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mgd63@mail.ru<https://doi.org/10.51889/2021-1.2077-6861.20>**STUDENTS' LOCAL MUSICAL STUDIES: PROJECT METHOD AND ITS IMPLEMENTATION***Abstract*

This article is dedicated to the use of the project method in musical and regional studies of the university students. The research was based on years of experience of teachers and students of the Federal State Budgetary Educational Institution of Higher Education «Vologda State University». Specifically, two types of student projects carried out in the course of studying the discipline «Musical culture of the Vologda region» were analysed: firstly, group projects related to the search for materials about musical life in periodicals of previous years, and secondly, individual projects based on verbal history methods. On the one hand, students' projects are aimed at the development of the necessary professional competencies, and on the other hand, they contribute to the gradual filling of substantial gaps in the musical history of Vologda. Similarities are identified between the project method and the concept of learning by doing where each student is positioned as an active and creative subject of study. In addition, this research highlights a significant educational potential of music and local history work.

Keywords: musical local history; Vologda; activity; history; research; discipline; students.

Introduction. Regional Musical Studies currently represent an actively developing field of historical music research. Its actualization is associated with the need for local studies of musical culture in various Russian regions, as well as the demand for this research from the cultural and educational institutions.

These types of studies are carried out by scientists from many regions of the country. In specialized magazines, scientific articles are published on the problems of provincial musical theatre, concert life, the formation of music education, and the activities of musical societies. The following works describe the musical past of the cities and towns of the European part of Russia: S. I. Doroshenko [1], E.K. Karpova [2], V.A. Leonov and I. D. Palkina [3], I.V. Polozova [4], for Siberia and the Far East refer to L.R. Stroy and E.S. Tsareva [5], S.S. Syrvacheva [6] and many others. It is also worth noting the theses by S.E. Gorlinskaya (the musical life of Kursk [7]), N.K. Drozdetskaya (the musical life of Tver [8]), E.O. Kazmina (the musical culture of the Tambov region [9]), M.V. SiksimoVA (the musical theater of Tsaritsyn – Stalingrad

– Volgograd [10]), A.Yu. Smetannikova (the musical life of Rostov-on-Don [11]) and others.

Musical and regional studies are also in demand in the post-Soviet space. They are included in the range of scientific interests of professors of art history, namely E.S. Zinkevich from Ukraine [12], O.V. Dadiomova from Belarus [13] and other musicologists.

Relevance of the local musical history and demand for the results of respective studies is noted by many researchers. For example, L.A. Tarasova explains it by “the need to conduct specific, local studies of the musical culture of various regions of the state, as well as the use of the obtained material in the educational process of universities, schools and colleges” [14, P.3].

Indeed, regional studies are being increasingly included in the activities of educational institutions, primarily universities and colleges. The objective of this article is to see the research into local musical culture in terms of implementation of the project-based learning method. The analysis is based on the experience of teachers and students of the Federal State

Budgetary Educational Institution of Higher Education “Vologda State University”.

Main body. In 2012, the bachelor program for the «Music and further education» course was supplemented by the module entitled “The Musical Culture of the Vologda region». The number of hours dedicated to this module varied based on the changes in the State Educational Standard. The module was developed in accordance with the Federal State Educational Standard 3 for a four-year one-profile academic bachelor’s program and was studied for one semester (5 semester, 2 credit units, 32 classroom hours, control form - credit). Following the transition to the GEF 3+ and two-profile program of applied bachelor the number of hours has increased (5-6 semesters, 3 credits, 64 hours of classroom work , form of control – credit), but has decreased again in 2019, with the introduction of the GEF 3++ (5 semesters, 2 credit units, 42 classroom hours, control form – credit). When the standards were updated, the competencies that should be formed in students in the process of studying of the discipline changed slightly. However, these changes were of a formal nature and were mainly related to the introduction of new designators (universal competence instead of general, professional competence instead of special, etc.).

Research methods. The changes listed above did not change the basic principle of mastering the discipline. In contrast to the «classic» subjects of the curriculum, the emphasis has been placed on the activity approach and the method of project-based learning. These pedagogical techniques are known to presuppose active involvement of students in research, cultural, educational and organizational work.

This technique is related to the specificity of the content of the discipline. Musical culture of the Vologda region is still studied fragmentarily and contains many gaps. These gaps include the culture of specific historical periods, the musical life of small towns, the history of musical organizations and educational institutions and creative musicians of Vologda. As part of the

course, students are challenged to gradually fill these gaps.

There fore, the teaching material is divided into two unequal parts: 1) the material presented to students through lecturing and studying literature in preparation for seminars; 2) the material found, analysed and systematised by students on their own in the course of the study of archive documents, memoirs and epistolary, periodical materials, artifacts, etc.

The latter is based on the concept of learning by doing, where each student is positioned as an active and creative subject of the process. At the same time, all the basic principles of this concept are implemented, such as taking into account the interests of students, teaching to think and act, cognition and knowledge as a result of overcoming difficulties, free creative work and cooperation [15, P.53].

Discussion. In accordance with the basic principles of the project method, the main task becomes to involve students in an active independent educational and cognitive activity, which is able to simulate the process of their further self-education. As part of the course, each student participates in the implementation of two projects – one group project and one individual project.

Group projects involve work with materials of local periodicals. During the first stage, each student is tasked with identifying, providing a bibliographic description and systematising information about the local musical culture published in the newspapers of Vologda and Vologda region. It is expected that the review covers a six months period. The main headings for systematisation include musical theater, touring performers, concerts of local musicians, musical education, musical life. Typically, a student group of 6–10 people collects and organises materials for three to five years.

The second stage of the project is brainstorming. In a classroom setting, students discuss the results of their individual work and, in the process of dialogue, choose (taking into account their own interests) topics for the reports, which are then presented at the annual scientific and practical conference entitled «Musical Culture of the Vologda Region: Current

Research». Materials found by members of the student group are freely available. If necessary, the results of the research work of previous year groups are also used.

The student's personal interest in the topic of his/her own local research is an important factor in working on a project. An active role in training can only be achieved if the knowledge acquired has a personal meaning for the student.

The third stage of working on a group project is preparation of the articles, and the fourth is the presentation of the study to a wider audience. For many students, this is the first experience of an independent scientific research during their university studies. In preparation of reports and their approbation, difficulties arise that are overcome through mentoring. This requires perseverance, competence and personal initiative from the teacher.

Students take an active part in the organisation of a scientific and practical conference and its technical support, and get acquainted with the necessary documentation (regulation, draft order, program). The course of the meeting is discussed in advance, and the students are given the task of high-quality presentation to the audience. This includes compliance with the rules, good diction, moderate speech rate, an interesting presentation.

The group project is expected to be long term. One of the results of the annual research work of several student groups was the scientific collection entitled "The musical education in Vologda in the 1920s-1930s in materials and documents" published for the 100th anniversary of professional music education in Vologda [16].

Individual projects are associated with the concept of verbal history and are based on the methods of collecting and storing information via audio recording or video interviews with the participants of the events of interest. It is known that the verbal history is based on the process of cognition rather than the assimilation of already existing knowledge. For students, the task is «to extract, process, and analyse» [17, P.16] information about the musical past of their region. The use of verbal history methods enhances the practical orientation of teaching

and "is dictated by the competence approach as one of the tools for modernizing education" [17, P.17].

Each student is asked to conduct a short (4-5 questions) interview with a musician/performer, musician/administrator or musician/teacher, most often a representative of the older generation. Questions are prepared in advance and discussed in the classroom setting. As a rule, individual tasks for each course are aimed at identifying different views on the same event or phenomenon, the activities of a particular musical organization, a figure of the past musical life, or a chronological period. A group discussion is held based on the results of all interviews. After that, each interview is transcribed and agreed with the respondent.

Results. Researchers have already noted that "project activities in the university, among other things, contribute to the development of the required competencies by students" [18]. Indeed, in the course of the local musical history work, the students involved develop a number of competencies, which are necessary for their future professional activities. Their horizons are significantly broadened, and knowledge of the history and theory of music is projected onto the regional material. Since a presentation of the report to the audience is expected, students develop public speaking and discussion skills, and with the subsequent preparation of materials for publication, the ability to prepare and edit texts. Another important aspect is the ability to organise scientific events as well as cultural and educational programs for various age groups, including using modern information and communication technologies.

Conclusions. Project method in the field of local musical studies includes result-orientated activities and is closely linked to the real life. Students are actively involved in the learning process; they independently choose a subject, collect information, draw conclusions and analyse their work while acquiring educational and life experience and filling the gaps in the musical history of the Vologda region.

In conclusion, it is important to note the significant potential of music and local history work, which helps cultivate patriotism and love

for one's region. Students, who are the future music teachers, understand that the Russian musical culture is not limited by the musical culture of the capitals, which is detailed in the textbooks, but also includes a modest musical life of provincial towns, day-by-day work of the regional Philharmonics' artists, music professors and music teachers.

The uniqueness of local history, including music, lies in the fact that it "teaches us to love not only our places, but also to love the knowledge about our (and not only "our ") places" [19; P.159], as well as to value and respect what is being done in this direction by other people, in other subject areas (literature, geography, biology), and in other regions. For

many students, local music studies form a steady interest in research and, more broadly, scientific work, develop the habit of being interested in issues of history and culture, and focus on reading specialised literature. Equally important is their awareness of the social significance of their work: many of the historical sources discovered by students are being introduced into scientific circulation for the first time.

Local music studies allow students to feel the living breath of history, feel personal involvement in the events of the past and measure them against the present. It «brings a high degree of spiritual environment, without which a person cannot exist intelligently» [19, P.161].

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ЖОО студенттерінің музыкалық-өлкетану қызметі: жоба әдісі және оны жүзеге асыру ерекшеліктері

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Аңдатпа

Мақала университет студенттерінің музыкалық-өлкетану қызметіндегі жоба әдісін қолдануға арналған. Зерттеу «Вологда мемлекеттік университеті» жоғары білім берудің Федералды мемлекеттік бюджеттік білім беру мекемесінің оқытушылары мен студенттерінің көпжылдық тәжірибесіне негізделген. «Вологда облысының музыкалық мәдениеті» пәнін оқу барысында жүзеге асырылатын студенттік жобалардың екі түрі талданды: өткен жылдардағы мерзімді басылымдарда музыкалық өмір туралы материалдар іздеуге байланысты ұжымдық жобалар және ауызша тарих әдістемесіне негізделген жеке жобалар. Студенттік жобаларды іске асыру, бір жағынан, қажетті кәсіби құзыреттілікті қалыптастыруға бағытталған, екінші жағынан, Вологданың музыкалық тарихындағы мазмұнды олқылықтарды біртіндеп толтыруға ықпал етеді. Әрбір студент оқытудың белсенді және шығармашылық субъектісі ретінде орналасқан, сондай-ақ музыкалық-өлкетану жұмысының орасан зор білім беру әлеуеті бар жоба әдісі мен оқытудың тұжырымдамасы арасындағы байланыс атап өтілді.

Түйін сөздер: музыкалық өлкетану; Вологда; қызмет; тарих; зерттеулер; тәртіп; студенттер.

Музыкально-краеведческая деятельность студентов вуза: проектный метод и особенности его реализации

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Аңдатпа

Статья посвящена использованию проектного метода в музыкально-краеведческой деятельности студентов университета. Базой для исследования послужил многолетний опыт работы преподавателей и обучающихся Федерального государственного бюджетного образовательного учреждения высшего образования «Вологодский государственный университет». Проанализированы два типа студенческих проектов, выполняющихся в процессе изучения дисциплины «Музыкальная культура Вологодского края»: коллективные проекты, связанные с поиском материалов о музыкальной жизни в периодических изданиях прошлых лет, и индивидуальные проекты, опирающиеся на методы устной истории.

Реализация студенческих проектов, с одной стороны, нацелена на формирование необходимых профессиональных компетенций, с другой – способствует постепенному заполнению содержательных пробелов в музыкальной истории Вологды.

Отмечены связь проектного метода с концепцией обучения через деятельность, где каждый студент позиционируется как активный и творческий субъект обучения, а также огромный воспитательный потенциал музыкально-краеведческой работы.

Түйін сөздер: музыкальное краеведение; Вологда; деятельность; история; исследования; дисциплина; студенты.

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