

**MAIN METHODOLOGICAL APPROACHES TO INVESTIGATING
THE PROBLEM OF COMMUNICATIVE COMPETENCE
FORMATION OF A MUSIC TEACHER**

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The article covers the problem of communicative competence formation of a music teacher. Under consideration are the main methodological approaches to the research and the principles of their implementation, that condition the efficiency of this process in professional musical education.

Keywords: musical-pedagogical education, professional competence, communicative competence of a music teacher.

Communicative competence formation of a music teacher remains one of the actual objectives of the contemporary professional musical and musical-pedagogical education. It is exactly communicative skills that allow activating the emotional tone of the students, to initiate favorable moral climate of the communication in the process of education, to organize creative interaction at the lessons and to draw the students into musical art, esthetic wealth, esthetic norms and into high communication culture as well. Investigating the process of communicative competence formation of a music teacher needs to be supported by the conventional methodological approaches of psychological-pedagogical science, that would

provide an effective solution of the current problem.

1. *Synergetic approach.* The notions and principles of systems theory and self-organization theory acquire special significance when analyzing the problem of communicative competence formation of a teacher. It gives a possibility «firstly, to reveal a directed manner of changes in a system and, secondly, to consider a certain mechanism of structure and organization origin, which is closely connected with the process of formation and evolution of communicativeness» [3, p. 34]. Within the systems theory, G. Ferster suggested a generalized communicativeness characteristic of any system: «a communicative system» is in contact with the environment, that possesses energy and structure, with which the system interacts constantly [5]. Synergy in education rests upon the *principles of holism, co-evolution, self-organization, stochasticity, non-linearity, openness and dynamism.*

2. *Competence approach.* This approach features the understanding of competence as an integral notion, combining an intellectual component with the skills of practical pedagogical activity in a certain professional area. The competence in practical activity reveals itself in successful application of obtained knowledge. O. L. Zhuk states that the education context is logically connected with competence-oriented objective, which makes the educational process practice-oriented, having applied nature. This ensures the compliance of the special training of a teacher with the requirements of the future professional activity [1]. When considering competence as a notion, which defines how efficiently a teacher performs his/her activity using the knowledge and skills, much attention is paid to the methods, related to formation and evolution of students' competence. (N.V. Kuzmina, N.N. Lobanova, L.J. Osiagin, I.F. Krivchanskiy, E.S. Poliakova and others) [4; 2].

Specific principles of competence approach in professional musical and musical-pedagogical education are the following: *the principle of interconnection of education with the real professional activity* in a school implies the acquisition of such competences, that would ensure creative activity in the chosen area and efficiency of the educational process; *the principle of culture conformity* – co-existence, interpenetration and dialog between cultures ensures inclusion of a person in the context of universal cultural process and grants him the space for personal growth and self-actualization; *the principle of axiological extension of personality senses of cultural phenomena* directs towards the formation of the system personality wealth, that stimulates the process sense acquisition and professional growth; *the principle of complementarity* etc. The significance of these principles is determined by activity area and culturological basis of musical educational process [4, pp. 363–366].

3. *Personality-oriented approach.* The essence of this approach lies in directivity towards the personality of a student, towards the problems of its creativity evolution, subjectivity formation, cultural identification, socialization and individualization, personal and professional self-determination, formation and evolution of personal traits (Sh. A. Amonashvili, E.V. Bondarevskaya, L.S. Vygotskiy, V.V. Davydov, V.A. Petrovskiy, V.V. Serikov, I.S. Yakimanskaya etc).

The activity of a music teacher within personality-oriented approach is based on acknowledging the central position of student's personality in musical pedagogical process. This approach is concretized in the principles: *subjectivity, variability, nature-conformity*

(conformity of pedagogical influence with human nature), humanization of musical-pedagogical education.

4. *Activity approach* presumes, that education, training and upbringing can be studied as the processes, that have their own subject matter, control and projection, own goals, values, structure and organization levels (S.L. Rubenstein, A.N. Leontyev). Within this approach the conceptual basis of investigating the process of communicative competence formation of a music teacher are based on the following principles: *free self-realization, adaptation of teacher's activity to student's individuality, conformity of musical-pedagogical activity to the conditions of formation and evolution, self-motivation and self-determination of the personality, the principle of emotional involvement* into musical-pedagogical and musical-educational activity.

Thus, as the major methodological approaches to investigating the problem of communicative competence formation of a music teacher we considered synergetic, competence, personality-oriented and activity approaches, as well as the principles, that condition the efficiency of this process in higher education.

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