

Pedagogical Co-Creation as a Condition for Training Future Music Teachers to Lead Folklore Groups

Shevchuk Petro

ORCID: <http://orcid.org/0000-0003-1183-242X>

Postgraduate student

Dragomanov Ukrainian State University (Kyiv, Ukraine)

Abstract

The article examines the phenomenon of co-creation as a condition for the professional growth of future music teachers. The content of creative interaction of future teachers-musicians both during classroom work and in the process of production practice is highlighted. The author of the article draws attention to the fact that the process of co-creation has a positive effect not only on student learning, but also on the development of the teacher himself, improves his creative abilities, deepens knowledge and creative skills. Such interaction is the best possible means of establishing a working atmosphere in the artistic team, and also has a developmental impact on the practical activities of future music teachers in direct work with students. Based on the works of modern researchers of this issue, the author comes to a conclusion about the use of special forms and methods of professional training for ensemble management, the development of a number of personal qualities for creative communication. The work provides examples of interaction and useful co-creation of teachers and students. The author offers ways to overcome problems and misunderstandings on the way to productive interaction between members of the artistic team.

Key words: co-creation, folklore groups, students, teachers

Introduction. Among the various approaches to musical upbringing and education, a special place belongs to the co-creation of students, pupils, teachers among themselves in the process of music lessons.

Personality development, disclosure and realization of students' creative abilities becomes one of the main tasks of modern higher education institutions. Today, we need specialists who are ready to adapt their personal and professional potential to the various needs of society in music and music-pedagogical education, ready to create, to creatively solve non-standard situations. In this regard, rethinking of the components of the process of professional training and interaction in higher educational institutions is urgent. The creative component should become an integral part of any musical discipline.

The core of the pedagogy of cooperation can be considered a special, deeply personal and spiritually filled relationship of teachers to each other. Trust, dictated by one's own

conviction, faith in ideals and the best that is in every person, defines the humanism of this direction of pedagogy.

When developing issues of joint creativity, we also turned to the concept of "living knowledge". The author of this concept is V.P. Zinchenko notes that «living knowledge in all its immensity and conceptual uncertainty is life, truth and the way. Not so few people make the acquisition and accumulation of knowledge the goal and content of their lives. The main advantages of living knowledge are that a person recognizes himself in it, it does not act as a foreign (alienated) reality or force for him» [5].

This is a broad understanding of knowledge as obtaining certain information, because as a «meaning of life» it is close to the ideas of the personal development of a musician (Jin Temin, Zou Changhai), as well as a personally oriented approach in professional education (I.Y. Lerner, etc.), where the value attitude to the individual, recognition of his inalienable right to free development, own opinion and individual professional trajectory applies to both the teacher and the student [5]

Review of previous studies. The most significant pedagogical systems that refer to the joint activity of the teacher and students are the systems of S.A. Amonashvili, E. Jacques-Dalcroze, D. Orph, R. Steiner. Despite the fact that most of the systems mentioned here are addressed to the education and development of children, the principles laid down in their basis are so universal that they can be attributed to an older age, in this case to work with students.

We will give an example from the practice of Waldorf pedagogy, which reflects the main ideas of R. Steiner, presented in a number of publications, such as «Education to Freedom» by F. Karlgren (1993); «Education at a Waldorf school» (1995); «Waldorf pedagogy» (anthology), ed. A.A. Pinsky, (2003). The basis of all innovations here is the teacher's knowledge of all his students – their characters, characteristics, interests and aspirations, a deeply personal approach to each student. On this basis, problem-based learning is built, in which knowledge is not presented to students in a ready-made form, but is obtained by them independently in the process of dialogue, work in groups, workshops, in joint research of the problem being studied. Undoubtedly, this approach requires significant time, mental, physical and emotional costs from the teacher, but the result justifies these efforts [1; 2; 3].

Findings and discussions. Music, like nothing else, can provide conditions for a person to enter the space of immutable values, those «spiritual covenants» that our ancestors left and

preserved for us. And here, for the effectiveness of promotion in the development of professional skills, the personality of the teacher, his professional skills and spiritual qualities are much more important than all programs, methods and technologies. A feature of music-pedagogical activity is its universality, which is determined by the multifaceted knowledge, abilities and skills of a teacher-musician. The task of the teacher-researcher, in our opinion, is to consider and define new ways and methods based on historical national roots for the development of the model of music education of the 21st century.

Psychological features of cultural development, significant in the process of professional and pedagogical training of students, are revealed in the works of L.S. Vygotsky and others. Researchers emphasize that co-creation is a type of interaction between a teacher and students, which ensures overcoming conflicts, relieving tension and aggressiveness. This happens due to the verbal and non-verbal manifestations of the teacher, as well as due to the psychotherapeutic function of the teacher, in the process of which psychological, artistic and pedagogical, as well as communication technologies are used. In this regard, the search for new pedagogical directions and technologies that could best ensure this interaction is particularly relevant.

It should be noted that the pedagogical conditions of interaction are an essential part of the pedagogical model of teacher and student co-creation in the conditions of teacher-musician training, built on the basis of facts discovered in the process of practical work and as a result of theoretical analysis of pedagogical ideas, theories and concepts.

Such pedagogical conditions contribute to a more confident and vivid manifestation of the co-creation of the teacher and students at the highest level compared to the way it happened in the past in university departments, where purposeful planned work was not carried out to create such pedagogical conditions.

It is worth noting that the co-creation of a teacher and students is observed in musical and pedagogical universities, mainly in the field of ensemble classes. This is the most natural manifestation of co-creation, which occurs due to the very nature of ensemble creativity, especially when the teacher himself participates in the activities of the ensemble. It is obvious that this is not enough for a full-fledged creative interaction between the teacher and students. It is necessary to find new forms of co-creation and their implementation. In our opinion, one

of the important aspects should be discipline. This, of course, is a positive feature of both character and traditionally formed attitude to education.

At the same time, in order to achieve independence, without which the student is unable to take his own steps in the direction of self-development, conditions are necessary, under which the student will not feel constantly limited in his actions. Perhaps it can be some special direction in which students will be able to freely implement their own ideas and projects.

In today's world, young specialists acquire professional qualifications and necessary competencies not only within the walls of an educational institution, but also in the process of communication, immersion in the cultural environment, in the process of interaction with nature, art, etc.

The fact that, as a result of discipline and diligence, many students do not have time to do anything else, except for classes at the university, limits their opportunities to obtain the qualifications necessary for a modern specialist.

Obviously, a more balanced organization of study time is needed, which will allow the future teacher-musician to develop more harmoniously.

For the successful creative interaction of teachers and students, from our point of view, pedagogical conditions for the training of a teacher-musician are necessary, in particular, the ability of the teacher to take responsibility for the student and his further advancement in the profession while consciously giving him freedom of action within the framework of joint creativity.

This pedagogical condition in this context is decisive, since the most widespread in universities is the outdated authoritarian approach, in which the teacher plays an exclusively leading role, and students obediently follow his instructions, without trying to introduce any own thoughts and considerations into the materials of classes.

In this case, increasing the freedom of students, but their control, will play a more significant role in the course of the educational process, which will contribute to the development of co-creation between the teacher and students.

On the part of the students themselves, in our opinion, the desire for conscious realization in the profession is important. This criterion aims to show how clearly the future specialist imagines the meaning and form of his future professional activity and realizes it. This aspect also strengthens the co-creation of the teacher and students, because the teacher himself

is constantly learning, and the student is aware of all the difficulties of the future profession and understands the problems he will have to face.

However, there is currently a gap between the theoretical understanding of the pedagogy of cooperation and its implementation in the educational system of higher educational institutions. It is caused not only by the inertia and established stereotypes of learning in modern institutions of higher education, but also by the weak, insufficiently developed forms, methods and methods of implementing the pedagogy of cooperation. The issue of creative cooperation of the teacher and students in education has not received its wide development and clarification.

This gives rise to the problem of forming a creative personality capable of realizing its creative potential in further professional activity and actualizes the appeal to the analysis of theoretical aspects of creative cooperation between teachers and students in the conditions of higher educational institutions.

The specificity of creative cooperation, in our opinion, is determined by the creative process itself. L. S. Vygotsky believed that the basis of creativity as a moment of creation lies in the factor of poor adaptation, dissatisfaction, which is why aspirations, desires and needs arise in an active personality. They force mental efforts to improve the situation. This is how a moment of creativity arises [9, p. 119]. The author defines the essence of creativity associated with the creation of a new product. Considering creativity as a phenomenon, it is advisable to highlight its components. In this context, views that consider creativity as the culminating form of creativity are relevant. Thus, based on the ideas of psychologists according to some sources R. Mooney in 1963, according to others - A. Stein 1969, four main aspects of creativity are considered, namely: creative process, creative product, creative personality and creative environment in the context of analysis musical culture [14]. Rethinking this situation, and taking into account that creativity is the highest manifestation of creativity, it is possible to distinguish the same components in creativity, namely creative process, creative product, creative personality and creative environment. We will analyze each of the mentioned aspects from the point of view of their importance in the process of executive training of students to work with folklore ensembles.

In this context, it is important to dwell on the specifics of musical performance. Musical and performing activities include relationships, target attitudes of direct participants in the pedagogical process, their motives, value orientations, methods of cooperation, everything that

spiritualizes the process of professional training. The creative process in the content of musical education in preparation for work with ensembles is connected with cognition, which cannot be reduced only to the activity of thought, but must necessarily represent the unity of emotions and mind, consciousness and feeling, since it occurs as a result of the perception of a musical work . Indeed, music acts as a «folded» text that can be understood not by means of verbal logic, but only on the basis of associations, emotions and feelings.

Some of these feelings are so special, they often cannot even be expressed in words. Sometimes we can give a name to what we feel, for example: joy, sadness, love, hate, peace. But there are other feelings, so deep and complex that there are no words for them. She expresses these feelings, not with words.

A piece of music can be considered as a kind of screen, which reflects the personality of the performer, the level of his development at the moment and future prospects. Understanding a musical work, its «recognition» or, as musicians say, «interpretation» make up the content of the creative process. The content of musical education is actually created and acts as a product of the co-creation of the teacher and the learner in the work on a musical piece and its performance interpretation, which is manifested in voicing, enunciation, intonation of a musical text for listeners with the help of specific performing musical and expressive means: the finest nuances of intonation, agonic, dynamic, timbre and tempo deviations, various methods of sound production and articulation. Variants of treatment or interpretation of a musical work are inexhaustible, but not limitless. The border is the genre of the work, which represents the figurative order and style, the peculiarity of which is determined by the historical era.

The text of a musical work, its performance is not a set of elements, but a system of coordinates. Therefore, work on the performance plan of a musical piece represents a creative process, and its completion is connected with the creation of a creative product, that is, the new one that comes out in education.

In this regard, we will emphasize the importance of creativity in the interaction caused by cooperation in the team. In this context, let's dwell in more detail on the abilities of students that can develop in the process of such interaction. First of all, let's consider creative abilities.

Conclusions. The creative potential of a person can be considered in narrow and broad senses. In a narrow sense, these are creative abilities, and first of all, the ability to imagine and

creative thinking, in a broad sense, they are also personality traits that contribute to the realization of creative abilities: motives, some emotional and volitional qualities, the level of competence. It is the development of these abilities that should be aimed at the process of creative cooperation among musicians both within ensembles and in general in different groups. In the book «Psychology of Art» L. S. Vygotsky writes: «It is impossible to teach the creative act of art, but this does not mean at all that the educator cannot contribute to its education and emergence. Through consciousness we penetrate into the unconscious, we can in a certain way organize conscious processes in such a way as to cause unconscious processes through them, and who does not know that any act of art necessarily includes as its prerequisite previous acts of rational cognition, understanding, recognition, associations, etc. It would be wrong to think that the following unconscious processes do not depend on the direction we give to conscious processes; but, organizing consciousness in a known way, we ensure in advance the success or failure of «unconscious action» [9, p. 325].

Another feature of co-creation is the organization of the couple at the university. The pair should not be "boring", each of its elements should cause an active, interested attitude of students. The teacher is responsible for this provision. It is the teacher who directs all the action that takes place within the pair. He is an organizer, a mentor, an educator, and a creator. Having experienced the influence of the work on himself, entering into a dialogue with its author, he creates and conducts training with students based on his, the teacher's, own position, his point of view, his thoughts and feelings about the work. This shows the creative beginning of the teacher's activity.

Taking into account the life experience of the teacher and students, the dialectic of the content of the process of co-creation in the conditions of higher educational institutions can be presented as an interaction of three cultures: "stable" pedagogical culture (social experience), accumulated in projects of the content of professional music-pedagogical education (curriculum and programs, educational manuals, standards of professional music-pedagogical education, etc.), the student's culture, including his pre-university experience, the culture of a university teacher, including his professional experience. Thus, the peculiarity of productive interaction is based on the foundation of three cultures, as on three whales. Involvement of the student in fundamentally informal interaction is the deep basis of co-creation both in learning and in the process of performing works of musical art.

Summarizing the above, it is expedient to define what we mean by the creative cooperation of a teacher and a student. Creative cooperation is a special interaction between a teacher and a student, built on trust, sincerity, which is manifested in the exchange of information, mutual influence, mutual experience and mutual understanding, as a result of which the process of self-determination and self-realization of the student takes place, revealing his creative potential.

In conclusion, I would like to add that it is hardly possible to fully explore and describe the «mechanism» of creativity - creative cooperation is carried out mostly subconsciously and in each specific case purely individually. But the difficulty of understanding the creative process does not exclude the possibility of consciously managing it by using the main levers of the creative apparatus.

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Translation of the Title, Abstract and References to the Author's Language

Шевчук Петро. Педагогічна співтворчість як умова підготовки майбутніх вчителів музичного мистецтва до керівництва фольклорними колективами.

В статті розглядається феномен співтворчості у якості умови фахового зростання майбутніх учителів музичного мистецтва. Висвітлено зміст творчої взаємодії майбутніх педагогів-музикантів як під час аудиторної роботи, так і в процесі виробничої практики. Автор статті звертає увагу на те, що процес співтворчості має позитивний вплив не лише на навчання студентів, але і на розвиток самого викладача, покращує його творчі здібності, поглиблює знання та творчі уміння. Така взаємодія є якнайкращим засобом встановлення робочої атмосфери в мистецькому колективі, а також має розвивальний вплив на практичну діяльність майбутніх педагогів-музикантів у безпосередній роботі з учнями. Спираючись на праці сучасних дослідників даної проблематики, автор доходить висновку про застосування спеціальних форм і методів фахового навчання керівництву ансамблем, розвитку низки особистісних якостей для здійснення творчого спілкування. В роботі надано приклади взаємодії та корисної співтворчості викладачів та студентів. Автором пропонуються шляхи подолання проблем та непорозумінь на шляху до продуктивної взаємодії між членами художнього колективу.

Ключові слова: викладачі, співтворчість, студенти, фольклорні колективи

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