnostic methods (surveying, questioning, pedagogic observation, expert evaluation method, creative task), directed at detection of the level of mastering self-education technology for musical pedagogue.

3. MAIN PART

The development of the technology was based on understanding self-education of musical pedagogue as an independent systematic task-oriented cognitive activity of musical pedagogues in the sphere of pedagogics and music on the base of formed motives and volitional incentives, which favor personality development, that take place during both working and spare time (Dyganova, Yavgildina, 2015).

Self-development of the musical pedagogue has the following directions: of general education (mastering technology of perceiving and assessing general educative information with the purpose of its application in professional activity and increasing the level of general erudition), psychologic and pedagogic education (mastering the technology of perception and assessment of psychological and pedagogical information with the purpose of its application in musical and pedagogical activity and upgrading the level of psychological and pedagogical education), methodic one (mastering the range of new effective educational methods in the sphere of musical education), musical one (mastering the technology of perception and assessment of musical information with the purpose of upgrading the level of musical education, boosting the level of musical culture, widening musical outlook and mastering new repertoire), profile one (mastering special technologies in certain spheres of musical art and education).

In our opinion, the performance of self-education process at the high level and on all declared fronts will allow speaking about forming the culture of self-education of musical pedagogue – “the system of relations between professional education and personality of musical pedagogue, which implies the high level of scientific organization of mental and creative work” (Dyganova, 2014).

Self-development technology for future musical pedagogues, developed by us, was created basing on the results of researches of domestic scientists (Technologies of teaching adults, 2015) that were dedicated to the application of teaching future pedagogues with the instruments of educational and research activity in continuous education. The technology consists of the following structural and functional components: purposive, methodological, meaningful-processual, diagnostic and resultative components. In purposive component, the reference point is represented by the culture of self-education of the future musical pedagogue. The methodological component contains an aggregate of methodological approaches and pedagogic principles, basing on which we performed this study. Competence-based approach (Khutorskoy, 2013) was defined to be prevailing one, since it combines system, integral, knowledge-oriented, personal-activity (Andreev, 2008) and culturological (Bakhtin, Bibler, 1998) approaches, which is based on self-education principle (Ganchenko, 2004) that offers students continuously transform their lives and professional activity .

Implementation of the approaches is based on the aggregate of pedagogical teaching principles, which vector general directions for the organization of pedagogical process and its management. They include the principle of consistency (system organization of multidirectional professional education and wide range of forms), scientific character (scientific content of the disciplines), commitment of educational process to all-round and harmonic development of student’s personality (considering universal character of the profession and various types of professional activity), the principle of student’s consciousness and independence (active usage of personal potential, creative attitude to cognitive activity, student’s personal initiative and independence in studying, professional, creative and research activity).

The meaningful-processual component is implemented via meaningful content of musical and pedagogic disciplines. The effectiveness of technological process depends onin correctly organized educational and pedagogic professional interaction. Three groups of educational methods were defined: 1) methods of stimulation, motivation and self-motivation of studying (methods of formation of cognitive interest and methods of formation of academic and professional duty); 2) methods of organization and self-organization (perceptive methods, directed onto transmission and perception of academic and professional information through senses: verbal, graphic, audio-visual and practical methods; logical methods: organization and performance of logical operations; gnostic methods: organization and performance of intellectual operations and methods of self-management of educational and cognitive actions); 3) methods of control and self-control of effectiveness of educational and cognitive activity (methods of intermediate and final control, self-reflection).

The range of forms of mastering musical and pedagogic disciplines cover lectures, practical lessons, seminars, practicums, individual lessons, in-class and out-class forms of independent work (preparing reports and participation in research and practice conferences of various status, publications in scientific digests and journals, participation in special contests, thematic concerts, musical and educational lectures and festivals; attending classical music concerts, theatre performances, museums, exhibitions, seminars, master classes, workshops etc.). In educational process, they are implemented in a complex way, which allows actively forming educational communications, performing intersubjective communications and forming metasubject results.

Diagnostic-and-resultative component serves for defining efficiency of self-education technology for future musical pedagogue in conditions of theeducational process. In keeping with the structural components of professional competence of future music teacher, which serve as criteria of its

completeness (value and motivational, cognitive and operational and control and reflexive ones), as well as the indices that reflect observed and registered characteristics of the latter, there are three levels of them: low, medium and high.

Low level: 1) value and motivational component (absence of understanding connections between self-education with personal and professional interests; absence of pursuance of self-development and mastering innovatory expertise in musical pedagogy; absence of understanding necessity to master methods of scientific cognition; feebly marked wish to actualize oneself in profession and earn a great reputation; 2) cognitive and operational component (basic knowledge in musical and performance, musical and theoretical and pedagogic disciplines are random and of an isolated character; the lack of such self-educational skills as setting goals, work with information sources, assessment of material, processing obtained results; feebly marked command of mental operations (analysis, synthesis, comparison, multipartition, generalization, classification etc.); absence of ability to interpret musical composition basing on complex analysis; episodic application of basic knowledge on the method of working with class- and groupmates; feebly marked rehearsal skills; 3) control and reflexive component (lack of understanding targets, ideals, senses, aspirations that need to be present in musical teacher's personality; feebly marked command of personal and professional self-analysis and self-assessment of the level of self-developmental activities in the sphere of musical pedagogy and performance; insufficient level of command of self-control and self-regulation mechanisms in self-educational activity).

Medium level: 1) value and motivational component (understanding of the connection between self-education with personal and professional interests; unstable need in self-development and mastering innovatory expertise in musical pedagogy; insufficient understanding of necessity to master methods of scientific cognition; insufficient desire to actualize oneself in profession and earn a great reputation; 2) cognitive and operational component (basic knowledge in musical and performance, musical and theoretical and pedagogic disciplines together with unconscious cross-curriculum connections; difficulties in application of abilities in self-educational activity: setting goals, work with information sources, assessment of material, processing obtained results; partial command of mental operations (analysis, synthesis, comparison, multipartition, generalization, classification etc.); not strongly marked ability to interpret musical composition on the base of complex analysis; application of basic knowledge on the method of working with ensemble; not strongly pronounced command of rehearsal skills); 3) control and reflexive component (understanding ideals, senses and aspirations that need to be present in musical teacher's personality; partial command of personal and professional self-analysis and self-assessment of the level of self-developmental activities in the sphere of musical pedagogy and performance; episodic demonstration of command of self-control and self-regulation mechanisms in self-educational activity).

High level: 1) value and motivational component (set on the connection between self-education and personal and professional interests; motivated direction on self-development and mastering innovatory expertise in musical pedagogy; understanding of necessity to master methods of scientific cognition; a desire to actualize oneself in profession and earn a great reputation; 2) cognitive and operational component (omnifarious knowledge in musical and performance, musical and theoretical and pedagogic disciplines together with conscious cross-curriculum connections; free application of abilities in self-educational activity: setting goals, work with information sources, assessment of material, processing obtained results; good command of mental operations (analysis, synthesis, comparison, multipartition, generalization, classification etc.); ability to interpret musical composition on the base of complex analysis; to apply basic knowledge on the method of working with ensemble; good pronounced command of rehearsal skills); 3) control and reflexive component (presence of conscious ideals, senses, and aspirations of musical teacher's personality; good command of personal and professional self-analysis and self-assessment of the level of self-developmental activities in the sphere of musical pedagogy and performance; good command of self-control and self-regulation mechanisms in self-educational activity).

The levels of professional competence of the future musical pedagogue were defined with the help of developed diagnostic instruments in accordance with structure components' indices: surveys and questionnaires, research creative tasks, practical and creative tasks. The methods of pedagogic observation, group and individual conversations and expert estimates were widely used. All diagnostic tools were aimed at registration of qualitative component of achievements of future specialists at various stages of introduction of self-education technology for musical pedagogues with the purpose of correcting formational process.

4. SUMMARY

- 1) The definition of basic notion "musical and pedagogical self-education" has been suggested.
- 2) The technology of self-education for musical pedagogue as a part of complex, purposive, methodological, meaningful-processual, diagnostic and resultative components has been developed.
- 3) The criteria base was created, which allows defining levels of professional competence of future musical pedagogue that reflect the effectiveness of self-educational technology's application for future musical pedagogues in conditions of the educational process.
- 4) The effectiveness of future musical pedagogues' self-educational technology as an instrument of increasing the level of professional competence .

5. CONCLUSION

An experimental check of the effectiveness of developed technology of self-education for future musical pedagogues was being performed from 2011 to 2015 in the process of bachelors' professional training on the discipline "Pedagogic education (Music)" on the base of Kazan Federal University. The results of apedagogical experiment on theintroduction of self-educational technology allowed recording the following achievements: having mastered the self-educational technology, the future music pedagogue gains purposiveness in training, boosts professional motivation and cognitive interest, widens the frames of professional education, masters self-education techniques and increases the level of self-education and professional competence .

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