

PEDAGOGICAL ARTISTISM AS A PROFESSIONAL AND PERSONAL CHARACTERISTICS OF A FUTURE TEACHER-MUSICIAN

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Abstract:

The article discusses pedagogical artistism as a professional and personal characteristic of a future teacher-musician.

Keywords: music, pedagogy, methodology, piano, pedagogical university.

Introduction

Pedagogical activity embodies a unique unity of science and art, logical and emotional. The work of a teacher is in many ways close to the work of an actor and director. Turning to the experience of theater pedagogy, mastering the means of acting expressiveness, and methods of influencing the attention of the audience allows us to improve the professional training of a teacher in such areas as: mastering the techniques of self-regulation, developing skills of intuition of voluntary attention, and the formation of an emotional culture. A teacher with the qualities of an artistic nature, which are expressed in the richness of personal manifestations: naturalness and freedom, beauty and grace of decisions, can assert himself in the experience of students, form a motivational and value-based attitude to the content of education and convey to students the experience of previous generations by appropriate means. This is directly related to the transition from the function of “translator of knowledge” to the function of “teacher of life”, “actualizer of development” of each student.

Music education today is defined as an interconnected process of musical training, education and development of students, as a result of which they develop an emotional and aesthetic response to highly artistic works, the need for folk communication with them is formed, the breadth and depth of experience of an emotionally valuable attitude to music and appeal to music develops. musical and creative activities.

Meanwhile, increased professional requirements for the personality of a teacher-musician have increased the need for the formation of the creative individuality of the teacher, the realization of his creative abilities, and the development of an individual style of activity. The following qualities become professionally important: the ability to clearly and convincingly express feelings and relationships, skillfully combine the figurative and logical in one’s thinking and



behavior to introduce the child to the riches of musical culture. One of the significant places in the set of these qualities is played by such an individual principle as pedagogical artistry.

Pedagogical artistry “as a manifestation of a rich palette of relational reactions to the phenomena of the surrounding world, the ability to vividly emotionally and figuratively recode information in the direction necessary for a lesson is a quality of a teacher’s professional activity, which today has a real right to be included in the profession of a modern teacher”

In the pedagogical literature, the problem of correlating the professional activities of a teacher, actor and director has been developed for quite a long time. To one degree or another, it was touched upon by A.A. Leontyev, N.V. Kuzmina, A.V. Mudrik and other researchers. Prominent figures in theater pedagogy, actors, directors, playwrights B. Brecht, E.B. Vakhtangov, M.O. Knebel, K.S. Stanislavsky, M.A. Chekhov, B. Shaw proposed interesting approaches that contribute to the formation of a creative person. Scientists-teachers Yu.P. made their contribution to understanding the role and significance of the elements of theatrical skill in the activities of a teacher. Azarov, V.M. Bukatov, I.A. Zyazyun, etc.; which pointed to the fact that stage and pedagogical creativity have much in common. This especially applies to the emotional and communicative sphere associated with the teacher’s influence on children. The teacher creates a pedagogical “drama” of the lesson, and this presupposes a director’s vision of a particular educational or educational plot. In this case, the teacher, of course, must have some artistic abilities, because he acts as an active “translator” of knowledge, educational ideas, and influences.

The artistry of the teacher contributes to the creation of a favorable environment, a positive atmosphere in the lesson, helps to implement the plan, an imaginative vision of all its stages. Research into artistry in the pedagogical aspect represents a whole block of unresolved issues: determining its essence and main features; understanding its significance in pedagogical activity and the limits of influence on the educational process; creating conditions and means for its stimulation and development.

The uniqueness of the psychology of the profession of a teacher-musician, the increased neuro-emotional intensity of his work requires certain characteristics of personal technologies of behavior. This is especially true for the professional activities of young teachers. They need to master techniques for working on themselves, master self-regulation and relaxation, develop the ability to optimally regulate their mental states, both in extreme and calmly current circumstances; to comprehend the skill of constructing a “scenario” for a lesson, to create the necessary atmosphere in the lesson, to support the creative well-being of children, to tune in to the individuality, the momentary emotional state of the students, the “timbre” of the personality of each student.

Currently, in psychological and pedagogical theory and practice, a contradiction has emerged between the requirement for education as a mechanism for the development of the student’s creative personality, the formation of his individual abilities and talents, and the underestimation by teachers of the role of the emotionally figurative component of their activity, which is largely determined by the presence of personal charm in it, originality of character, expressiveness and interesting behavior.



Scientists and practicing teachers unanimously note that the activities of a music teacher at school are multifunctional and “public.” In music lessons and extracurricular activities, the teacher acts as: a playwright and actor, director of musical performances and concerts, conductor and artistic director of creative groups, improviser of vocal and instrumental music, lecturer, psychotherapist, etc. Learn to form and creatively realize a set of professional skills and skills are necessary even during the period of study at a higher educational institution.

At the same time, the personal component in the tasks of professionally oriented education is designed to ensure self-affirmation, self-realization, self-education and self-realization of the student. But without the experience of productively and independently solving emerging problems, acquired during the process of studying at a pedagogical university, it is difficult for a future specialist to realize that the implementation of his goals will depend on his ability to relate his capabilities to them, continuously increase them and implement them creatively.

In the studies of foreign and domestic scientists (A. Maslow, G. Allport, etc., K.A. Abulkhanova-Slavskaya, A.G. Asmolov, etc.), much attention is paid to the issue of personal self-realization in professional activities through creativity. Most researchers agree that creative individuals are not born, but made. Creative abilities, which are largely innate in nature, are a prerequisite for the development of a creative personality. In order to get results, you need to show desire, will, desire, diligence, and hard work. Therefore, a creative personality is characterized by a special life position, attitude to the world around him, to the meaning of the activity being carried out and can be considered as a product of social, cultural development and education.

In the works of V.I. Andreeva, N.M. Borytko, V.A. Kan-Kalik and other scientists update the ideas of pedagogy of creative self-development. In their opinion, creativity, the creative transformation of reality, a creative view of the world and the profession - phenomena that underlie the essence of the concept of pedagogical artistry, and in many ways anticipate the success of self-realization of a modern teacher in his chosen profession.

The essence of the concept of pedagogical artistry of a teacher-musician, in our opinion, is manifested in unique personal characteristics, which are expressed: in the ability to improvise and organic, natural existence in the conditions of the pedagogical process; in developing the ability to transform; mastery of external charm (a wealth of gestures and intonation); spirituality and imaginative thinking; in pursuit of non-standard solutions to educational problems of a music lesson through the use of figurative associations.

The pedagogical artistry of the teacher also presupposes the obligatory mastery of a set of pedagogical methods and techniques that allow conducting music lessons according to the laws of art (directing lessons; methods of “immersion” in the topic of the lesson; building one’s own behavior in accordance with creative pedagogical tasks; mastery of self-improvisation techniques in a given educational topic).

The pedagogical artistry of a music teacher is manifested in two main forms. Internal artistry is based on the following structural components: the culture of the teacher, manifested in the spontaneity and freedom of mastery of educational material; emotionality and imagination; associative vision of setting and solving educational problems, psychological “tuning” to creativity; self-control in public conditions of conducting lessons and concert performances.



The structural components of the external manifestation of the artistry of a music teacher are: the presence of “visuality”, associated not so much with external attractiveness, but with the teacher’s ability to take care of himself; the presentation itself, the transfer of an emotional attitude to the art of music, the organization of joint “ensemble” work with students in explaining the topic and finding solutions to the problems and tasks of the music lesson.

In our opinion, the pedagogical conditions for the formation of pedagogical artistry of the future teacher-musician in the conditions of university education can be:

- organization of a developing musical and educational environment at a pedagogical university, the main factors of which can be: - a bright, imaginative performing program in special musical disciplines (choir class, conducting, vocals, musical instrument, additional instrument); - artistry and creative professionalism of the personality of the university teacher; - friendly atmosphere in the classroom;
- introduction of elements of theater pedagogy into the educational process (special trainings and exercises), the use of methods of which will help ensure the success of the professional development of a specialist; development and use of a methodology for studying the levels of formation of pedagogical artistry of student musicians, the results of which can be used in classes in special musical disciplines in order to stimulate students’ motivation to learn and further increase the effectiveness of professional self-realization in their chosen profession.

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