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Creative Cooperation of Subjects of the Educational Process in the Context of Musical Activity

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Abstract

This article discusses the creative cooperation of subjects of the musical-educational process as a practical mechanism for the humanization of music education, which allows establishing “subject-subject” relations between the teacher/lecturer and pupils/students and contributes to the disclosure of the creative potential of all participants in the musical-educational process. The analysis of the scientific literature on the idea of cooperation in the history of education, musical pedagogy in retrospective and modern dimensions is presented. The main contradictions of its solution at the present stage are determined. The purpose of this article is to substantiate the ideas of pedagogy of cooperation in the context of the humanization of music education. The main methods used in the study are comparative, analytical, historical, system-structural. It is concluded that the artistic and pedagogical process in terms of music education allows establishing conditions for the creative cooperation of the teacher and the student.

Keywords: Cooperation, Creative potential, Subject-subject relations, Humanization of music education, Musical activity, Teacher and student.

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Introduction

In the educational system, especially in the field of music education of the 21st century, the humanistic paradigm began to be intensively implemented. The humanistic goal of education is aimed at disclosing the student's personal potential, at forming the experience of joint creative activity of a teacher and students – the pedagogy of cooperation. During the second half of the 20th century, the idea of cooperative pedagogy was intensively developed by scientists from different countries (Zuckerman, 1970; Deutsch, 1949; Lieberman, 1975; Selman, 1975; Wheeler, 1973; Ryan, 1973), who paid special attention to the development of creative abilities of students, as well as their personal qualities. At the same time, the formation of musical knowledge, skills and abilities is not an end in itself. In the context of humanistic ideas, the main task of music education is the upbringing of a creative personality, capable of realizing its potential through music. The leading organizer of creative collaboration remains a teacher-musician with a certain level of professional skill. Creative cooperation can be viewed as a practical mechanism for the humanization of music education, since it allows establishing “subject-subject” relations between the teacher and students and facilitates the unfolding of the creative potential of all participants in the educational process.

A retrospective analysis of research in the field of music education has shown that the problem of ensuring creative cooperation in music education remains insufficiently developed. An analysis of the theory and practice of organizing the music environment shows that recently there have been contradictions between the need to introduce modern technologies, including cooperation technologies, into the music and education process, and mainly traditional ways and forms that affect the effectiveness of music lessons; the changing requirements for the level of pedagogical skills of teachers and the lack of certainty about the system of their professional knowledge, skills, and personal qualities that they must have in order to successfully implement the technology of cooperation in the educational process.

Methodology

The purpose of this article is to substantiate the ideas of collaborative pedagogy in the context of the humanization of music education. To achieve this goal the following tasks were set:

- To study the genesis of the ideas of cooperation pedagogy;
- Identify ways to solve the problem of cooperation in the works of foreign and domestic authors;
- Substantiate the need for creative cooperation of the subjects of musical activity.
- Justify the conclusions and perspective directions for further consideration of the selected problem.

The main methods used in the study are comparative, analytical, historical, and system-structural. The theoretical basis of the study consists of: the theory of personal development in activities and communication; theory of creative pedagogical activity (Melik-Pashayev, 2005); humanistic psychology; theory of personality-oriented education; technology of cooperation in training and education (Zuckerman, 1970); theory of musical education and upbringing (Abdullin, 2004; Razhnikov, 2004).

Results and Discussion

The Genesis of the Ideas of Collaborative Pedagogy

Currently, the phenomenon of “cooperation” is interpreted as the idea of joint developmental activities of teachers and pupils (lecturers and students) strengthened by mutual understanding, penetration into the spiritual world of each other, joint analysis of the progress and results of this activity (Sitarov & Maralov, 2000). As a system of relations, cooperation is multidimensional, but the most important place in it is occupied by the relations “teacher –student”. Traditional learning is based on the position of the teacher as a subject, and the student is an object of the pedagogical process. In the concept of collaboration, this provision is replaced by the notion of a student as the subject of his learning activity. Therefore, two

subjects of the same process must act together, be partners, form a union of the older and more experienced with the less experienced, but with the advantages of youth. None of them should stand over the other. Collaboration in a teacher-student relationship is realized in the general life of educational groups, taking various forms (community, participation, empathy, co-creation, co-management).

The idea of collaboration in educational systems is not new. The interaction between the disciples is set forth in the works of Plutarch, in the Confucian principles of the great teaching. The principles of mutual learning built the medieval English education system. The Jesuits summarized all the methods of youth co-education that were known at that time, among them they mentioned multi-age cooperation, where older students are supposed to teach junior; even-age cooperation, and free exchange of views in the children's seminar, and hierarchical relations between the group commander and his subordinates (Zuckerman, 1970).

In the history of education, the idea of cooperation has deep roots and is reflected in the works of J. Komensky (1875). Thus, the basic principles of student welfare in the learning process were the basis of the "Great didactics" by J. Komensky (1875), who introduced the three rules method: "ask as much as possible, grasp the asked, what is grasped should be taught". Noting the importance of the joint acquisition of knowledge, A. Diesterweg (1956) emphasized that "... you only know your lack of knowledge when you want to share this knowledge with others. If we confine ourselves solely to inner thinking, then some aspects of the subject remain hidden for us. Only if we consider the case of an oral message, if we have to accept the subject of the interlocutor and listen to his contradictions and objections and refute them – only then via the interaction between students is the subject illuminated with a bright light of consciousness".

I. Herbart (2001), demanding the unity of the whole mass of ideas on which learning is based, saw the solution of this problem in the form of the formation of multiple associations, the need to "find bonds that connect human consciousness, which can be realized in the process of human interaction".

Ways of Solving the Problem of Cooperation by Modern Researchers

The pedagogical thought does not dwell on the method of solving the presented problem but seeks to reveal the psychological and pedagogical mechanism of collaboration, to determine its internal organization and systematic approach. At the beginning of the 20th century, certain ways to solve the problem of collaboration are being introduced. Training in the process of cooperation (cooperative learning) and training in small groups have been used in pedagogy for a long time, but the problem of educational collaboration was developed at the beginning of the 20th century: in the systems of the Mannheim school, Yepagshan, Dalton Plan, and others, which profoundly outlined the model "teacher - a group of students working together" (Polat, 2004, p.101). The development of co-education technology in small groups abroad began in the 1970s. The first descriptions of this technology appeared in print in different countries of the world (Great Britain, Canada, West Germany, Australia, the Netherlands, Japan, Israel, etc.). The ideology of learning in the context of collaboration was developed in detail by three groups of American educators (Polat, 2004).

The ideologies of learning through collaboration in North America, on the one hand, in Europe, on the other, are somewhat different. At the same time, they are united by common principles and approaches. In America, cooperative training is more focused on the formation of certain skills and abilities, the assimilation of concepts, and academic knowledge provided by the program. In Europe, such training is most often associated with project activities in the classroom, with the organization of discussions. This approach, to a greater extent than the American one, is based on the method of projects proposed by J. Dewey (1999). Both variants of this method successfully complement each other and in fact serve as an excellent preparation for the students' own project activities.

Cooperative learning is considered in world pedagogy as a successful alternative to traditional methods and is based on the methodology of a student-centered approach. The aim of cooperative training, along with the mastery of knowledge, skills and abilities of each student at the level corresponding to his individual developmental characteristics, is also the effect of socialization – the formation of communicative skills. Pupils are taught to work together, learn, create, be ready to help each other, which are the tenets of the moral education of the individual.

Summarizing the abovementioned, we can notionally identify four areas in which the problem of educational collaboration in foreign pedagogy and pedagogical psychology is being developed: the first direction concerns the study of cooperation, rivalry and individualization in line with social and pedagogical psychology (Deutsch, 1949); the second direction is connected with the study of the influence various methods exert on the group problem task-solving; the third direction is focused on the development of general methodological strategies, which are based on educational collaboration (Selman & Lieberman, 1975); the fourth direction concerns the development of specific methods that use educational cooperation for teaching individual subjects.

The Dialogue Strategy of Communication in Subject-subject Relations

In studies revealing the laws of the collaboration effectiveness for solving educational problems, American researchers state that the traditional school is outdated and recognize the need for a new type of learning based on communication. Learning is the goal of communication. A student is considered as a subject of educational communication, who not only must passively acquire knowledge, but interact with the goal of acquiring knowledge, and in this respect, interaction is an important element of learning (Wheeler & Ryan, 1973). Also educational cooperation is considered in comparison with rivalry or individualization (Deutsch, 1949).

In the context of cooperation, complex mental problems are solved more successfully, the new material is better absorbed (Belkin, 2000). In terms of teamwork with students, reflexive methods of activity arise and develop, in particular, actions of control (self-control) and evaluation (self-assessment) (Zuckerman, 1970). Educational cooperation is carried out with the help of various techniques that are ways to ensure and regulate the activities of the participants. The most common way to implement educational cooperation in solving educational problems is the discussion, debate, and problematic issue (Verbitsky, 1997; Shakurov, 1994). The forms of the final and current cooperation are also recorded. For instance, during the final cooperation in the solution of the problem, which can be achieved as a result or in the course of joint work, and is done individually, the monitoring and evaluation are done jointly, in the process of discussing the final result. Within the current cooperation, all stages of solving the problem are carried out jointly by all participants in the educational process.

Thus, the problem of educational cooperation is widely investigated by both domestic and foreign scientists (Kasyanenko, 1993; Kostiuk, 1989; Zuckerman, 1970; Shakurov, 1994) and others. However, the insufficient development of this problem lies primarily in the following:

- The main studies conducted in the world are limited to the analysis of the educational process primarily at school and, accordingly, the findings cannot be transferred unconditionally to the training of students of other age categories;
- Cooperation in most of the works, considered as “communication”, “behavior”, “group interaction”, is practically not interpreted as a specific educational joint activity, moreover, as an activity in the general system of interaction between subjects of the educational process.

In this regard, the teacher's professionalism in the broadest sense of the whole pedagogical system is determined not only by the knowledge of the subject and the methods of its presentation, but by the presence of such a systemic quality as an employee in a joint (with the student) creative search for truths

(Socratic method). Cooperation is a fusion of joint activities in achieving common goals at a rational, emotional, activity level. The pedagogical process is always an interaction (Veit & Cherevko, 1997).

Creative Cooperation as a Mechanism for the Humanization of Music Education

The change of the educational paradigm determined the changes in the system of music education. The humanization of music education involves close attention to the development of creative abilities and personal qualities of students. The formation of musical knowledge, skills and abilities is not an end in itself at the moment (Tel'charova, 1986). In the context of humanistic ideas, the main task of music education is the upbringing of a creative personality with a developed musical taste, capable of realizing its potential through music. To facilitate this process specially organized musical environment should be established. Therefore, such methods as plastic intonation, improvisation, instrumental music and dramatization, which together form the musical environment, should prevail in the arsenal of modern teacher-musician (Abdullin & Nikolaeva, 2004).

V. Razhnikov (2004), identifies three basic principles of new music pedagogy, which are based on the leading ideas of the humanization of music education: orientation on the student's personality and his musical development; constant self-development of the teacher, as only a developing person can contribute to the development of students; the content of education in the field of art should not rely on the development of semiotic and iconic sides of the works, but on the nurturing of personal perception of relating works of art, of the world, other people, of himself. That is, "modern education requires a teacher who works in the sphere of art to master the theory and practice of artistic and pedagogical activity, since its task is to help students develop an emotional-axiological attitude towards themselves, others and the world as a whole based on the development of fundamental human abilities - "art to think", "art to feel", "art to hear" (Prokofieva, 2002, p.18).

Conclusions

1. In modern pedagogical theories, the development of the ability to self-navigate under the increasingly complex living conditions, to organize and implement life activity as life-creating, as well as the problems of forming and developing self-awareness, self-development, and self-actualization of students are widely considered. At the present stage, they also come to the fore in musical pedagogy.
2. Artistic and pedagogical process in the conditions of music education allows to create conditions for the person to incarnate him/herself: his/her outlook, thoughts, feelings and their understanding. If this process has caused the student to respond emotionally, his imagination is involved, the mechanisms of identification, interiorization, reflection, comparison and juxtaposition are "turned on", and the educational activity is based on the "zone of proximal development", then such a process creates real conditions for developing a personal relationship to the world, to other people, to oneself.
3. One of the aspects of the successful formation of musical activity is the creative cooperation of the teacher/lecturer and the pupil/student, specific practical mechanisms of which at the present stage of development of musical culture are absent.

Prospects for further research. The abovementioned material does not pretend to fully disclose the problem and can serve as the basis for the further development of a diagnostic methodology that reveals the influence of creative cooperation of subjects on the quality of their musical activities and the potential of its participants.

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