

ON THE QUESTION OF STUDENTS' COMMUNICATIVE CULTURE FORMATION AS A FACTOR OF THEIR SUCCESS IN THE PROFESSION OF A MUSIC TEACHER

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Abstract: The paper is devoted to the questions of formation of communicative culture of future music teachers. The relevance and the theoretical justifications of the problem are presented. The interpretation of key concepts is given. Priority qualities of the personality of a music teacher and the abilities necessary for successful communication, interaction of a music teacher with pupils are defined. Possible ways of implementation of the most effective methods, forms, tools of communication and interaction are given.

Keywords: communication, pedagogical communication, communicative culture, music teacher, success.

1 Introduction

The rapid pace of life, the expansion of borders and contacts, the new conditions of labor relations require a modern man to develop new qualities and competencies. In order to be successful and competitive, a teacher, regardless of the profile of his training, needs to be more communicatively active, socially competent and adaptive. To date, higher education in Russia is undergoing a qualitatively new stage of development, involving a change in the priorities of higher education and the promotion of the ideas of professional training of a competent, competitive specialist ready for continuous professional growth and professional creative self-realization (Medvedeva & Marik, 2015). In addition, modern approaches to the organization of the process of training are aimed at the development of the creative personality of a graduate capable of solving professional tasks. (Sizova et al., 2018a).

The relevance of the research lies in the fact that a music teacher is an organizer and an active participant in the speech environment in the educational process of music class, music lesson, club and studio work.

Basing on practical observations of modern education, we can state the negative aspects in the teaching of music at all its levels. It concerns the field of management of general, special professional and additional education, which is also undergoing a complex transformation today (Sizova et al., 2018b).

A music teacher is, first of all, the bearer of musical culture as part of the general culture represented by a set of professional competences, among which one of the leading positions is occupied by a communicative culture.

2 Literature Review

V. P. Konetskaya (1997) considers communication as a socially conditioned process of information transmission and perception in the conditions of interpersonal and mass communication with the help of various communicative means.

From the point of view of social psychology, B. D. Parygin (1999) refers communication to an energy-informational field.

Considering communication from pedagogical perspective, V. D. Shirshov (1994) sees it as an organic part of pedagogy reflecting the ways of educational activities on the basis of reception, processing and transmission of information. When analyzing managerial communication, A. M. Baskakov (1995) concludes that the effectiveness of communication tools depends on rapid decision-making, bringing the decisions to the executive and their execution.

The justification of the essence of communicative culture is revealed in psychological and pedagogical studies of L. S. Vygotskiy (1982), A. A. Bodalev (2002), E. V. Bondarevskaya (1995), V. A. Kan-Kalik (1987), A. A. Leontiev (1979), E. I. Rogov (2007), V. A. Slastenin (Slastenin et al., 1998) and V. A. Sukhomlinskiy (1984). The problems of formation of communicative skills of teachers are presented in the works of A. A. Verbitskiy (1999), I. A. Zimnyaya (2002), G. M. Kodzhaspirova (1994), N. V. Kuzmina (Kuzmina & Rean, 1987), A. A. Leontiev (1977), A. V. Mudrik (1974), N. D. Nikandrov (Kan-Kalik & Nikandrov, 1990), A. M. Rudenko (2013), V. A. Slastenin (Slastenin & Podymova, 1997). The structure and content of the preparation for pedagogical communication and development of communicative skills of teachers were identified by I. Ya. Zyazyun (1989), V. A. Kan-Kalik (1987). L. A. Petrovskaya (1989) developed systems of socio-psychological education and communicative training.

According to V.N. Vvedenskiy, communicative competence is:

1. a personal quality of a teacher formed in the process of development and self-development of an individual;
2. an indicator of awareness of the purposes, essence, structure, means, peculiarities of pedagogical communication;
3. desire for continuous improvement of communication activities, focus on the personality of a man as the main value, as well as the ability to perform non-standard, creative solution of problems arising in the process of pedagogical communication (Vvedenskiy, 2003).

Communication is information connection of a subject with one or another object – a person, an animal or a machine. Communication is a unidirectional process (information goes only one way), and according to the laws established by the theory of communication, the amount of information decreases during its movement from the sender to the recipient (Kagan, 1988).

In the words of the English psychologist-specialist in nonverbal intelligence J. Raven, behavior is conditioned more by motivation than by ability. Initially, motivation is determined by personal values, social and political beliefs and ideas of a man about his place in society. Further, the author argues that it makes no sense to evaluate abilities in isolation from the values. Therefore, the assessment of priorities and values should be the central task of psychological support of pedagogical practice (Raven, 2002).

The problem of success in professional activity is presented in the works of F. N. Gonobolin (1965), N. V. Kuzmina (Kuzmina & Rean, 1987) et al. Success is interpreted as a consequence of internal reasons. A successful professional is differentiated from an unsuccessful professional by three factors: self-esteem, sociability and energy.

3 Research Methodological Framework

In the process of studying communication as a means of professional training of a music teacher, it is possible to rely on the ideas expressed in the above given works.

The research was undertaken using general scientific methods of analysis and synthesis, induction and deduction, comparative dialectical methods and other methods allowing, first of all, to study and systematize the necessary literature on the problem.

The objective of the research is to analyze communication as a means of professional training of a music teacher.

Research objectives:

- to study and systematize the literature on the stated research topic;
- to analyze the current trends in the formation of communicative culture of students-future teachers of music.

4 Findings and Discussion

Summarizing the research of the above-mentioned theorists, as well as relying on the given scientific provisions, we will try to systematize the communicative abilities according to the following complex of abilities and personal properties of a teacher:

1. *sociability* is the ability to quickly come into contact, to navigate in situations of communication, to respond to the actions of communication partners, interest in people and working with them, the presence of the needs and skills of communication;
2. *empathy* is the ability to feel compassion, emotional involvement and understanding of the other, i.e. identification is feeling the experiences of the other as one's own experiences;
3. *distribution of attention* of a teacher is the ability to see everything around and each student separately at the same time while presenting new material and analyzing the response of the students;
4. *expressive abilities* are self-expression in the process of communication and adequate transmission of one's own emotional state. Influencing the interlocutors with words, facial expressions and gestures, a teacher with the help of speech and non-verbal means expresses his attitude to the text;
5. *perceptual abilities* are the ability of a teacher to determine the emotional state of pupils by their appearance, movements, gestures, facial expressions, the ability to "read" the mood;
6. *flexibility, operational and creative thinking*, providing the ability to quickly and correctly navigate in the changing conditions of communication, quickly change the speech effects depending on the situation of communication and the individual characteristics of a teacher;
7. *the ability to control oneself*, his mental state, his body, voice, facial expressions, the ability to control the mood, thoughts, feelings and the ability to remove muscle tension;
8. *the ability to be spontaneous* (to perform unprepared communication);
9. *the ability to predict* the possible pedagogical situations, the consequences of their effects;
10. *verbal abilities*: culture, speech development, rich vocabulary, correct selection of language means;
11. *the ability to perform pedagogical improvisation*, the ability to use a variety of means of influence (persuasion, suggestion, infection, the use of various methods of influencing, "tools").

The outstanding modern methodologist E. B. Abdullin (Abdullin & Nikolaeva, 2004) refers the following to the priority qualities of a music teacher: musicality; love for children, empathy; professional thinking and self-consciousness; musical and pedagogical intuition; artistry of a teacher; personal professional position of a teacher; creativity.

All these qualities are the basis of professional and pedagogical culture. *Professional pedagogical culture* is an integral characteristic of the level of development of personality of a teacher, which is reflected in all spheres and directions of

pedagogical activity. The components of professional pedagogical culture are:

- methodological culture;
- communicative culture;
- pedagogical values;
- technological culture;
- culture of creative and professional-personal self-determination.

Communicative culture is the culture of pedagogical communication which provides building pedagogical interaction on the basis of humanistic principles.

Taking into account the main theoretical guidelines on the problem of formation of communicative culture of future teachers, we have developed and tested different targeted forms and methods on practical classes of a number of musical disciplines.

We will mention some of them. The discipline "Theory and Technology of Music Education" (Yakovleva, 2016). The first stage of education is a preschool stage. Currently, at this stage of education the most productive model is a personality-oriented model of the musical and pedagogical process which provides an individual approach to each child, subject interactions of children and teachers occurring in the conditions of a favorable psychological climate and emotional comfort of each child. Such interactions involve not only the excellent knowledge of the age capabilities of children and of the subject itself, but also creative abilities concerning approaches to various forms of organization of musical activity of children. In the process of education, students master various communicative methods and techniques of interaction with preschoolers through modeling, the system of creative tasks and reflection. Since game is the leading activity, the students invent various game situations, think through the stories, choose music games, including communication ones in order to create positive motivation of a music lesson and maintain interest in it. The section of the lesson "Listening to Music" is changed by the students from moralistic and boring into a non-standard one – "Music Room", "Music Philharmonic". Also, students independently develop non-standard forms of festivals - "The Competition", "The Ball", "Travelling around the World", "Time Machine", "Carnival" and folk festivals. Thinking through such forms of subjective interaction, students not only become creators themselves, but also put children in the position of experimenters, ask them activating questions and encourage them to think and speak out. At the same time, the methods of forming the experience of value orientations among children are being designed (when learning the author songs "A Good Song", "Magic Words", "Family" or when listening to plays by P.I. Chaikovskiy "Doll's Disease", etc. encourage for sharing a verbal statement from personal experience). All this is lived through feelings and emotions and successfully develops the moral and communication sphere of children. An indispensable condition for the success of the musical activity of preschool children is a musical subject-developing environment. Students are invited to develop and present a model of subject-developing spatial musical environment for a particular age group using the design method.

The next stage of education is a secondary school. Compared with the previous stage –the preschool one, the paradigm is changing. The leading type of activity is educational one. Full-fledged interlocutors – 3: Student - Music - Teacher. The meaning and specificity of musical and pedagogical communication in music lessons is to comprehend the artistic Self (the term of V.V. Medushevskiy) of a musical work, to establish spiritual and personal contact and dialogue with it (Medushevskiy, 1976).

In laboratory classes, students analyze video lessons of both methodists and young beginning teachers using a PC (Medvedeva & Marik, 2015). In the form of business games, students are given a possibility to act in different roles and this is followed by reflection. As a test work, students develop a project

of the lesson that forms universal (including the communicative) education activities of students.

For the effectiveness of the organization and realization of pedagogical process, we introduced the techniques of successful pedagogical communication proposed by A. M. Rudenko (2016). Generalized methods of successful pedagogical communication at the music lesson are presented in table No.1.

Table 1 Communicative techniques for successful pedagogical communication at the music lesson

<i>Techniques of prevention and removal of uncertainty in communication</i>	<i>Techniques of providing communication support in the process of communication</i>	<i>Techniques of enhancing cognitive activity of students</i>
<p>-commitment for a dialogue between a teacher and students aimed at promoting a creative atmosphere in the process of music lesson;</p> <p>-approval, support by giving value to the very attempt to respond, to the very fact of participation in a dialogue;</p> <p>-approval of the practice of students seeking help from a teacher or friends;</p> <p>-encouragement of oral responses on the initiative of students;</p> <p>-creating favourable conditions during the response of students with a strong communicative retardation;</p> <p>-prevention of actions on the part of classmates or groupmates suppressing the creative activity of friends during the lesson;</p> <p>-providing opportunities for students of a particular class to perform with prepared musical programmes in front of different audiences both individually and as part of an ensemble, choir or orchestra</p>	<p>-selection of musical works for creation of a special atmosphere at the lesson which creates favorable conditions for the art therapeutic effects of music on the class as a whole and on each student;</p> <p>-providing timely assistance in the selection of adequate vocabulary, in the correct construction of statements about the music listened;</p> <p>-clarification of the meaning of communicative norms in a particular situation of communication;</p> <p>-teaching communication techniques, techniques of performing on stage and communication;</p> <p>-positive criticism of student behavior in dialogue with a teacher is emphasized;</p> <p>-demonstration of interested attention to students by the verbal and non-verbal means, support of their desire to participate in a dialogue with a teacher;</p> <p>-application of individual-differentiated approach to students with higher requirements for musically gifted children and facilitated ones for children with low musical abilities</p>	<p>-building the content of the music lesson taking into account the combination of different levels of complexity of the studied musical material and the tasks offered to students;</p> <p>-commitment for a gradual and consistent raising of the interest in the rehearsal process of a musical work among students which acquires a professional nature in the course of education in accordance with their musical abilities;</p> <p>-commitment for the originality of the performing process, when each new performance brings an element of novelty for its perception and understanding;</p> <p>-direct encouragement of students to actively interact with the teacher at the lesson;</p> <p>-motivating in front of the class (group) to encourage students for the initiative taken</p>

Source: Rudenko, 2016, p. 79

Communicative creativity as the least studied in science characteristic of a person and a very demanded one in practice promotes leading a person to a new level of communication – creative one, when a music teacher is capable to find new, original decisions and to work non-standardly. Another component of communicative creativity is communicative potential, which is the basis for an individual to be engaged into communication, cooperation and joint activities. The development of these qualities during mastering the discipline "Choral Class and Practical Work with the Choir" in Kozma

Minin Nizhny Novgorod State Pedagogical University can serve as an example (Yakovleva, 2015).

Choir practical classes are a powerful creative laboratory, which is a visual model of a choir in a general education school and in the system of additional education. The choir is a unique system of education through the team, powerful personal growth, development of all mental processes, musical abilities, self-expression, components of the artistic culture, and much more. During the choir lessons each student has a unique opportunity to act in different roles - singer, conductor-choirmaster, composer, arranger, producer, director, active listener – critic. Students have the right to choose their own choral work and warm-ups, to independently build a repertoire for a concert of a certain theme. At the same time, the choir is a mirror of society. It is in the process of choral classes that all the necessary communicative qualities of a future music teacher are being actively formed.

In order to prevent misunderstanding between the interlocutors and the students, communicative trainings with further reflection are conducted.

We will name the following among the *communication barriers*:

- phonetic misunderstanding due to poor diction,
- semantic misunderstanding due to the ambiguity of the words used,
- stylistic misunderstandings due to the long complex sentences;
- logical misunderstanding due to differences between the mindsets of the interlocutors;
- professional, cultural and national differences.

5 Conclusion

Summing up the reflections, it is possible to draw conclusions.

The work on the formation of communicative culture of future music teachers was based on the following directions:

1. The mastery of the internal communicative actions of students:
 - formation of motivational and value relations, professionally and socially significant motives, personal qualities;
 - education and development of value orientations, attitudes, evaluation and cognitive characteristics, social perception, empathy and reflection;
2. The mastery of the external communication actions:
 - formation of a humane-personal type of pedagogical interaction, pedagogical, research competences;
 - teaching verbal and non-verbal means of communication, ways of behavior;
 - teaching students to set a goal of interaction, pedagogical and communicative tasks and methods of their implementation;
 - methods of organizing a class, a lesson, a subject-developing musical environment.

Therefore, the internal acceptance of the professional position of a mediator for communication of pupils with music by future music teachers contributes to the awareness of their professional capabilities in music and pedagogical creativity.

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