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Theoretical foundations of the development of cognitive activity and self-education of students in the process of studying at a music institution

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Abstract. The article is aimed at examining the development of cognitive activity and self-education of students of a higher educational institution with a musical orientation of training, traditional performance art with accordion accompaniment, in particular. The observation of these concepts is preceded by an analysis of the opinions of researchers who have studied a similar issue from variety of aspects. The work provides a vast range of expert views on similar notions and individual aspects of their analysis.

First and foremost, the theme of self-education of students is reviewed from the standpoint of determining an active development of individuality by means of autodidactic processes, which is widely considered and explored as a science of self-education in research community. In the frames of this concept, the given topic of self-education and development of cognitive activity among music students is discussed from the perspective of artistic and creative self-development. Creativity is presented as a core of self-education.

In addition, the article captures fundamental constituents of developing cognitive activity and self-education of students, such as components of motivational-value, personal activity, and personal development. Additional attention is paid to their criteria, indicators and electivity in the given research with justifications.

In the studying of personal development component, two directions of evolution of student abilities are defined: artistic-communicative and artistic-creative elements as basis of learning students' self-development.

The authors characterise stages of independent creative work of music students as example of music-making (activates development of musical ear and author's own performance on a musical instrument), reading from a music sheet and transposing music (activates musical and intellectual resources, helps in solving auditory, motor-technical and artistic-imaginative tasks), as well as conceptual learning of musical material.

The authors also pay attention to the professionalism of the teacher in the development of the aforementioned concepts.

Keywords: self-education, cognitive activity, activeness, components, music students, motivation, identity.

Introduction

The topic of enhancing the cognitive activity of students is a top priority of every teacher.

It is common to consider that deriving a concept of cognitive activity as a creative and conscious process is essential to the development of cognitive activity in pupils.

Frequently, cognitive activity is determined by the level of intensity of the students' actions and by the quantitative indicator of the knowledge level.

From the psychological point of view, cognitive activity is reviewed as active and creative state of students, which forms and evolves on the basis of internal necessity prompted by their identity and interests.

According to works of E.I. Artamanova, analysis of the term 'activeness' in the concept of cognition assumes attributing it to the specific categories such as intensiveness, pace of activeness, energy, enterprise, imitativeness, courage and determination, which builds organic merging with self-education [1, p.139].

Study of pedagogical and psychological experience of experts has demonstrated that number of researchers were undertaking the issue of self-education and enhancement of cognitive activity, particularly, V.A. Belikov, N.F. Golovanova, M.N. Skatkin, and A.V. Usova. Improvement of cognitive activeness and self-education of students caused the interest of scholars such as A.J. Aizenberg, G.N. Serikov, P.I. Pidkasistiy, N. D. Khmel, etc.

E.F. Fedorova considered the features of directing the content of students' independent work to the formation of interest in self-education, while M.B. Balikaeva studied the development of self-education of university students in the context of a competence-based approach. Pedagogical conditions for overcoming difficulties in self-education was studied by O.L. Nazarova and A.J. Nain, and motivation for self-education - by N.E. Sedova.

Thus, it is possible to list various aspects of self-education and the researchers who studied them.

Methodology

Advancement of cognitive activity and self-development of students in music institutions is the aspect worthwhile of research. As of today, the topic still remains as insufficiently studied.

N.A. Frolova [2] investigated the problem of artistic and creative self-development of music students from the position of determining the active growth of their personality, and highlighted autodidactic processes as special type of activity inextricably linked with the professional development of students. Named exercises assist students in organization of their progress in self-education and self-improvement, prompts qualitative changes in psychological features and state of identity, as well as accelerating the process of self-development and becoming the subject of their improvement.

Autodidactics is the study of self-development. The Explanatory Dictionary of Social Science Terms by N.Y. Yatsenko gives the following definition of the term 'autodidactics':

'1) a set of methodological techniques used by a person in the process of independent cognitive activity;

2) branch of knowledge about methods of self-development and human self-improvement' [3].

Autodidactic processes, based on deliberate, conscious, and targeted independent activity, serve as major conditions for formation of common and professional competence for a future expert and function as a foundation for perfecting student training and their career, the success of which is correlated with strong autodidactic component [2;11]

Abovementioned statement was formulated on the basis of principles developed by D.N.Unadze back in 1949.

D.N.Unadze in his proposed theory emphasized a special kind of activity directed to satisfaction of intellectual needs, - 'quite a complex activity' [4, p.269], which he admits as autonomous value that defines further vector of student development.

It is worth to mention that intellectual necessity review by D.N.Unadze is presented as separate form of behavior approaching aesthetic activity. This form of activity is characterized by the fact that knowledge is acquired on its own and not obtained in a ready-made form.

The essence of the suggested theory is the that author emphasizes not on the result, but on the process of acquiring knowledge. This, the sense of fulfillment and satisfaction is caused by the actual process and not mere result of the activity [4, p.289]. In this context, the study can be implemented in the course of learning to sing with accordion support. Hence, proposed theory of D.N.Unadze remains relevant up until this date.

In the frames of our research, we consider the identity of a music student in the context of one's future occupation. Therefore, basis of education process must be laid on mastering of semantic aspect of the musical piece.

Scholars accentuate frequently on the creative self-development.' G.A.Tsukerman and B.M.Masterov reckon that 'self-development is creativity' [5].

Creativity and self-development are the main values of an individual, realization of which is possible solely during an autodidactic activity.

Educational process of music students can be built on the basis of this study, since freely operating artistic images, creating original performance interpretations, using associative links for deeper understanding of composer's intentions are necessary abilities for people preparing to be musicians.

To realize the abovementioned process, G.M.Tsy-pin has defined concentric circles that the student goes through in his independent development. Those are 'activeness', 'independence' and 'creativity.' These circles are interconnected and complement each other. Otherwise, activeness of students can lack independence, and independence would operate without creativity.

Discussion

One of the types of musical and pedagogical work that activate the independent work of students is the effort on a musical composition. This operation causes the formation of ability to transform previously acquired knowledge into new musical material, as well as the ability to identify new performing tasks [6].

L.S.Vygotskiy wrote that 'It is impossible to teach a creative act of art, but this does not mean that it is unrealistic for an educator to promote education and appearance" [7, p. 609].'

In this case, the professionalism of the teacher plays a huge role. The choice of various methods of working with students will contribute to the proper and effective organization of independent and creative work of students.

Before proceeding to the performance of the song with accordion accompaniment, the student must comprehend the meaning of the song, the intentions of the composer, the reason and purpose of the piece, and disposition that lead to creation of the song. From the position of cultural approach, study should be done on the research of the history and genesis of the piece. Right after exploring the historical background and meaning, the student can feel the song and pass it through himself or herself, understand the value of the song, and present it the way it was perceived.

Frolova N.A. [2] has emphasized following stages of independent creative work of music students:

1. Playing music (activates the development of musical hearing and author's performance on a musical instrument);

2. Reading from music sheets and transposing music (promotes musical and intellectual resources, helps in solving auditory, motor-technical and artistic imaginative tasks).

3. Draft learning of musical material (an intermediate type of work between reading from a sheet and learning compositions from the program, allows you to involve the most diverse repertoire in the educational process, which stimulates analytical and synthetic activity, enable creative energy, provides correlation of your capabilities with the requirements of the profession).

Based on the aforementioned points, we have organized a research work on the basis of the Kurmangazy Kazakh National Conservatory (Department of Folk Songs) and the Kazakh National University of Arts (Department of Traditional Songs). The study covered 40 students.

At the initial stage of the study, the teacher/researcher organized the following activities with students:

1) checking the respondents' voice while singing

2) assessing the pronunciation of sounds by respondents (compact or scattered, how the lower and upper sounds sound - freely or concisely)

3) identification of the level of proficiency in a musical instrument

4) determination of the ability to feel music during the performance of a song (musicality)

5) determining the respondents' repertoire (quantity, character, complexity)

6) study of the respondent's motivation (where, how they learned the song, independently or under the guidance of a teacher)

7) evaluation of respondents' knowledge about the biography of the author (composer), the history of the origin of the song, and performers.

For example, during free oral conversations with students, it turned out that 18 people out of 40 (45%) are generally satisfied with their singing, which indicates a clear misunderstanding of these students of the requirements for folk singing and the specific tasks they face.

In a conversation about professional problems, respondents named muscle tightness, rapid fatigue of the voice, difficulty in the range expansion, short breathing, instability, insufficient dynamic strength of the voice, problems due to the complexity of the repertoire.

It also turned out that 78% of respondents do not ask where this song came from, who wrote it and who sang it before that time. Many respondents are passionate about the melody of the piece.

It is also necessary to emphasize the readiness of respondents to own a musical instrument when performing traditional songs. 77.5% of respondents have a good control of the instrument. This is justified by the fact that in most cases, children who have previously been trained in music schools and classes or in music colleges come to musical higher education institutions.

The experiment also showed the students' personal passion for music, as well as their activity during the performance of the work.

Results

Summarizing the aforementioned points, we have selected the main components of self-education of music students (Table 1).

Table 1

Components of self-education of music students

Criteria	Components	Indicators
Intellectual and cognitive	Motivational value	Motives, goal setting, personality
Activity and semantics	Personal activity	Passion, love for the profession, activity
Reflective	Personal development	Reflection and proactiveness

Motivational-value component is defined for a worthy reason. Motivation of learning student is the foundation of one's further cognitive activity. At the state of choosing future career path the student ought to be motivated internally and externally. One must be fond of music and its delivery, in our case, it being a traditional singing with accordion.

The value of the future profession is manifested in the student-musician during the course of educational activities at the university.

'Motivation is the driving force of behavior in the structure of personality, and values determine its predisposition to one or another activity and 'stand as a source of motive' state Karpushina L.V. [8, p.155].

Moreover, personal activity element is not chosen without reason. Exactly this component reveals itself in professional activity of a future musician, since in current days young specialists are facing much higher requirements for professionalism.

Personal activity, one's professional upgrade, independent exploration of new knowledge, and creative approach in mastery of new skills are shaped in the frames of this component.

It is worth mentioning that not every music student chooses the direction of traditional singing with accordion accompaniment. Future students come to this faculty with preliminary training in music schools, colleges, in other words, with certain degree of motivation to learn. In this case, there is a high responsibility of teacher's role and contribution in developing admiration for this profession.

In the musical and performing field, the combination of such diverse fields of activity as pedagogy and performance is one of the most vital problems in the practice of musical pedagogy. The solution to the named issue demands full dedication from the musician, which might not align with students' expectations, but exactly this conjunction of components proves to be especially valuable and necessary in productive work. A teacher-musician must not only possess the secrets of pedagogical skill, but as an 'artist-performer', should own his or her instrument on a high level, constantly practicing and maintaining one's self in a good performing shape [2].

Next personal development component implies that the core of the educational process is the personality or identity of the learner, which behaves in the frames of personal significance characteristics.

As part of the consideration of this component, the potential of the individual, his creative component, his focus on self-education are discussed.

This component encompasses not only the knowledge and its acquisition, and also capabilities of learner-musician and student's development. Two particular directions must be underscored in the improvement of learner's set of skills – artistic and creative, artistic and communicative.

Fundamental concepts of artistic and creative abilities are [9, p.63;10]:

- Aesthetic abilities (emotional responsiveness to beauty);
- Musical exploration (in the professional and intellectual field as well as other vast spheres of activity);
- Motor and technical abilities (realization of one's artistic ideas and intentions on a musical instrument);
- Emotional and strong-willed characteristics (personality activity, regularity, scale and quality of creative work);
- creativity (original performance, making non-standard decisions, developing an individual style of thinking and creativity).

Artistry and communication skills are considered as the basis of musical, pedagogical and performing activities and include the following:

- presence of empathic understanding;
- ability to dialogue;
- organizational skills.

The need for the development of artistic and communicative abilities is conditioned by:

- quality of teaching musical disciplines, which require deep mutual understanding in interpersonal relationship between teacher and learner;
- impossibility to translate ability to create as example of knowledge or skill, and for that a necessity in active presence of pedagogue in general practical and creative work with a learner;
- dependence of musical development of a learner on the communicative position that student takes up in the course of interaction with music (internal dialogue with composer helps to comprehend the purpose of the piece, to create own personal performance plan and convincing interpretation) [2;12].

In consideration of all component analyzed previously, it is necessary to accentuate on the degree of cognitive activity of students that should be judged by determination. It is extremely common situation when intensive, initiative activity mimics cognitive activity. Faulty

determination for cognitive activity is a frequent case. It can include orientation to opportunistic moments, and adaptability, careerism, self-doubt, misunderstanding of the problem, etc.

– In general, the relationship between cognitive activity and self-improvement is manifested in ambivalent way, since cognitive activity is presented as a consequence of cognitive operation and creates the basis for self-improvement. On the other hand, self-improvement and self-education forms cognitive interest, which turns into cognitive activity.

The foundations of self-improvement are determined by various personality qualities – strong-willed, intellectual, emotional, motivational, value-based, which are led via determination, purposefulness, organization, diligence, perseverance.

The quality of the development of cognitive activity and self-education depends on the teacher's personality and professionalism, as well as the personality of the student, who organize their activities correctly.

Conclusion

Thus, by reviewing previous works of scholars and by studying the materials related to the raised issue, within the frames of this research, we have formulated the following statements:

1. The problem of the development of cognitive activity of musical students, as well as their self-education, should be considered through the lens of autodidactic processes.

2. The development of cognitive activity of musical students should be viewed from the standpoint of artistic and creative self-education.

3. The main components of the development of cognitive activity and self-education of musical students were identified as the motivational and value-based, personal activity and personal development components.

4. Two directions of development of capabilities were defined - artistic-communicative and artistic-creative as the basis of self-education and self-development of students-musicians.

All of the above will allow proper organization of the educational process of musical students, as well as increase in the cognitive activity and desire for self-education among music students.

Authors' contribution

K.M. Tulebayeva's contribution to the writing of this article is focused on the preparation of a literary review, the selection of experimental groups, as well as the organization and conduct of an experimental study. K.M. Tulebaeva's work also included a description of the stages of independent creative work of music students, such as making music, reading and transposing music from a sheet, and sketchy learning of musical material.

M.O. Iskakova's work to the preparation of the scientific article consisted in the classification and analysis of the opinions of scientific researchers who studied a similar problem from various aspects, as well as in the formation of scientific tools for organizing and conducting research.

P.B. Seitkazy was involved in scientific guidance, consulting and the general direction of research.

A.A. Lekerova's contribution was to study and describe the main components and criteria for the development of cognitive activity and self-education of students together with other authors of this article.

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Музыкалық мекемедегі оқу процесінде студенттердің танымдық белсенділігі мен өзін-өзі тәрбиелеуін дамытудың теориялық негіздері

Андатпа. Мақала жоғары оқу орны студенттерінің музыкалық дайындық кезінде, атап айтқанда баянның сүйемелдеуімен дәстүрлі орындаушылық шеберлігін үйрету барысында танымдық белсенділігі мен өзін-өзі тәрбиелеуінің дамуын зерттеуге бағытталған. Бұл ұғымдарды қарастырудың алдында аталмыш мәселені әртүрлі аспектіде зерттеген ғалымдардың пікірлерін

талдауға орын берілді. Яғни зерттеу нысанына алынған проблемаға қатысты ғалымдардың пікірлері мен тұжырымдары сараланды.

Мақалада студенттердің өзін-өзі тәрбиелеу мәселесін қарастыруда авторлар аутодидактикалық процестер арқылы тұлғаның белсенді дамуын анықтады. Берілген тұжырымдама аясында өзін-өзі тәрбиелеу және білім алушы музыканттардың танымдық белсенділігін дамыту мәселесі көркемдік және шығармашылық өзін-өзі дамыту тұрғысынан қарастырылып, өзін-өзі тәрбиелеудің құндылығы ретінде дәйектелді.

Сондай-ақ, мақалада студенттердің танымдық белсенділігі мен өзін-өзі тәрбиелеуін дамытудың негізгі компоненттері, мысалы, мотивациялық-құндылық компоненті, тұлғалық-белсенділік және тұлғалық-даму компоненттері сипатталды. Зерттеуде олардың өлшемдері мен көрсеткіштері айқындалып, таңдалуы негізделді.

Мақалада авторлар жеке даму компонентін сипаттау кезінде білім алушылардың қабілетін дамытудың екі бағытын анықтады. Олар: көркем-коммуникативті және көркем-шығармашылық компоненттер.

Зерттеуде музыкант студенттердің өзіндік шығармашылық жұмыс кезеңдері сипатталды. Олар: музыкалық есту қабілетінің дамуын, музыкалық аспапта дербес авторлық орындауды немесе музыкалық-интеллектуалды ресурстарды белсендіру, көркемдік-бейнелік мәселелерді шешу, сондай-ақ, музыкалық материалды эскиздеу.

Сондай-ақ, авторлар жоғарыда аталған ұғымдарды дамытуда мұғалімнің кәсібилігіне назар аударады.

Түйін сөздер: өзін-өзі тәрбиелеу, танымдық белсенділік, компоненттер, білім алушы-музыканттар, мотивация, тұлға.

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Теоретические основы развития познавательной активности и самообразования студентов в процессе обучения в музыкальном учреждении

Аннотация. Статья направлена на изучение развития познавательной активности и самообразования студентов высшего учебного заведения с музыкальной направленностью подготовки, в частности, традиционного исполнительского мастерства под сопровождением баяна. Рассмотрению данных понятий предшествует анализ мнений ученых-исследователей, которые изучали похожую проблему с различных аспектов. Приводятся мнения ученых-исследователей о данных понятиях, а также различные аспекты их изучения.

Также в статье рассмотрена и описана проблема самообразования студентов с позиции детерминации деятельностного развития личности через аутодидактические процессы, которая в статье авторами рассматривается и раскрывается как наука о самообразовании. В рамках данного понятия проблема самообразования и развитие познавательной активности обучающихся музыкантов рассматриваются с позиции художественно-творческого саморазвития. Творчество предстает как ценность самообразования.

Также в статье описываются основные компоненты развития познавательной активности и самообразования студентов, такие, как мотивационно-ценностный, личностно-деятельностный и личностно-развивающий компоненты. Раскрываются их критерии и показатели. Обосновывается их выборность для нашего исследования.

В статье авторы при описании личностно-развивающего компонента определяют два направления развития способностей обучающихся - художественно-коммуникативную и художественно-творческую составляющие, как основу саморазвития обучающихся.

Авторами в статье описываются также этапы самостоятельно-творческой работы студентов-музыкантов, такие, как музицирование (активизирует развитие слуха и собственное авторское исполнение на музыкальном инструменте), чтение и транспонирование музыки с листа (активизирует музыкально-интеллектуальные ресурсы, помогает в решении слуховых, двигательных-технических и художественно-образных задач), а также эскизное разучивание музыкального материала.

Также авторами уделяется внимание профессионализму педагога в развитии указанных выше понятий.

Ключевые слова: самообразование, познавательная активность, активность, компоненты, обучающиеся-музыканты, мотивация, личность.

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