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PROBLEM LEARNING METHOD IN THE CONTEXT OF PERSONAL CREATIVITY DEVELOPMENT OF A MUSICIAN TEACHER

Abstract

In this article the authors consider the phenomenon of creativity as an integrative personal quality of a music teacher, characterizing him from the standpoint of internal freedom, harmony, well-developed creative imagination, readiness to make choices in non-standard situations, independence of own opinion, ability to independently lead productive activity and focus on its result – creation of an original creative product. The obtained qualitatively unique result should be distinguished by novelty, which is the main sign or indicator of creative activity in general. Consequently, in order to develop the creativity of an individual in the process of organizing educational activities, it becomes necessary to use creative teaching methods. The process of developing creativity in course of increasing vocal experience consists of purposeful interaction of musical art, co-creation of a teacher together with a student in adequate conditions with the use of effective methods of problem-based learning and choosing situations for realizing the creative potential of a student.

Keywords: musical art; creativity; vocal performance; teaching methods; vocal training; problem-based learning; problem situations.

Introduction. Music art is a phenomenon that develops creativity, which is distinguished by a vividly expressed personal content and manifests itself as the ability to reproduce, interpret, experience and empathize musical content. The creative nature of musical art stimulates, creates and predetermines the interpretation of musical works, thus opening up great opportunities for the development of personal and creative qualities of students. The decisive role in this process is played by musical and auditory representations, intellect, musical experience, control of means of artistic expression. There are many opinions of scientists about the influence of music on development of personal qualities and creative abilities. One of the meaningful and significant explanations is given by D.K. Kirnarskaya: «Music ennobles emotionally; music enriches mentally; music contributes to the growth of basic human abilities – the ability to think logically and to master

language and speech. Music from the side of the psychological mechanisms, which control it, is extremely close to the basic intellectual skills of a person, which in many respects developed thanks to the music and in the depths of the music performing. Music contributes to the development of socially valuable qualities of a person, making one more liberal and capable of perceiving «alien» as «ours» [1, P.451]. Hence, we can substantiate the approaches to the special development of creativity of bachelor students in the process of vocal training, connected, first of all, with the variability of artistic nature of music art in music-performance activity.

The main body. It should be noted that the study of the problem of creativity is «associated with the solution of questions about creative qualities of an individual, creative thinking, creative activity, creative process, creative potential, what is of particular value for understanding the mechanisms of both personal

development and social transformations. At the level of personality, creativity manifests itself in solving professional, communicative, household and other problems in a person's daily life. At the level of society, creativity as an integrative personality trait underlies creative individuality of the creators of scientific discoveries and new trends in art, new inventions and socio-cultural projects» [2, P.310].

Review of the scientific literature on the topic. In turn, musical performance is considered as a kind of activity, which includes both methods of realizing knowledge complex, abilities, skills of transmission composer's message and form of stylistic understanding, as well as personal emotion-sensual expression. Musical performance, in particular vocal, includes both reproductive and productive, as well as technical and artistic-figurative origins. Vocal and performing culture is permeated with the art of interpreting and – personal reading of a musical composition. According to T.E.Starodubtseva, interpretative activity determines the development of creativity in music-performing process and is the leading one for future music teachers [3, P.174]. Musical-educational process realize according to the following scheme: the subjects of musical-educational process implement communicative action in the frames of interpretation of a music composition, which is a constituent part of the curriculum and in this capacity is a part of the context of musical-educational process. But at the same time, the music composition goes beyond the scope of musical-educational process, exists in a different dimension, accumulating the polysemanticism of musical-aesthetical information, and that actually builds the phenomenon of musical-educational field. At that interpretation comes out as the central link of the whole system's situation of musical-pedagogical communication [4, P.732]. Like any activity, musical performance is carried out only in conjunction with mental activity, because here each performer deals with solving non-trivial tasks. Thus, the process of creativity development of future pedagogues-musicians is determined by the specifics of musical performance activities and peculiarities

of creative tasks solved in course of mastering musical compositions.

The depth and spectrum of artistic consciousness of a pedagogue-musician to a large extent determines the level of his performing culture. Music lessons should leave the student some free creativity space. Creativity has a strong and clear character, it is the main way, which can activate performance and creativity pursuit [5, P.3705].

In turn, a learner, by actively taking part in musical activities, can demonstrate himself as a personality, exposing a creative fantasy and thinking in making his new creative product, i.e. the result of his activity. In this way, learning acquires personality-oriented character. Therefore, the task of a pedagogue in education is to reveal the musical potential of each student, to improve the quality of his general musical and vocal performance culture, receiving joy from communication with art.

Consequently, the development of creativity of music learners is a goal-directed process that develops the following qualities: interest, dedication, receptivity to new things, growth of imagination, awareness, willingness to make a choice in non-standard situations, independence of one's own opinion, the ability to lead self-sufficient creative activity and focus on its result in the form of a creative product. Obtaining a qualitatively new result, distinguished by originality and uniqueness, will be the main advantage of creative activity as a whole. The above highlighted creative qualities correspond to the actualization of motivation of students to creative activity.

In the process of organizing educational activities it becomes necessary to use creative methods of teaching. In studies of pedagogical aspects of creativity, A.V.Brushlinsky, I.A.Lerner, A.M.Matiushkin, M.I.Makhmutov et al consider some methods, conditions, methods, means of creative development of personality. In the context of our research, the fundamental method is **problem-based learning**, since it activates the creative activity of the student, where, in turn, originality of thinking appears, ingenuity, combinatorics, intuition, variability of mental and physical

actions. In the structure of creativity, problemat�city is characterized as the ability to detect and state problems. The active essence of problem-based learning lies in its general and special functions: mastering methods of mental and practical activity, development of cognitive independence and creative abilities, upbringing creative potential to apply the knowledge, formation and accumulation of experience in creative activity. Consequently, the actuality of problem-based learning is determined, orienting towards the development of creativity as an integrative quality of a personality. Researches by M.A.Makhmutov revealed that problem-based learning tries to solve an important task of forming a creative personality [6, P.240].

Similar statements by A.M.Matyushkin emphasize that «problem-based learning is the means of forming creative abilities ... and is based on the principle of problemat�city, is realized through various types of educational problems and through a combination of reproductive, productive and creative activity» [7, P.128].

Methods. The basis of problem-based learning is a problematic situation – intellectual difficulty that arises when a person cannot or does not know how to explain a phenomenon, fact, process of activity, cannot achieve the goal using familiar methods. A problematic situation means subjective perception of a situation, which causes difficulties and is characterized by uncertainty and acuteness. In particular, I.A.Shakirov considers a pedagogical problematic situation as a means of forming students' professional-subjective position [8, P.123].

According to the opinion of most researchers, A.V.Brushlinsky, I.Y.Lerner, A.M.Matiushkin, M.I.Makhmutov a problematic situation is a specific type of interaction between a subject and an object of the educational process. The principle of problemat�city brings the process of learning together with the processes of cognition, and the study of creative thinking has creative character by its nature.

Situations, which arise in problem-based learning require not the reactive qualities of an individual, but the mobilization of internal

potential. A division occurs into certain types of problem-based learning in accordance with the types of creation. The first type is theoretical creativity: search and discovery of rules, laws, theorems; the second is practical creativity: a search for ways to apply existing knowledge to a new situation. The third type of problem-based learning corresponds to artistic creativity, where the main way of reflecting reality is creative imagination. This type is most widely used in the process of teaching creativity, and in particular-teaching music.

Musical cognition as one of the goals of educational activity is traditionally limited to academic genres of classical music. Due to the fact that the experience of artistic communication among many students is represented by different genres of arts, communication with unfamiliar classical vocal music is not motivationally essential for them. To a certain extent, this complicates the possibility of a dialog between a teacher and a student in their joint activities. At the same time, according to L.L.Bochkarev, the motivation has its own peculiarities. In particular, analyzing its role in vocal activity, the author singles out internal and external motives associated with his attitude to the composition – the possibility to find something in it, what corresponds to creative individuality in interpreting composer's concept. As for external motives, the author connects them with the desire to assert oneself through the performer's analysis of the composition.

Initially, motives act together as the stimuli of creative process, but with the predominance of internal motivation, a concentrated stimulation of performing process is required. Thus, in course of vocal performance practicum, the trainee faces real sounding voice, and here it's on principle, that the practical experience has positive character, what is facilitated by relative freedom in choosing sounding. In this case internal analytic motives connected with the attitude to the chosen compositions take the leading role, forming the basis of the vocal motivation. A special place in the quality of stimuli for obtaining results is occupied by the

motives of self-confidence, self-development, self-learning, targeted to deepening, extending knowledge, abilities and skills.

Among the means that actively influence creativity development of trainees is the situation of choice in educational activity, which appears as the result of collision of different viewpoints, usage of tasks with redundant data or making choice of several most rational ways. In psychology «situation» is defined as a set of circumstances, position, environment, which presupposes the necessity to make a choice, i.e. preference of one over another, and as the result – making decision, action. In scientific literature (A.G.Maklakov), under the situation of choice one understands a combination of circumstances of external world and internal state of a person, against the background of which actualizes the need to search and to prefer one of latent or explicit alternatives [9, P.16-24].

Discussion. In educational activity one should not allow an unlimited and uncontrolled choice, it should be realized within reasonable limits. On stage of creating a situation of choice, permissible in vocal training, a pedagogue should take into account the fact that the variability of situation creates the state of intellectual difficulty for a student. This is conditioned by its approaches in a huge stream of information and with the ability to evaluate available alternatives. Offering students to make a free and conscious choice, we help them to form a unique author's position, which consists not only in the fact that it's a unique combination of some set of features, but also in the fact that individuality is formed in the process of freely choosing the trajectory of training in certain educational conditions.

The situation of choice arises as the result of collision of different viewpoints, the usage of tasks with redundant data or choosing most rational ways out of several. When creating it, the need appears to organize the conditions for a free choice, which in turn acts as a condition for developing creativity. The situation of choice is multivariant and contains a wide spectrum, for example, for developing artistic taste among students by including in the repertoire the works of famous domestic and foreign performers, that

will serve to expand and enrich the horizons, to develop an individual-personal approach to analyzing musical material, and finally will allow them to feel their own unique «I» as a performer-interpreter.

But the search for an individual performance manner is a long process, because it is connected with original presentation of material, skillful voice control, where undoubtedly would be a search for own interpreter solutions. Therefore, a teacher should pay higher attention to the ability of trainees to search and find «their own repertoire», their own style, to determine their capabilities, comprehending and evaluating each of their performance actions, analyzing them as a whole, carrying on the search for their own creative «I», their own individual style and varied means: spiritual, intellectual-emotional, technological [10, P.156].

In the process of vocal training, various situations arise, and any of them can be problematic, because it is not known whether it will be possible to achieve the performance goal and to ensure the transition of vocal sounding to a new state. Interaction with musical composition, communication between a student and a teacher and an accompanist is built on the principles of dialogism, in the process of which the establishment of creative qualities occurs. The central moment related to the definition of musical-performing composition of vocal lesson is its dramaturgic development as the expansion of the main idea and content of a musical composition [11, P.110].

From our side we would like to point out: each vocal composition is a complex score of sense, image, artistic-performance tasks, methods and in general, an artistic-figurative «image» of dialogic communication

The mastery of vocal composition is based on emotional dramaturgy, including culmination, contrasts in the character of sounding music, intonation-semantic milestones, where in concentrated form the major concepts are implemented – development logic of artistic-figurative content of music. Establishing the atmosphere of creativity is facilitated by verbal-speech expression, the ability to find an intonation-adequate form of vocal expression

of one's experience in understanding and implementing situational processes. Herein D.A.Leont'ev, exploring the intrapersonal dynamics of semantic processes, indicates that the interaction of arts and personality manifests itself in the dialog with the composer as experiencing «inside» oneself some alternative semantic reality, where the psychological situation of artistic perception of music is close to psychological situation of a real dialog. [12, P.487].

In particular, referring to the method of sounding the verbal content of a vocal composition, developed by N.N.Grishanovich, the use of which is advisable as a reverse basis for a situation: «If we both were composers...». In a searching situation the trainee comprehends figurative-optimal variants of verbal text, the dynamic plan of its vocal performance. The method of dramatization is targeting to «experiencing» in the process of playing the situation, and to the moments of action development M.S.Krasilnikova attributed the «contradictory feelings and thoughts of one hero or the situation of interaction of several different in character personages, up to their conflictive collision» [13, P.512].

To analyze value-problematic situations in the process of joint unassisted work of a student in the process of vocal training, one should use approved in science and practice of technological procedures scheme of M.M.Potashnik and B.Z.Wulfov:

- analyzing the purpose of own activities (how should a situation end, what consequences will follow);
- the choice of the content and the method (variant) of own actions;
- implementing actions;
- analyzing the flow and results of the actions [14, P.144].

Results. When defining the order of situation resolution one should proceed from the fact that in the structure of skills it is important to maintain the motivation-value orientation, that is the interest of a personality, its musical conviction, orientation in an infinite variety of creativity manifestations.

When organizing and resolving value-problematic dialogical situations in vocal work, the problem of interconnection of artistic and technical elements in performance is chosen. It is important for students to receive approximate information on the fact that in vocal practice there are cases when due to overcoming some technical problems, artistic performance suffers, and as the result the work acquires purely mechanical character and technical achievements become the goal in itself. Meanwhile, the artistic significance of this or that fragment facilitates the finding of the corresponding technical method. Students understand for themselves that in this aspect two approaches are widely spread so far:

- a) technical mastering of a composition and its artistic comprehension;
- b) disclosing inner content of emotional and imaginary essence of vocal composition, linking it with the closest technical tasks [15, P.130].

The effectiveness of problematic situations is especially traced at the final stage of work on a musical composition, when a student has his own interpretation of the vocal-semantic content of a composition. Efficiency of purposeful problem-based learning, as a rule, flows positively when in students' minds comprehension happens simultaneously with the development of associative-figurative notion of creative imagination, «a sense of style», i.e. the ability to distinguish different creative-stylistic approaches of composers. In this connection, it is necessary to carry out a comparison of different variants of vocal composition performances, to search for optimal methods of achieving the same result, awakening their creative thought for qualitative transformation, as well as addressing their inner world, anticipating personality creative quality.

Conclusion. Thus, a distinctive feature of creative character of educational activity, in particular, the process of vocal training of a pedagogue-musician, is musical-performance activity. Musical performance is based on searching creative activity, created by problematic situations and, embracing enormous

opportunities for developing personal creative qualities, and at the same time, it facilitates choosing from the set of proposed alternatives by applying past musical experience to transformation in a situation of choice, as the highest form of creativity manifestation.

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Педагог-музыкант тұлғасының креативтілігін дамыту контексіндегі проблемалық оқыту әдісі

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Аңдатпа

Мақалада авторлар креативтілік феноменін музыкант-педагогтің интегративті жеке қасиеті ретінде қарастырады, оны ішкі еркіндік, үйлесімділік, шығармашылық қиялдың дамуы, стандартты емес жағдайларда

таңдауға дайын болу, өз пікірінің тәуелсіздігі, тәуелсіз өнімді іс-әрекет қабілеті және оның нәтижесіне назар аудару тұрғысынан шығармашылық өнімді жасау барысын сипаттайды. Алынған сапалы бірегей нәтиже жаңалықпен ерекшеленуі керек, бұл жалпы шығармашылық қызметтің басты белгісі немесе көрсеткіші болып табылады. Демек, оқу іс-әрекетін ұйымдастыру үрдісінде тұлғаның креативтілігін дамыту үшін оқытудың креативті әдістерін қолдану қажет. Вокалдық тәжірибені арттыру барысында креативтілікті дамыту үрдісі музыкалық өнердің, педагог пен білім алушының шығармашылық әлеуетін іске асыру үшін проблемалық оқытудың және жағдайларды таңдаудың тиімді әдістерін қолдана отырып, барабар жағдайларда бірлескен креативтіліктің мақсатты өзара іс-қимылынан тұрады.

Түйін сөздер: музыкалық өнер; креативтілік; вокалдық орындаушылық; оқыту әдістері; вокалдық оқыту; проблемалық оқыту; проблемалық жағдайлар.

Метод проблемного обучения в контексте развития креативности личности педагога-музыканта

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Аннотация

В данной статье авторы рассматривают феномен креативности как интегративного личностного качества педагога-музыканта, характеризующего его с позиции внутренней свободы, гармоничности, развитости творческого воображения, готовности к выбору в нестандартных ситуациях, независимости собственного мнения, способности к самостоятельной продуктивной деятельности и нацеленности на ее результат – создание оригинального творческого продукта. Полученный качественно уникальный результат должен отличаться новизной, которая является главным признаком или показателем творческой деятельности в целом. Следовательно, в целях развития креативности личности в процессе организации учебной деятельности возникает необходимость использования креативных методов обучения. Процесс развития креативности в ходе приращения вокального опыта заключается в целенаправленном взаимодействии музыкального искусства, сотворчества педагога и обучающегося в адекватных условиях с применением эффективных методов проблемного обучения и выбора ситуаций для реализации творческого потенциала обучающегося.

Ключевые слова: музыкальное искусство; креативность; вокальное исполнительство; методы обучения; вокальное обучение; проблемное обучение; проблемные ситуации.

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