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DEVELOPMENT OF VALUE-DRIVEN BASIS OF PROSPECTIVE MUSIC TEACHERS PERSONALITY AS A FACTOR OF MULTICULTURAL INTERACTION.

Abstract

This article considers main aspects of the development of value-driven basis of prospective music teachers' personality as a factor of multicultural interaction. These aspects are of great importance in the implementation of multiculturalism and are manifested in constant selection and accumulation of spiritual and moral experience, including cultural samples and artifacts of various historical eras. Multiculturalism appears as a consequence of expansion of ideas about world's musical cultures. Its content in professional and pedagogical preparation of prospective music teachers includes a set of interrelated elements of both social (ethno-cultural, sociocultural, intercultural) and ideological types which are based on the introduction into teaching and learning process of theoretical and practical material, characterized by multicultural orientation.

***Key words:** multicultural interaction, personality of prospective music teacher, musical culture, value frameworks.*

1. Introduction

In a modern society, teacher of music has a special role in shaping the culture of the younger generation through the means of musical art. Respectively, professional and pedagogical trainings of prospective music teachers should be directed, on one hand, to the use of music as a means of intercultural dialogue, and on the other, to the development of the value-driven basis of personality, which contributes to the increase in the level of multicultural interaction. In this regard, theoretical statement on multiculturalism as an important component of professionalism, which was put forward by Dmitriev, gains its significance. Proceeding from this statement, students of different specialties, especially pedagogical ones "must be able to work with people who are culturally different, to understand human differences, to be tolerant of them, to be able to assert cultural pluralism in society with their personal deeds and words".

2. Materials and methods

Multicultural education is based on the type of relationships which is reflected in the international UNESCO document "Mexico Declaration on Cultural Policy":

1. Every culture represents a unique and irreplaceable body of values since each people's traditions and forms of expression are its most effective means of demonstrating its presence in the world.

2. The assertion of cultural identity therefore contributes to the liberation of peoples. Conversely, any form of domination constitutes a denial or an impairment of that identity.

3. Cultural identity is a treasure that vitalizes mankind's possibilities of self-fulfillment by moving every people and every group to seek nurture in its past, to welcome contributions from outside that are compatible with its own characteristics, and so to continue the process of its own creation.

4. The universal cannot be postulated in the abstract by any single culture: it emerges from the experience of all the world's people as each affirms its own identity. Cultural identity and cultural diversity are inseparable.

5. Special characteristics do not hinder, but rather enrich the communion of the universal values that unite peoples. Hence recognition of the presence of a variety of cultural identities wherever various traditions exist side by side constitutes the very essence of cultural pluralism.

6. All cultures form part of the common heritage of mankind. The cultural identity of a people is renewed and enriched through contact with the traditions and values of others. Culture is dialogue, the exchange of ideas and experience and the appreciation of other values and traditions; it withers and dies in isolation.

Musical education refers to a wide range of artistic and style phenomena, and that is why it is multicultural in its nature. In terms of time, implementation of the principle of multiculturalism manifests itself in the constant selection and accumulation of spiritual and moral experience, including cultural samples and artifacts from different historical eras. Such aspect of multiculturalism is reflected to a greater extent in the content of musical subjects, which are being realized nowadays in educational institutions of the Republic of Kazakhstan. In the aspect of space, multiculturalism appears as a consequence of the expansion of ideas about the world's musical cultures and it is manifested in the inclusion of inherited cultural artifacts into the content of education.

The nature of work of future music teacher is that he/she fulfills the functions of the interpreter, and takes part in the performance of musical pieces of domestic and foreign authors. At the same time, teacher carries out cultural and educational functions, which are aimed at showing the audience musical and cultural interrelations. Thus, the musical culture of students can be defined as the culture of values (spiritual, moral, artistic, civic, intonational and communicative), the culture of aesthetic perception and musical thinking, and the culture of musical activity. The culture of the value relations involves upbringing of interest towards the highly artistic national and world musical culture (folk, classical, modern); the development of ability to comprehend its spiritual, moral-aesthetic, ideological, emotional, vital content; the formation of a musical taste that makes it possible to distinguish good from bad, beautiful from ugly, high from low.

The culture of artistic perception and musical thinking requires systematic development of these basic musical and creative abilities of the individual in the educational process, based on comprehensive development of hearing, intonational culture of students, mastering of music language, and constant enrichment of personal "intonational vocabulary". The culture of musical activity is based on the developed musical perception and thinking, it presupposes mastering the methods of musical activity in the process of modeling its main communicative links (composer-performer-listener), expressive and meaningful intonation, indicative "key" musical knowledge and leading skills, experience of creative activity.

The multicultural nature of music education is ensured by inclusion in its content national musical heritage and achievements of modern musical culture, usage of cultural traditions of other peoples, and adoption of other cultural instruments. Mechanism for the principle implementation is a cultural dialogue unfolding in time and space. Implementation of musical education in accordance with the requirements of principle ensures constant enrichment of students' subjective culture.

At the same time, constant increment of musical artifacts into educational area actualizes problem of a different kind. The increase of quantity of musical material is in conflict with temporary educational frameworks. The content of education becomes overloaded and oversaturated with information and its cultural meanings. Time constraints make it impossible for students to fully master an increasing number of musical samples. The need to resolve these contradictions calls for special attention to the issues of educational diversification.

The semantic dominant of diversification is the notion of diversity. Diversification is a condition to create flexible educational system which will be able to respond to any social change. Diversification of musical education is assured by variety of educational models emerging from various combinations of non-variable and variable components, wide representation of individual educational trajectories and authors' methodological concepts.

3. Results and discussions

Multicultural music education, based on the principles of interaction between cultures of various ethnic groups, is aimed, first of all, at the formation of a man (creator, translator and consumer) of culture who is capable to live in a multicultural society. He must have a developed sense of tolerance, understanding and respect for other musical cultures; he must also have ability to live in peace and harmony with people of different nationalities. In the conditions of multicultural society of the Republic of Kazakhstan in the sphere of musical education, it is necessary to use musical and pedagogical potential of Kazakh, Russian and other types of musical folklore at all its levels. It has to be used since this phenomenon reflects the uniqueness of national cultural traditions in a combination with ideological, content, genre, style and lexical features.

Particularity of multicultural music traditions of different nations is determined by following features: predominance of contemplative character, proceeding from the peculiarities of cultural habits; strongly marked epic manner; melodics, gravitating towards certain order; onomatopoeia techniques coming from antiquity; the most common musical instruments. Multicultural processes are reflected in the musical heritage of Kazakhstani citizens, where interaction between cultural traditions is based on figurative and emotional content, symbolism and genre elements of folklore plays and where such interaction plays a leading role.

The content of multicultural component in professional and pedagogical trainings of prospective music teachers includes a set of interrelated elements, both external – social (ethno-cultural, sociocultural, intercultural), and internal (ideological) plans that determine content of students' professional and pedagogical preparation on the basis of the introduction into the teaching and educational process of theoretical and practical material, characterized by a multicultural orientation. In accordance with this understanding of multicultural component of vocational training, it is possible to distinguish four main structural elements:

- ethno-cultural, contributing to mutual understanding of people on the basis of ethno-cultural values; aimed at the formation of a culture of interethnic relations through the study of national culture, ethno-national originality of music;
- sociocultural, reflecting the influence of socio-historical processes on the development of cultures and the formation of spiritual values;
- intercultural, involving communication between representatives of different cultures through the language of music as a universal means of communication between people;
- ideological, contributing to orientation to the combination of values of musical culture created by mankind.

Musical culture of personality is not an isolated part of its common spiritual culture, but an integrative attribute, a quality of spirituality. During the process of students' musical culture formation all aspects of his/her spiritual culture (moral-aesthetic, civil, communicative, artistic, psychological) development too. Interpreting musical images and creatively giving personal meanings to music, students with specialization in "Musical Education" think about their own lives and determine their value position. Individual, group and collective forms of solving intonational and creative tasks involve students into the culture of artistic dialogue, form the ability to cooperate in achieving a common artistic goal. Since music is the language of interpersonal spiritual communication, firstly students study it on the semantic level, by the language and logic of vital, artistic, spiritual and moral senses. The search and "discovery" of the intonational sense, the deepening of personal understanding, the interpretation of the content of musical images and, as a result, the acquisition of moral and aesthetic values is the main path and the most important goal of musical education.

The number of subjects of the specialty "Music Education" is directed to the development of value-driven basis of prospective music teachers. Such subjects as: "The History of World Music", "Choral Class", "Choral Conducting", "Basic Instrument" introduce students to the history and culture of different countries and epochs, form an idea of the dialogue of cultures and promote spiritual enrichment during the process of acquaintance with various musical works. The pedagogical potential of the subjects of the specialty "Musical education" lies in the variability of methods and forms

of work that allow students to actively interact with each other. During classes teacher provides optimal conditions for the development of students in a multicultural environment, they acquire musical and life experience of positive communication, develop value-driven basis of multicultural interaction.

4. Conclusions

The full use of pedagogical potential in disciplines of "Musical education" speciality creates a solid foundation for the formation of competitive specialists with a higher education degree. Such graduates will have ethical and moral values, and will be able to solve professional problems in a multicultural society within a short period of time. In the process of musical education, students become acquainted with the samples of creativity of different peoples and cultures, works of domestic and foreign musical classics, contemporary art. Purposeful pedagogical management of various kinds of musical activity will allow prospective music teachers to join the spiritual values of their native and world classics and will influence the development of value-driven basis of individuals as a factor of multicultural interaction.

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ЗАДОРЖНАЯ, С. Н., АЙСИНА, С. Т.

РАЗВИТИЕ ЦЕННОСТНО-ОРИЕНТАЦИОННОЙ ОСНОВЫ ЛИЧНОСТИ БУДУЩЕГО УЧИТЕЛЯ МУЗЫКИ КАК ФАКТОРА ПОЛИКУЛЬТУРНОГО ВЗАИМОДЕЙСТВИЯ

В статье рассматриваются основные аспекты развития ценностно-ориентационной основы личности будущего учителя музыки как фактора поликультурного взаимодействия. Данные аспекты имеют большое значение в реализации принципа поликультурности и проявляются в постоянном отборе и накоплении духовно-нравственного опыта, включающего культурные образцы и артефакты различных исторических эпох. Поликультурность предстаёт как следствие расширения представлений о музыкальных культурах мира, ее состав в профессионально-педагогической подготовке будущих учителей музыки включает в себя совокупность взаимосвязанных элементов как социального (этнокультурного, социокультурного, межкультурного), так и мировоззренческого плана на основе введения в учебно-воспитательный процесс теоретического и практического материала, характеризующегося поликультурной направленностью.

Ключевые слова: поликультурное взаимодействие, личность будущего учителя музыки, музыкальная культура, ценностные основы.

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БОЛАШАҚ МУЗЫКА МҰҒАЛІМІ ТҰЛҒАСЫНЫҢ ҚҰНДЫЛЫҚТЫ-БАҒДАРЛЫ НЕГІЗІН ПОЛИМӘДЕНИ ҚАРЫМ-ҚАТЫНАС ФАКТОРЫ РЕТІНДЕ ДАМЫТУ

Мақалада болашақ музыка мұғалімі тұлғасының құндылықты-бағдарлы негізін дамытудың негізгі аспектілері көпмәдениетті әрекеттестіктің факторы ретінде қарастырылады. Бұл аспектілер көпмәдениеттілік қағидатын іске асыруда үлкен маңызға ие және мәдени үлгілер мен әртүрлі тарихи дәуірлердің артефактілерін қамтитын рухани-адамгершілік тәжірибені үнемі іріктеу мен жинақтауда көрініс табады. Көпмәдениеттілік әлемнің музыкалық мәдениеті туралы түсініктердің кеңеюі, оның болашақ музыка мұғалімдерін кәсіби-педагогикалық даярлаудағы құрамы оқу-тәрбие процесіне көпмәдениетті бағыттылықпен сипатталатын теориялық және практикалық материалдарды енгізу негізінде әлеуметтік (этномәдени, әлеуметтік-мәдени, мәдениетаралық), сондай-ақ дүниетанымдық жоспарды да өзара байланысты элементтердің жиынтығын қамтиды.

Мақаланың мәнін ашатын сөздер: көпмәдениетті өзара іс-қимыл, болашақ музыка мұғалімінің тұлғасы, музыкалық мәдениет, құндылық негіздері.