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# PEDAGOGICAL CONDITIONS FOR THE CREATIVE SELF-ACTUALIZATION OF FUTURE ART TEACHERS

**Z. M. Yavgildina, G. I. Batyrshina, I. F. Kamalova, R. I. Salakhova**

Kazan Federal University,  
18 Kremlyovskaya street, Kazan 420008, Russian Federation

**R. F. Salakhov**

Kazan State Institute of Culture,  
3 Orenburgskiy tract, Kazan 420059, Russian Federation

## ABSTRACT

*The article focuses on the analysis of the pedagogical conditions provided in Kazan Federal University for the creative self-actualization of the students completing an art teacher education programme. The research was based on the analysis of the educational process in Institute of Philology and Intercultural Communication of the University, review of academic and methodological literature, the working documents (principal educational programmes, curricula, the programmes and materials of the professional training disciplines, the reports on academic and educational work), observation, survey of teachers and students. The methodological basis of the study was the author's concept implying that the creative self-actualization of students is determined by the space of future professional activity. It is a conscious, task-oriented process of disclosing students' creative nature in educational and professional activities, characterized by satisfaction, awareness of personal significance of achievements. According to the authors, the structure of the creative self-actualization of future art teachers as a system includes such components as personal artistic and pedagogical culture, the need for creative self-actualization, self-awareness, self-cognition (reflection), self-regulation, self-identification, self-education, artistic and pedagogical creativity. As a result of the study, the authors identified pedagogical technologies, methods and tools, as well as organizational forms of educational and extracurricular activities. The findings contribute to the effective development of personal components of the creative self-actualization of future art teachers in the educational process of the university and can be spread as advanced educational experience. At the same time, it was revealed that students often fulfill their potential in a certain area of art without fully using the opportunities for creative self-actualization.*

**Key words:** creative self-actualization, art, pedagogical conditions, students, future art teachers, higher teacher education

**Cite this Article:** Z. M. Yavgildina, G. I. Batyrshina, I. F. Kamalova, R. I. Salakhova, R. F. Salakhov, Pedagogical Conditions for the Creative Self-Actualization of Future Art Teachers, *International Journal of Civil Engineering and Technology* 10(2), 2019, pp. 1677–1685.  
<http://www.iaeme.com/IJCIET/issues.asp?JType=IJCIET&VType=10&IType=2>

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## 1. INTRODUCTION

Throughout history, scientists, thinkers, representatives of various spheres of intellectual activities are agitated by something that gives life meaning, directs human activity into creativity, integrates substantial strength, abilities and potential possibilities, which is self-actualization.

The focus on creating the conditions for creative self-actualization in the educational process is an important ideological leitmotif declared in the education-related legislative documents and developed in pedagogical theory and practice. It vividly characterizes the humanistic paradigm of modern education.

The problem of creative self-actualization becomes particularly relevant in the field of teacher education, since only a professionally fulfilled teacher can contribute to students' self-actualization, make them identify themselves as active subjects of pedagogical interaction and use multiple opportunities for expressing their identity.

Phenomena characterizing educational system modernization processes contribute to the creative self-actualization of teachers. The transition of schools to the mode of innovative development, the introduction of new pedagogical, information and communication technologies, high demands on the quality of educational services stimulate teachers' creative activity, actualize their personal and professional potential.

On this point, the value of professional teacher education cannot be overestimated. R. A. Valeeva and I. R. Gafurov correctly noted the importance of the quality of teacher education, "which facilitates the formation of competent and autonomous pedagogues who are capable of dealing with challenges in an independent and creative way and, at the same time, who are aware of the personal and public importance of pedagogical work and who are prepared to take responsibility for its outcomes" [1].

It should be noted that the humanities have a fruitful experience in developing the problem of creative self-actualization. In their works, A. A. Idinov [2], M. A. Nedashkovskaya [3], I. I. Chesnokova [4], V. V. Stolin [5] et al. present the socio-philosophical and psychological aspects of considering the category of self-actualization and the processes of self-cognition, self-awareness and self-regulation, which are significant for its disclosure.

Self-actualization of the teacher and fulfillment of their creative potential were studied in the works by E. V. Andrienko [6], A. I. Burenina [7], M. I. Sitnikova [8], R. Sydykova [9] et al.

Art teachers' creativity and their professional training issues are highlighted in the works by E. B. Abdullin and E. V. Nikolaeva [10], L. G. Archazhnikova [11], B. M. Nemensky [12] and others.

The aspects of pedagogical work, innovation, as well as professional teacher education in accordance with the humanistic paradigm discussed in the works written by E. A. Dyganova, Z. M. Yavgildina, N. V. Shirieva [13–14], V. A. Kan-Kalik and N. D. Nikandrov [15], S. V. Karkina [16], R. C. Khurmatullina, A. N. Salikhov, L. Shakurova, N. P. Yachina [17–18], R. A. Valeeva, S. V. Karkina and A. I. Starcic [19] et al.

A literature study on the problem of creative self-actualization and our own reflection on this issue revealed that humanism, existentialism, psychoanalysis, ethics and religion, and dialectical materialism became the main philosophical and psychological directions in which the idea of self-actualization evolved.

Art provides remarkable opportunities for creative self-actualization. Subject-orientated values embodied in art, the focus of the object of artistic and creative activities on the expression of identity, the paramount importance of figurative and emotional factors in the implementation of artistic and creative activities make the professional sphere of an art teacher the most favourable for self-actualization.

The creative self-actualization of future art teachers is determined by the space of professional activity and represents a conscious, task-oriented process of disclosing their creative nature in educational and professional activities. The process is characterized by satisfaction with outcomes, awareness of the personal significance of academic and professional achievements.

The creative self-actualization model of future art teachers includes two blocks: a value and sense block containing a personal artistic and pedagogical culture and the need for creative self-actualization; a personality and technological block containing the components of cognitive support for the creative self-actualization of a person (professional self-awareness, professional self-cognition (reflection)) and components of active (regulatory and effective) implementation of creative self-actualization (professional self-regulation, professional self-identification, professional self-education, artistic and pedagogical creativity).

In this research, we set a goal to study pedagogical conditions for creative self-realization of future art teachers during their vocational training at the university and to identify the focus of professional education on the development of its components.

To this end, we analyzed the educational process of the Institute of Philology and Intercultural Communication of the Kazan Federal University in the direction of bachelor of pedagogical education, training profiles in the field of musical and visual arts.

To achieve the goal, we analyzed the educational process within Bachelor of Musical Education (BME) and Bachelor of Arts Education (BAE) programmes in Institute of Philology and Intercultural Communication, Kazan Federal University.

## **2. THE METHOD**

The research was based on theoretical and empirical methods: the analysis of working documents (principal educational programmes, curricula, programmes and materials of professional training disciplines, reports on academic and educational work), observation, survey of teachers and students

The integration of professional and personal training represents the major criterion for evaluating pedagogical conditions for the creative self-actualization of future art teachers. On the one hand, the integration manifests itself as the inclusion of the creative self-actualization components in the content of educational (educational and professional) activities of students, and, on the other hand, as the inclusion of the content of future professional activities in the process of their creative self-actualization.

## **3. RESULTS AND DISCUSSION**

The research showed that the inclusion of the creative self-actualization components in the content of educational and professional activities of future art teachers finds expression in the following disciplines during individual and group music-performing trainings of the students:

“Main Musical Instrument Course”, “Additional Musical Instrument Course”, “Concertmastership Course”, “Course in Choral Conducting and Choral Score Reading”, “Solo Singing Course”, “Instrumental Ensembles”, etc. (taught by senior lecturer G. N. Akbarova, associate professors G. I. Batyrshina, E. A. Dyganova, I. F. Kamalova, S. V. Karkina, N. Kh. Nurgayanova, professor R. F. Khalitov and others).

Based on the activation of personal potential in the process of classroom training and independent work (homework) of the students, it involves students’ active self-reflection, creative learning of musical repertoire, mastering the skills of psycho-physiological self-regulation (aimed at overcoming stage fright).

An individual approach in choosing training repertoire largely contributes to the development of the level of creative self-actualization. This approach is based on psycho-physiological abilities, the level of pre-university education, musical and educational interests of students.

Teaching methods and tools laying the focus on creative self-actualization in these disciplines are:

1. The methods and forms to promote creativity in students as instrumentalists, conductors, vocalists during their independent work in educational and extracurricular activities:

- the method of problem and heuristic performing analysis of music, heuristic work on performing technique and sound embodiment of the composer’s intention;
- a game (simulation) form with the methods of theatre pedagogy during preparation and demonstration of school curriculum fragments.

2. The methods aimed at the development of music-performing consciousness, performance reflection and self-regulation skills:

- the method of oral performance self-analysis and self-assessment based on a comparison of their own performance with well-known samples (the performances of outstanding musicians), as well as giving their own interpretation of musical compositions while listening to audio recordings and discussing them;
- self-control of performing movements and touches basing on the analysis of the compliance of musical and auditory representations with the sound result [20];
- the methods of psychophysiological self-regulation while preparing for the performance and during the concert with the help of positive self-talks and modeling of a concert performance in the classroom.

Associate professor E. A. Dyganova and professor Z. M. Yavgildina revealed the pedagogical conditions developing the culture of self-education in the process of studying choral conducting disciplines. The authors emphasize that “equipped by the techniques for self-education, a teacher-musician will continue to grow personally and professionally; the techniques determine the level of his/her professional achievements” [13].

Associate professor E. A. Dyganova, professor Z. M. Yavgildina and associate professor N. V. Shirieva developed and implemented an innovative and effective competition training method of students [14].

The elements of creative self-actualization were revealed in the content of students’ educational and professional activities during group sessions in the courses on “Methodology of Music Education Pedagogy”, “Methodology of Music Education”, “Theory of Music Education”, “History of Music Education in Kazan Governorate” (taught by professor Z. M. Yavgildina).

The teaching methods and forms focusing on the promotion of creative self-actualization include:

1. The methods and tools to stimulate creativity:

- problem-solving methods (modeling of problem situations, problem-based lectures);
- game (simulation) forms and methods used during tutorial sessions: school lesson modelling, “teacher-student” situations;
- project methods based on a comprehensive study of current issues in art education.

2. The methods and forms aimed at the formation and development of musical and pedagogical self-awareness, pedagogical reflection and professional and creative experience.

Self-assessment of methodological awareness allows students not only to update their professional knowledge, but also to direct their self-education activities to filling the gaps discovered during self-analysis.

In the course of theoretical disciplines, associate professors Yu. L. Blinova, E. A. Dyganova, I. F. Kamalova, N. H. Nurgayanova, L. G. Safiullina and others develop the elements of creative self-actualization using the following methods and tools for stimulating creativity:

- problem-based learning and raising of problematic issues;
- the heuristic method with the elements of discussion during the analysis of musical compositions studied in the course;
- the method for identifying cultural aspects of the course when considering the role of composers in the development of musical culture of various countries and historical eras (based on the inclusion of heuristic conversation techniques, etc.).

Teachers stimulate students’ independent learning activities, using the methods and tools of enhancing musical thinking and creativity.

- written assignments based on a combination of reproductive and creative activities (the analysis of individual elements and whole musical compositions with playing some fragments of the analyzed works on the piano);
- educational research methods, the method of modeling problem-based situations and issues, professional simulation (the section of school music lesson analysis), problem-based discussion, project method (in the course of public complex analysis of a musical composition);
- the use of reproductive (typical) and creative tasks (compilation of harmonic structure; composition of melodies based on harmonic structure; music improvisation performance (in a duet, trio) in the classroom); determination of the harmonic pulsation algorithm (in the harmony course).

During group (lecture and tutorial) sessions in the course “The Use of Folklore in Music Education”, professor Z. M. Yavgildina promotes students’ creative self-actualization by:

- creating problem-based situations (comparing similar or contrasting images in a folk song; realizing the potential of using folklore in school practice; identifying the educational role of folklore, etc.)
- creative problem solving (compiling and completing creative tasks within the units of school music lessons; creating and solving musical puzzles, composing takmaks and ditties);
- creating aesthetic situations and “immersion” in the sphere of aesthetic values (filling the environment with image-bearing objects manifesting the national culture, objects of decorative and applied art, national costumes, folk instruments and folk music);

- research methods and discussion method (selection, search and analysis of literary sources for tutorial sessions, conferences and round tables dedicated to using folklore in music education; analysis and discussion of pedagogical experience, etc.).

Associate professors E. A. Dyganova, S. V. Karkina, assistant professor A. V. Mishina and others actively introduce modern information technologies in learning process. In particular, they have designed several courses on Moodle LMS that ensure individualized learning, contributing to the creative self-actualization of the students.

Describing their experience in implementing the “The Art of Words in Music” course on Moodle, R. A. Valeeva, S. V. Karkina and A. I. Starcic point out that “distance learning has been introduced in order to enhance subjective characteristics of students in the process of aesthetic education, to ensure the stability of motivation by providing a free choice of goals, objectives, learning content, activate the need for creative activity, the manifestation of creativity and self-realization” [19].

The teaching practice (supervised by associate professor I. F. Kamalova) is an experimental platform for the students to express their educational and professional creativity and to test their own teaching resources. Being the most important element of the professional education system of art teachers, it allows to develop professional self-awareness and reflection, contributes to the improvement of professional self-regulation, stimulates self-education activity, artistic and pedagogical creativity.

When preparing term papers and graduation theses, the students also study the focus on the inclusion of the elements of creative self-actualization of future art teachers in the educational process. Conducting research on current problems of art pedagogy contributes to the integration of professional and personal readiness for creative self-actualization and highlights the components of its structure. Based on the research methodology, students’ theses meet the criteria of academic novelty and practical relevance; they are focused on filling the gaps in the theory and methodology of art education, as well as on innovative transformation of pedagogical reality.

The inclusion of the content of future professional musical and pedagogical activity in the process of creative self-actualization of future art teachers found its expression in the forms of educational work in the courses, in academic groups and individual classes. It seeks to strengthen and develop the students’ professional identity, their professional orientation in extracurricular activities, among which the following ones have become traditional: festivals, holidays, creative evening events; meetings and conversations with students about the profession of art teacher; contests and competitions; academic conferences; concerts, music themed shows, lectures and exhibitions.

Students’ research potential can be enhanced by the participation in student academic events of the university: the All-Russian Student Research Competition in Art and Art Education, the Annual Concluding Academic Conference for University Students, as well as the events of other educational institutions.

The students can also find the opportunities for self-actualization in the following creative groups: the costume atelier “Tatarstyle”, the arts and crafts studio “Khalyk Bizeklere” (“National Patterns”), the folk song ensemble “Zarnitsa” (“Summer Lightning”), the vocal and instrumental ensemble “Bairem” (“Holiday”), the vocal and choir ensemble “Sozvuchie” (“Consonance”), etc. The groups are the winners of republican and all-Russian competitions and festivals, they participate in the concerts and exhibitions held in the university: the art and literary salon “Renaissance”, music and educational lectures, the expositions in the exhibition hall of “Manzara” institute, etc.

The creative team of the costume atelier “Tatarstyle” (headed by associate professor R. I. Salakhova) actively participate in competitions and festivals not only in Russia, but also

abroad (Finland, France, Sweden, Germany, Kyrgyzstan, Kazakhstan), presenting unique collections of clothes designed by the students. The atelier has created the collections “Bulgari”, “Return to the Origins”, “Volga Motifs”, “2013 Universiade KFU Volunteers”, “Winter Sun”, “Monly Kazan” (“Melodious Kazan”), “Strong and Weak Woman”, “Tatar Kyzy” (“Tatar Girl”), “Alsou”, “Altyn Ai” (“Golden Crescent”), “Alhambra”, “Itil Beauties”, “Transformation”, “Eurydice”. The “Tatarstyle” team has twice become a winner of the “Student of the Year” contest in the nomination “The Best Creative Team of KFU” (2010, 2015).

The arts and crafts studio “Khalyk Bizeklere” includes five creative associations: “Nyrtly Lace-Making”, “Goldwork” (headed by senior lecturer G. R. Akhmetshina), “Designer Dolls” (headed by associate professor M. M. Makhmutova), “Leather Mosaic”, “Ceramics” (headed by associate professor R. I. Salakhova). The main goal of the studio is to prepare highly qualified, competent professionals with developed creative thinking, and who are skilled in the traditional techniques of applied and decorative art.

The folk song ensemble “Zarnitsa” (headed by Ia. A. Blokhina) performs folk songs from various regions of Russia, modern adaptations of Russian folk songs, cover-versions of popular songs in folk interpretations. The ensemble has become a winner of the “Student of the Year 2017” prize of the Republic of Tatarstan, the All-Russian Festival “Russian Student Spring-2018” and other competitions.

The members of vocal and instrumental ensemble “Bairem” (headed by associate professor I. F. Kamalova) promote the cultural and historical heritage of the Tatar language and folk music, perform original Tatar folk songs, classical works by Tatar composers, sing, dance, play folk musical instruments (accordion, kubyz, dombyra, kurai, etc.). The ensemble has become a winner of the Volga Region Student Festival of Folk Art “Natsionalnoe Dostoianie” (“National Treasure”), the All-Russian L. F. Pankina Festival of Youth (Student) Choirs and Conductors, the All-Russian Festival and Competition “Vesny Prekrasnoe Tvorenie” (“Beautiful Creation of Spring”), festivals “Student Spring”, etc.

The repertoire of the vocal and choir ensemble “Sozvuchie” (headed by associate professor E. A. Dyganova) consists of choral pieces of foreign and national classics, the works by Tatarstan composers, and folk songs. The group has become a laureate of international competitions (“Planeta Talantov” (“Planet of Talents”), Moscow, 2013; “Internet Music Competition”, Serbia, Belgrade, 2014), All-Russian competitions (“Ivolga” (“Oriole”), 2018; “Zhavoronok” (“Lark”), 2015; the ethnic competition “Panzhema”, 2018), the Volga Region Student Festival of Folk Art “Natsionalnoe Dostoianie” (“National Treasure”) (2016, 2017), and has performed in more than 140 concerts, musicals and lectures on the stages of Kazan and Tatarstan.

Thus, the conditions for the creative self-actualization of students are created in various forms of educational and extracurricular activities, research projects and socio-cultural interaction with educational and cultural institutions. Performances at creative events, concerts, festivals and shows, independent research work, presentation of academic reports on the problems of art pedagogy, getting acquainted with the masterpieces of art in museums, historical and cultural complexes, visiting concerts of artists and professional creative teams all contribute to the greatest actualization of students’ creative potential, and form the need for creative self-actualization.

At the same time, it was revealed that the students often self-actualize in a certain sphere of creative activity (for example, musical performance or visual arts), do not use their potential of all aspects of educational and professional reality and the pedagogical conditions presented.

However, the research revealed that the students often self-actualize in a certain creative sphere (for instance, music performance or visual arts) without using their potential in all aspects of educational and professional reality and the provided pedagogical conditions.

#### 4. CONCLUSIONS

The research showed that the modern process of professional education at the university creates the pedagogical conditions for the creative self-actualization of future art teachers. Pedagogical technologies, methods and tools, organizational forms of educational and extracurricular activities contribute to the effective development of personal components of creative self-actualization of future art teachers.

However, it was noted that participation in the various forms of educational and extracurricular activities representing the elements of future profession is characteristic of a limited number of the students; most of them have a personal interest and actualize themselves in a certain sphere of creativity (for example, music performance or visual arts); the students do not use their potential equally in all aspects of educational and professional reality; the integration of personal and professional self-actualization is not effectively implemented.

It leads to the conclusion that there is the need for a special study of subjective and objective factors – the determinants of creative self-actualization of future art teachers – which underlie the trajectories of the development of readiness for its implementation.

#### ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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