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DEVELOPMENT OF CREATIVE COMPETENCE OF FUTURE MUSIC TEACHERS

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Abdisattorov Abdujalil Abdivali Ugli

A Teacher Of The Vocal And Instrumental Performance Department, Faculty Of Arts, Fergana State University
Republic Of Uzbekistan, Fergana City, Uzbekistan

ABSTRACT

The article under discussion depicts the problem of formation of creative competence of future music teachers. The author of the article considers that the music and creative competence of a teacher is a syncretism of the main components and at the same time is characterised by specific competences, growing by various integrative and secondary new-formations, thus contributing to the growth of the level of professionalism of a music teacher as a whole.

KEYWORDS

creative competence, music teacher, professional, activities, education, mobility, culture.

INTRODUCTION

The change of the educational paradigm in Uzbekistan is accompanied by the process of reorientation of the result of education from the concepts of "preparedness", "education", "general culture", etc. to the concepts of "competence". The standards of professional education of a new generation of music teacher are formulated in the language of competences, but the effectiveness of the implementation of the competence approach in the educational process requires the solution of many

research problems. In the scientific literature on this issue, the question of clarifying the concept of "competence", specifying the most relevant and professionally important competences of future music teachers for the effective implementation of their professional activities remains relevant. Having generalised the opinions of scientists, we came to the understanding that "professional competence" is a measure of quality, the level of possession of a complex of value-conscious universal knowledge,

means, ways, methods and techniques in action both autonomously and in cooperation with colleagues. Possession of professional competence allows a person to fruitfully and effectively carry out certain professional activities and evaluate the results of his/her work according to the production requirements of the speciality. Analysing the spheres of professional activity of specialists presented in the classifier, we distinguish among them the so-called creative professions, the implementation of which cannot be regulated by a formal set of competences. The profession of a music teacher should be referred to them with good reason.

Main part

Multidisciplinary and multifunctional in nature, the activity of a music teacher is associated with a constantly changing context and working conditions, which are manifested in the diversity of the content of its spheres (teaching, music-performing, cultural-educational, socio-pedagogical and scientific-methodological). Productive implementation of creative competence in the activity of a music teacher ensures his/her professional mobility, competitiveness, stability of the creative process and high level of artistic result.

We define the creative competence of a teacher as a teacher's readiness and ability to solve typical and non-ordinary pedagogical tasks depending on the existing pedagogical situation using non-standard methods and techniques. The main indicators of creative competence are: research, innovative and creative competence, as search activity, inquisitiveness of mind characterise a creative personality, and search and finding a new and effective solution - the innovative

orientation of a teacher who has the necessary potential for this, i.e. creativity.

Based on the understanding of creativity as the ability to be surprised and cognize, the ability to find solutions in non-standard situations as a focus on the discovery of new things and the ability to deep awareness of one's experience, M.M. Kashapov distinguishes the following main groups of mechanisms of creative activity:

- 1) creative activity, fantasy;
- 2) self-disclosure through the ascent of personality to the "ideal self", positive restructuring of one's experience: from intuition through verbalisation to formalization;
- 3) searching for the unknown by means of a mechanism - analysis through synthesis;
- 4) the search for the unknown on the basis of the interaction of intuitive and logical principles;
- 5) searching for the unknown with the help of associative mechanism;
- 6) search for the unknown using the following heuristic techniques and methods:
 - a) reformulating the requirements of the problem;
 - b) consideration of extreme cases;
 - c) blocking of components;
 - d) analogy;
- 7) the mechanism of creative reflection. The basis of this mechanism of human creative activity is the

interrelation of external (subject) and internal (model) action plans [2, p. 343-345].

The programme of creativity development according to M.M. Kashapov includes a number of blocks:

- creative orientation of personality (increased creative sensitivity to problems and problem situations);
- creative thinking as a property of intellect (creative initiative, creative independence, heuristic, flexibility, etc.);
- creative thinking as a process (orientation, executive, control and evaluation); creative thinking as an activity that results in the creation of a new and original product [2].

To ensure effective scientific, pedagogical and research activities, a teacher must possess creative competence. The concept of "creativity" means the level of creative giftedness, the ability to creativity, a relatively stable characteristic of personality. In order to differentiate this concept from the term "creativity", it is reasonable to use two characteristics: subjective-conditioning to denote creativity and procedural-resulting to denote creativity. In other words, creativity refers to the quality of personality, and creativity refers to the process in which creativity is manifested. The creative competence of a teacher includes a system of knowledge, skills, abilities, abilities and personal qualities necessary for him/her to be creative. The creative component can be present in any kind of teacher's activity (pedagogical, communicative, organizational). In this context, the emphasis is placed on the research component of his professional activity [4].

In the structure of creative competence of a person (including a teacher) the following qualities are distinguished: the ability to create, to solve problem tasks ingenuity flexibility and criticality of mind, intuition, originality and self-confidence; the ability to set and solve non-standard tasks, the ability to analyse, synthesize and combine, the ability to transfer experience, foresight, etc.; emotional and imaginative qualities; spirituality, emotional growth in creative situations; associativity, imagination, sense of novelty, sensitivity to contradictions, empathy (empathy); perceptiveness, ability to see the familiar in the unfamiliar; overcoming stereotypes; risk-taking, desire for freedom.

Analysing creative abilities, domestic scientists note the high role of intuition in scientific creativity, understood as the result of great mental work, allowing to shorten the path of cognition on the basis of rapid logically unconscious understanding of the situation and finding the right solution. In scientific creativity intuition helps the birth of hypotheses, the ability to see the problem, its background, to establish links with other problems, to formulate hypotheses, to find criteria for changing the studied phenomena, to describe and synthesize scientific facts, to find their place in the theory [1].

In addition, when investigating the problem of creative abilities in connection with the tasks of higher education, the following properties inherent in a creative personality are singled out: interest in the complex and unclear; a tendency to ask questions; a sense of responsibility for the development of science; spontaneous curiosity; the ability to deal with the solution of the same problem for a long time; a high degree of scientific giftedness. It also implies the development of the following abilities: the ability to

memorize and reproduce a large amount of information for a long time (good memory); creative thinking. To assess a person's ability to think creatively, two criteria can be used: the speed with which he solves thinking problems, and the degree of difficulty of the thinking problem, which he is able to solve. Imagination - the ability to visualize something new, not previously encountered in experience. Imagination plays a particularly important role in such phases of research work as mental experimentation, hypothesis construction and testing; observation - the ability to quickly and easily notice everything that is needed or that may be useful in the study of individual phenomena.

For the success of the research work, a teacher (scientist) needs to possess known personality traits in addition to scientific giftedness. These include: enthusiasm for their work and its tasks; diligence - the ability to work long and hard; discipline; the ability to criticize and self-criticize; the ability to get along with people. This personality trait is especially important for a scientist who leads the work of an entire research team. The same trait is one of the important prerequisites for the success of a scientist's pedagogical activity. Creative competence of a teacher ensures effective research work, systematic improvement of the content and methods of teaching, accumulation of fruitful scientific and educational information, systematic study, analysis and evaluation of students' learning and cognitive activities and behaviour.

From the position of music pedagogy, the structure and content of a teacher's musical competence is determined by the specifics of his/her professional activity. In order to engage in musical activity, any person, especially a teacher, needs to have a sense of

rhythm, musical hearing, "musical and auditory perceptions" [9]. In this regard, the key competences of a teacher's musical competence are: metric-rhythmic, intonation, harmonic and harmonic, intellectual-genre and stylistic competences.

From the highlighted main sides of the music-creative competence of a teacher it is necessary to recognize the personal-creative component as integrative and system-forming. Indeed, musical competence, in our opinion, has nothing in common with pedagogical competence. And only refracting through the creative competence they acquire the features of organic unity. Besides, new integrative, "secondary" competences appear: falcitatorial, heuriological, performing, composing, listening, communicative, etc., as well as the following ones discussed below.

The personal-creative component of musical and creative competence consists of professional self-awareness, self-knowledge and self-assessment, musical and creative thinking, self-regulation, self-reflection, self-actualisation and self-assertion [3].

According to A.K. Markova, professional self-awareness includes:

- a person's awareness of norms, rules, models of his/her profession as standards for realising his/her qualities;
- awareness of these qualities in other people, comparing oneself with some abstract or concrete colleague;
- taking into account the evaluation of oneself as a professional by colleagues;
- self-evaluation by a person of his/her individual sides - understanding of oneself, one's

professional behaviour, as well as emotional attitude and evaluation of oneself;

- professional self-awareness relies here on professional self-evaluation - retrospective, actual, potential, ideal;
- positive evaluation of oneself as a whole, determination of one's positive qualities, prospects, which leads to the formation of a positive "self-concept" [5].
- A.V. Poddubnaya presents the structure of professional self-consciousness by analogy with the structure of general self-consciousness in such a way:
- awareness of professional morality (activates or inhibits the fulfilment of social roles in the team. It is manifested in a humanistic attitude to people of labour, concern for increasing labour productivity, the good of society and the collective);
- awareness of professional morality (characterised by the effectiveness of moral understanding, moral principles in activity. It is manifested in the choice of appropriate ways and means to perform professional activities in accordance with the norms of society);
- awareness of oneself as a subject of professional activity (means awareness of one's responsibility and one's role in setting tasks, in forming goals, in choosing the means of performing the activity, in obtaining the final product, in realising one's individuality in performing the activity; awareness of one's professionally important qualities);
- awareness and evaluation of attitudes (awareness and evaluation of oneself as a specialist, attitude to colleagues in the

profession, attitude to one's professional activity, attitude of others to oneself) [6].

Self-awareness as a process of disclosure by a person of his needs, interests, abilities accompanies a person throughout his life. Its components of self-observation, self-analysis and self-reflection do not depend on the age, experience and qualification of a person. Creative self-knowledge presupposes cognition of oneself through creation, disclosure and development of creative abilities in the cognized surrounding reality.

The ability to think creatively and musically-pedagogically helps the teacher to actively transform information, to go beyond the boundaries of the temporal parameters of the musical-pedagogical reality. The development of creative music-pedagogical thinking of a teacher provides deep penetration into the meaning of music-pedagogical information, refracts knowledge and ways of activity through the prism of his own professional experience and helps to acquire the personal meaning of professional activity [9].

Self-regulation as a volitional manifestation is impossible without such professional qualities of personality as initiative, independence, responsibility, the ability to organise, control, analyse and evaluate one's own behaviour in accordance with the prompting motives.

Self-reflection helps the teacher to present the student not only as an object but also as a subject of the pedagogical process, to understand the essence of subject-subject relations.

Self-affirmation is ensured by the aspiration to occupy a certain social status and the corresponding

manifestation of oneself in activity. In the process of professional self-assertion the personality evaluates his creative forces, abilities for professional activity.

Self-actualisation is carried out in the presence of an inner need of the personality in active creative development. Self-development serves as a way of constant personal and creative enrichment with musical and pedagogical values, new technologies of pedagogical activity [7].

CONCLUSION

Thus, the music-creative competence of a teacher is a syncretism of its main components, and at the same time it is characterised by specific competences, growing with a variety of integrative "secondary" new-formations, thus ensuring an increasing level of professionalism of a music teacher in general.

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