

Communication as method of musical teacher's personality forming

Inna Sergeevna Kobozeva¹, Marina Petrovna Mironova¹, Gulzada Anuarovna Khusainova², Daniyar Mergaliyevich Mergaliyev³, Tamara Mikhaelovna Stepanskaya⁴

¹Mordovian State Teacher Training College of a name of M. E. Evseyev, Studencheskaya Str., 11 A, Saransk, 430007, Russia

²Kazakh National University of Arts, Tauyelsyzyk Avenue, 50, Astana, 010000, Kazakhstan

³Pavlodar State University of S. Toraygyrov, Lomov Str., 64, Pavlodar, Kazakhstan

⁴Altai State University, Dimitrov Str., 66, Barnaul, Altai territory, 656049, Russia

Abstract. Communication is presented in the article as a method of music teacher's personality forming. Problem of targeted forming of musical and communicative culture of a person in educational process of pedagogical higher educational institution is set in the article. Content of professional training that includes components oriented on motivation, theory and practice is analyzed in the article. The role of musical audience activity is also stressed. The authors point out determined trend of personality values vector domination. Pressing character of the research is caused by both the logic and patterns of development of pedagogical sector of liberal knowledge and today social and cultural context.

[Kobozeva I.S., Mironova M.P., Khusainova G.A., Mergaliyev D.M., Stepanskaya T.M. **Communication as method of musical teacher's personality forming.** *Life Sci J* 2014;11(12s):409-413] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 88

Keywords: communication, culture, musical education, communicative pedagogics, musical communication, communicative culture of musical teacher, social and cultural approach, personal and activity approach.

Introduction

Humanity today has been involved in historical process of globalization. Intercourse is becoming the main type of activity in the present period of social development and communication is a part of this process. Communication becomes the main resource of cultural development of society and global community. Philosophy (E.Ya. Basin, Yu. B. Borev, M.S. Kagan and others) defines communication as methodological base of liberal sciences study. The following propositions are basic for this approach and uncover its essence:

Firstly, communication is social and cultural phenomenon that defines social development. It is meaningful only in a certain context. The most common context for communication is culture as a whole. Any social and cultural phenomenon includes three components:

1. thinking, acting and reacting people that are the subjects of communication;
2. meanings (senses), values and standards individuals interact by apprehending and exchanging them;
3. open actions and material artifact intangible meanings, values and standards are being objectified and socialized by. Secondly, communication as social and cultural phenomenon is value and meaning interaction between subjects that goes on in the forms of social and cultural activity and that is oriented on development of new cultural meanings that may

serve as reference points both for development of society and a man himself.

According to philosophic researchers today communication processes has pronounced trend for personality and value vector dominating. Actualization of philosophic idea of objective reality as dialog has been one of premises of this trend. Dialog as a mode of existence of culture and a man in culture is directly "included" in communication process. Scientific works on analysis of systems of signs are also important because these systems have direct relation to communication phenomenon.

Despite a number of researchers that study different dimensions of artistic communication pedagogical component of this phenomenon to our mind remains the least developed [1]. Until recently this problem has been researched in pedagogic of musical education mainly from point of view of musicology. It is not enough for effective and complex solving problems of educational and creative process. Communication is being viewed in both culturological and pedagogical dimensions. Base of pedagogical communication is logically practical mastering the principles of communication in conditions of musical and educational space. Study of issues related to musical communication as fundamental base of artistic and creative activity of a person has great importance for pedagogic of musical education that declares bringing up of vivid many-sided person with rich spiritual and moral and cultural potential. So, pressing character of topic of

research is caused both by logic and patterns of development of pedagogical area of liberal knowledge and today social and cultural context.

Research Methods

General scientific methods namely comparative and analytical are used in research.

Main body

Development of communicative society is by right one of the high priority tasks of mankind [2; 3]. Development of communicative society is integral with value and sense interaction between subjects that takes forms if social and cultural activity and is oriented on development of new cultural senses that may serve as landmarks both for development of society and a man as such. This trend resulted in arising of a question of change of paradigm and a model of education. It became necessary to support education relevance to rapid changed in society, in all the environment of a man, to increased volume of information, rapid development of information and communication technologies.

Orientation on developing personality and transition to culture oriented educational model are qualitatively new features of innovative paradigm of education. The most important component of new educational paradigm is the idea of understanding of communication as value and sense interaction of a man as social subject with other subjects in the space of culture. Psychological and pedagogical context of the concept "communication" is being enriched by humanitarian conceptions of the nature of communication that are that communication is the process of coded information transfer that acquire active dialog character that makes communication closer to intercourse. There are two characteristic trends in pedagogic i.e. technocratic interpretation of the sense and the nature of communicative activity or its identification with intercourse. In first case communicative component of pedagogical interaction is being simplified to simple scheme addressee – information – communication channel – recipient. In the second case necessary for substantiveness and success of pedagogical interaction specifics of professional behavior is being lost. This specific is related to interpretation of patterns and rules of information exchange in educational space.

As applied to education communication support forming of information base and information value as characteristic of pedagogical interaction; pedagogical interaction adds exchange of scientific information with human senses and values; liberation of education endues communicative activity of pedagogue with characteristics of intercourse (bilaterality and dialog character). The aim of

communicative process is rather obtainment of internal response of addressee than information broadcasting and rather interaction than effect. The content of this interaction is information exchange, optimization of education and training processes, organization of common work of students and teacher, educational effect, creation of conditions for self-development of personality.

Recognition of necessity of communicative orientation of education presupposes forming of belief that each personality creates the base for society stability by means of communicative activity. But to recognize this pedagogue should not only have basic communicative skills and knowledge but should be ready to transfer them developing the special type of culture – *communicative culture of personality*. We consider that knowing of specifics of personality development in musical educational process improve culturological status of a man, support free and effective communication. Communication is not only instrument or method of comprehension of musical reality but also it may be viewed as the way of perception of musical culture, attitude to musical art and new approach to education that is being formed on this base. It manifests itself in communicative trends of musical education pedagogic development. Study of the process of forming of the system of communicative features of personality and development of communicative musical conscious of a man caused forming one more branch of knowledge with interdisciplinary approach that is communicative pedagogic. In this context communication is not only actual research method but methodological foundation for personality development in the space of musical pedagogic of today Russia.

People's interaction with arts and via arts is one of the most powerful factors that form the main psychophysical dimensions of a man – intellectual, emotional and sensitive and volitional. Artistic and communicative processes that runs through subject area "Music" form optimal conditions for development both general intellect of members of intercourse (both teacher and students) and emotional and volitional characteristics of personality of each one. For example, the process of artistic perception has intersubjective character with dialog structure and is an act of cooperation and co-authorship [4]. So, artistic communication that serve subject field "Music" may be prerequisite of development of the complex of complicated artistic and creative qualities of a teacher and a student.

Musical communication being a form of artistic communication appear to be open sophisticated and integral system that support transfer of artistic (musical) information and values that are contained in it to society involved in musical culture.

According to A. N. Yakupov, multilayer structure of musical communication includes three layers of musical information intercourse that differ both in their interrelations, positions in integral system and in specifics of informative and sense flows circulating in them. These are structural, microstructural and metastructural layers. Metastructural layer supports including of musical and communicative process in wide area of different relations with society culture as a whole, social context of arts. It affects forming social and individual musical consciousness.

Content of musical communication consists of musical and speech constructs (texts-signs), actions on development of those (coding) and actions on reconstruction (decoding) of their content and sense as well as related processes of perception and understanding. Musical communication is a kind of social and cultural communication which actualizing and construction of senses as a result of different forms of interaction with musical objects goes on by. Understanding of sense content of artistic (musical) text that has general cultural value and individual importance for anybody listening to music is a result of this communication. Musical communication which is being interpreted as social and cultural activity is not only the process of sociality construction (social and cultural reality) but a process of personality construction, construction of individual self that is being constantly modified depending on whom a subject interacts with in an act of involvement with this or that musical culture and its sub-cultures. Communication in musical education is related with using values of musical culture as a mean of forming and correction of subjective universe of a person. Perception and understanding of values of musical culture in the scope of creative musical activity is integral here with understanding and objectivation of a universe of the other's subjectivity. In any musical text besides explicit content there are a number of senses. Subjectivation and transfer of these senses to objectified knowledge require qualified communicative activity of a subject.

This *social and cultural approach* presupposes understanding of musical communication as value and sense interaction of a man as social subject with other social subjects in the space of culture. Communication in arts is one of basic mechanisms and integral part of social and cultural process that supports accumulation and transfer of social and cultural experience. Process of forming and development of communicative culture of a person (as social subject) is based on the principle of human interaction as “the most simple or generic social and cultural phenomenon” [5]. Interaction here is understood as “any event with the help of which one man effect open actions or state of

mind of the other man in hardly tangible way” [6]. It is worth noting that in this case not only any event but musical and communicative event forms the base of human interaction in generating, transfer and perception of musical and cultural values.

Social and cultural approach support analysis of the process of forming of communicative culture of musical teacher via such concepts as sociality, culture, essence of a value, social and cultural activity and realizes sense comprehending and value and humanitarian dimension of this phenomenon.

Communicative activity of musical teacher is specific area of pedagogical communication that is being realized in the sphere of musical and pedagogical relations. It is based on musical and communicative interaction of a person with music (work of art), including perception, comprehending, interpretation and assessment of musical and cultural values; on musical and pedagogical intercourse (different forms of dialog on interpersonal level) and musical and information exchange (information movement in realization of tasks and achievement of aims of pedagogical process). Information exchange is constitutive characteristic of each communicative activity. On information level musical communication includes two differently directed processes – the process of artistic information transfer by line “author – artistic image – recipient” and the process of information exchange regarding work of art by communication line “recipient – recipient – author” as ideas, views and emotional response. The main aim of information exchange is development of common sense, mutual point of view, creation of spiritual links necessary for intercourse and being enriched in the process of intercourse. So each communication including musical communication is not mechanical transfer of information but opposite interactualizations of senses or in other words it is based in the mechanism of opposite dialog interaction.

To our mind it comes to interpretation of communication in thinking action dimension i.e. in indissoluble connection with activity context and intellectual processes – thinking, understanding, reflection that is the essence of *personality and activity approach* that reveals interpersonal psychological and pedagogical mechanism and conditions of forming musical culture with orientation on the most full realization of communicative potential of a personality. Personality and activity approach presupposes that in the center of communicative process there are two subjects of intercourse interacting via activity and in activity [7]. Idea of the unity of intercourse and activity that is accepted in psychology precludes isolation of

interaction (intercourse) from communication (activity). It allows us to view musical communication in the boundaries of artistic intercourse as subject-subject interaction of author (composer) and recipient (listener) as an activity on realization of emotional and intellectual and spiritual connection of an artist and perceiving personality via mediate link that is the work of art. So forming of communicative culture of musical teacher is viewed as constantly developing integrative communicative activity of subjects of educational process.

Personality and activity approach allows viewing communicative culture of music teacher as a result of personality development and self-development in the process of musical and communicative activity that is directed on the fullest realization of communicative potential of personality. This approach also opens possibility of systematization of musical and communicative skills (competences) of musical teacher on activity base. It lays the foundation of professional and activity component of musical and communicative culture. Structure of these skills/competences includes: perceptive-affective, logic-constructive, reflective and value-sense, communicative-rhetorical.

Competence approach supports viewing communicative culture of music teacher from the point of view of normative model of key professional competences that allows adequately perceive, analyze, assess and transfer musical and artistic information, carry out effective musical and communicative activity in the scope of pedagogical process on the base of knowledge of symbol systems and the rules of their functioning used for musical communication. In this case competence may not be reduced to a certain amount of knowledge but it presupposes “existence of socially useful experience and the skills of application of this knowledge in practice” [8; 9].

Result and conclusions

Communicative culture of musical teacher is being formed in the course of targeted education that presupposes high level of discipline and self-control, responsibility and desire to self-improvement; it is based on imperative that stimulates to active and intensive creative activity, this imperative being realized in professional and educational environment and activating competence qualities of the future specialist. It allows viewing musical and communicative competence as component of communicative culture of pedagogue musician that support achievement of significant result in the area of his professional life activity. Competence approach to the process of forming communicative culture of musical teacher allows on one hand

formulating actual content of key competences of musical and communicative activity and on the other hand revealing criteria and indicators of development of professional knowledge and skills necessary for a teacher in subject field “Music” to fulfill communicative impact in the course of educational practice.

Artistic space of culture is an area where special channels of communication are functioning based on the higher form of spiritual activity – creative work. Certain “musical information” that joins music (object of cognition) and perceiving it personality (subject of cognition) is being transferred via these channels. In this sense communication may be viewed as a special channel of spiritual unity that is based on the concept of universal dialog, on the principle of value-driven interaction of perceiving it collective cognition subject.

Changes of educational paradigm have also definite communicative and cultural orientation that manifests itself in orientation on entering global educational space, intercultural communication, dialog model of educational and training. In the practice of musical teacher training the tasks of modern education are being instantiated in forming conscious perception of musical and cultural process as artistic whole, development of skills of individual artistic thinking, value thinking of musical phenomena in the context of modern and last cultured from position of their preservation and transfer by students. All this allows speaking about communicative specifics of musical and pedagogical activity with professional tasks and aims totally in the plane of musical communication that is being realized via artistic and communicative interaction [10]. So the level of requirements to communicative culture as main factor that allows musical teacher to achieve high professional level of carrying out social and educational functions and realize social expectation of society is growing.

Corresponding Author:

Dr. Kobozeva Inna Sergeevna
Mordovian State Teacher Training College of a name of M. E. Evseyev, Studencheskaya Str., 11 A,
Saransk, 430007, Russia

References

1. Matyash, O. and A. Beebe Steven. 2004. Making Global Links with Russian Communication Educators: Establishing Networks between Russian and Non-Russian Communication Educators and Researchers. Rostov-on-Don. Communication Theory and Practice. 2:12-32.

2. Hall, A., H. Martin and J. Kullman. 2006. Intercultural Communication. An Advanced Resource Book. London and New York. Routledge, Taylor & Francis Group. pp: 233.
3. Roloff, M. and L. Anastasiou. 2001. Interpersonal Communication Research: An Overview. Thousand Oaks, Sage, pp: 51-72.
4. Khusainova, G.A., 2013. Development of professional and innovative creative area for future masters in the system of musical education of Kazakhstan. XI Annual International Conference of The Society of Comparative Education of Bulgaria "Education in the common world: countries about perspectives of its development", Plovdiv (2): 429-436.
5. Lapin, N. I. 2000. Social and cultural approach and societal and functional structures. Sociological surveys. 7:3-12.
6. Mironova, M. P. 2012. Musical communication in the context of today liberal knowledge. Mordovia State Pedagogical Institution. Saransk, pp: 127.
7. Wood, J. 2004. Interpersonal Communication - Everyday Encounters. Wadsworth.
8. Kobozeva, I. S. 2013. Forming of professional competence of musical teacher as a mean of provisioning of the quality of uninterrupted education. Yaroslavl. Yaroslavl Pedagogical Gerald. 4(2):154-159.
9. Mergaliev, D.M., M.P. Popandopulo and A.G. Stepanskaya. 2013. Categories of a Mistake and Quality Standard of Action in Educational Musical-Performing Activity. Middle-East Journal of Scientific Research, 14 (7): 899-903.
10. Mironova, M. P. 2011. Functions of musical communication in cultural and educational environment of pedagogical higher educational institution. Humanitarian sciences and education. 3:17-21.

7/28/2014