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SELF-AWARENESS IN THE FORMATION OF THE FUTURE MUSIC TEACHER'S SCIENTIFIC RESEARCH CULTURE

The purpose of the article is to highlight the functional characteristics of future music teacher's self-awareness and worldview orientations as determinants of his scientific and research culture formation.

Methods and methodology. The ideas of H.S. Kostyuka, S.D. Maksimenko, S.L. Rubinstein regarding the understanding of the ontology of mental phenomena, generalized by the principle of the unity of consciousness and activity, the development of professionally important qualities of the individual in the systemogenesis of activity; as well as the position of higher art education in relation to cultural, personality-oriented, systemic approaches as a methodological basis in revealing the peculiarities of the future teacher-musician's self-awareness have acquired methodological significance for the selected issue.

The scientific novelty of the article consists in illumination of the purpose of the professional worldview activity and in the context of the teacher-musician scientific research culture, the revealing of the essence of teacher-musician self-awareness, the formation of which is manifested as support for its internal consistency and self-identity, the construction of conscious research and pedagogy; self-knowledge and search for the meaning of life through self-improvement, self-understanding, self-education by means of research in the field of art education.

The results. The theoretical-methodological aspects of the problem of future teachers-musicians' scientific-research culture formation are revealed, and in particular, issues regarding their self-awareness, semantic-forming and professional worldview activities. The scientific research culture of the future teacher-musician is defined as a dynamic, integrative quality of the personality, manifested in the ability to synthesize analytical-synthetic, inductive-deductive mental activity and emotional-figurative comprehension of musical art, the embodiment of scientific, pedagogical and artistic. application of scientific knowledge in pedagogical activity as a scientific-theoretical (explanatory) and constructive-technological (transformative) function. It is noted that the teacher's self-awareness ensures the tension of his intellect, worldview intentions, social determinism of scientific research in musical and pedagogical education.

It is emphasized that a particular importance of the researcher's semantic-forming activity is acquired by the worldview, which is characterized by spiritual and aesthetic content and orientation, which is manifested as a valuable attitude to socio-cultural, educational and pedagogical processes through the prism of personal worldview. It was concluded that the result of the formation of future teacher-musician's scientific and research culture is formed qualitative and instrumental properties of self-awareness, which ensure its functioning.

Keywords: future teacher-musician's scientific research culture, consciousness, self-awareness, professional worldview and meaning-forming activity, reflexivity.

Problem statement and its connection with important scientific or practical tasks. The transition from an industrial society to a post-industrial, a radical restructuring of its social structure and the very character of public relations in connection with globalization processes caused reorientation and changes in sociocultural life, its substantive and procedural characteristics, the emergence of new ideological markers that opened a new stage in the human development, culture and human civilization.

We are witnessing a fundamentally new stage in the historical development of a man, which provides great opportunities for revealing the deep potential of the individual, his ideological beliefs, actualizing the need to enter the system of new values as a result of innovative transformations of being.

The changes taking place in the world and, accordingly, paradigmatic transformations in higher education directed the development of socio-pedagogical systems towards their harmonization,

integrative unity, axiologisation, spiritual fulfillment, creative potentials actualization, search and understanding of new vital goals and ideals, society development, considered as « perspective ideology of the 21st century». The transition of humanity to sustainable development will ensure the harmonization of interaction with the nature of the global community, the formation of the sphere of reason (noosphere), and the measure of national and individual wealth will be new paradigms of thinking, ontological types of person's self-awareness, living in harmony with the environment, its value orientations.

Thus, there is a need to explicate the phenomenon of teacher's self-awareness in higher art education in psychological and pedagogical contexts, to identify its characteristic features, relationships with the macro- and microsociety, considering the value of post-nonclassical science, where the primary subject-subject relations, which determine the specifics of other relations, require a non-linear type of scientific rationality.

Analysis of basic research and publications. At the theoretical level, certain aspects of the problem of the future teacher's, in particular musicians, scientific and research culture formation, are the subject of interdisciplinary studies that focus on the following issues:

a) research training as a strategic vector for ensuring the universities students professional training quality (V.P. Andrushchenko, S.U. Honcharenko, M.B. Yevtukh, G.T. M.O. Knyazyan, V.G. Kremen, V. .A. Semichenko, L.O. Sushchenko, etc.);

b) research activity as a system-forming factor in the training of highly qualified pedagogical staff (V.I. Bondar, O.M. Pehota, O.Ya. Savchenko, S.O. Sysoeva, etc.), increase the effectiveness of teachers' music-pedagogical activities (B. A. Brilin, G. Yu. Nikolai, O. M. Otych, H. M. Padalka, O. P. Rudnytska, N. A. Szegeda, etc.);

c) application of the research method in the formation of personal qualities of the teacher-researcher-musician (O.V. Yeremenko, A.V. Kozyr, V.A. Lisovyi, O.M. Oleksyuk, V.V. Tusheva, etc.);

d) synthesizing means of scientific and artistic knowledge, scientific understanding of art education, artistic and aesthetic space (A.G. Bolgarskyi, V.G. Butenko, N.E. Miropolska, O.M. Oleksyuk, V.F. Orlov, O. .M. Otych, H.M. Padalka, O.E. Rebrova, G.P. Shevchenko, O.P. Shcholokova, etc.);

e) the field of professional activity of teachers-scientists, its regulatory and evaluation criteria (G.O. Ball, S.U. Goncharenko, V.A. Kushnir, O.M. Mykytyuk,

etc.).

However, the above-mentioned works raise only separate issues of the theory and methodology of future music teachers' scientific and research culture formation in the process of professional training, which requires a fundamental study of the outlined problem, the identification of factors and determinants which influence the formative process and the formation of the studied personal phenomenon.

The purpose of the article is to reveal the peculiarities of the future teacher-musician's self-awareness functioning, his worldview orientations, reflective actions that determine the teacher's scientific and research culture formation.

Article basic material presentation. The affirmation of a personally oriented paradigm in professional art education in the context of its integration into the global scientific, humanitarian and educational space requires the search for and substantiation of professionally significant qualities of the future teacher as a subject of socio-cultural activity, in which worldview gain significance, and the processes of goal setting and goal achievement become intrinsic value and need spiritual-humanistic, moral filling, diversification and deepening, taking into account different vectors of art education realization of.

Comprehension of cultural, scientific, psychological-pedagogical and art sources from the research problem made it possible to define the future teacher-musician's scientific-research culture (SRC FTM) as a dynamic, integrative quality of the individual, which is manifested in the ability to synthesize analytical-synthetic, inductive-deductive thinking activity and emotional-figurative understanding of musical art, the realization of a scientific, pedagogical and artistic ideal in a research search, the application of scientific knowledge in pedagogical activity as a scientific-theoretical (explanatory) and constructive-technological (transformative) function.

It is the syncretic nature of scientific and artistic cognition at the level of macro dialogue, as a reflexive understanding of personal gnostic-cognitive processes, and macro dialogue, as a polyphony of theoretical reflections, conceptual positions, scientific methods, methodological approaches and, in a broader sense, the dialogue of cultures, that forms the basis of the future teacher's research in the field of art education.

Ideas in psychological science regarding the development of professionally important qualities (PIQ) of an individual in the systemogenesis of activity acquire methodological significance for the selected

problem. In this sense, the study of mental processes brings us closer to understanding the ontology of mental phenomena, generalized by the principle of the unity of consciousness and activity (G.S. Kostyuk, S.D. Maksimenko, S.L. Rubinshtein), according to which the activity of people determines the formation of their consciousness and, all mental processes in general, and the latest ones carry out the regulation of human activity and are a condition for its adequate performance.

Therefore, we intend to highlight the professionally important and personal qualities that are concentrated around the operational sphere of the researcher and are related to his consciousness (self-awareness) and worldview activity.

The analysis of the psychological foundation (P.I. Zinchenko, G.S. Kostyuk, O.M. Novytskyi, S.L. Rubinshtein, Yu.Zh. Shaigorodskiy) shows that the defining features of consciousness, which is constituted by knowledge and is the carrier of knowledge, become reflection, attitude, goal setting and regulation. As a formation, consciousness arises in the process of awareness of the world, being included in it as a means of awareness. The development of consciousness in ontogenesis is characterized by the fact that the processes of cognition and subject's self-awareness as a single entity capable of self-expression are becoming increasingly important. Therefore, self-awareness is considered as the highest degree of consciousness.

Considering the universal cultural need realized in art as the aesthetic understanding of all the diversity of the world, the creation of its aesthetic picture and its use as a tool of cultural progress, we will formulate the goal of the teacher's professional and worldview activity, manifested in the construction of one's own personal concept of worldview, a model of interaction (that constitutes sociocultural life) on the basis of theoretical reasoning and reflexive actions determined by existing values and norms, and reproduction of the individual trajectory of professional growth by filling it with new ideals and goals (Tusheva, 2021).

In addition, the ideal as a universal and generalizing hypostasis of human existence and culture, which manifests itself in all branches and at all levels of its functioning, acts as the meaning of human existence, the perspective of human existence in individual refraction, as a general vector of cultural development. Acting as a category of the cultural system value-normative base analysis, the ideal for the future teacher is actualized and is reflected in attitudes-beliefs regarding the need to reach universal human values: to the Truth (in cognitive activity),

to human charity (in aesthetic activity), to Man as a value (in practically oriented activity), to creativity (in pedagogical activity), to Beauty and spiritual ideals (in artistic activity).

The formed self-awareness of the individual manifests itself as the support of its internal consistency and self-identity, the construction of conscious research and pedagogical behavior based on knowledge; self-knowledge and the search for the meaning of life through self-improvement, self-understanding, self-creation by means of research in the field of art education (Tusheva, 2023).

It is important that effective pedagogical interaction is carried out only by a teacher with a positive «self-concept» as an indicator of his social and professional self-sufficiency, able to respond to social, cultural, and pedagogical challenges. Acting as the final product of self-awareness processes, the «I-concept» as a peculiar system of views, a cognitive-emotional construct of understanding oneself and the surrounding world («Self-theory» by H. Renschmidt), is built on evaluation activity. As relatively stable and at the same time dynamic system, future teacher's «I-concept» is formed in interaction with socio-cultural, educational, pedagogical, and artistic phenomena. On the one hand it represents an integrative formation in the spiritual world of an individual, on the other hand - serves as an indicator of the achievement of methodological maturity, acmeological level in his profession. It is reflexive actions in relation to self-determination that underlie professional consciousness, and awareness of one's own subjectivity is a general ability, a kind of mechanism for the self-development of a teacher's personality as a professional. The ability of a modern teacher to build himself, his individual history, to rethink his own essence from the standpoint of professional norms is a permanent, socially, and culturally conditioned process. Self-determination of the individual is aimed at expanding one's original capabilities — «self-transcendence» (according to Frankl): the fullness of human life is determined by its transcendence, that is, the ability to «go beyond oneself,» in the ability to find new meanings in a specific matter and in all of life. Therefore, the meaning determines the essence of self-determination, self-realization, and self-transcendence. Such a vision of the issue leads to an understanding of the meaning of life, which is realized and formed on a certain worldview basis. The essence of this connection is that the very meaning of life is the integration of the system of values that function in society. So, the meaning of life, according to Y.G. Fichte,

consists in the formation of the personality through constant development, and this activity process is not limited to the individual - improving, the personality improves the world.

Proceeding from the fact that the meaningful filling of being is one of the main foundations of culture, and the loss of meaning becomes a threat both to the existence of the latter and to the very identity of a person, we believe it necessary to consider the issue of meaning-forming as the ability to derive new meaning from cultural, socially - pedagogical processes, to search for new humanistic, anthropological and hermeneutic values. This, in turn, makes it possible to assert the necessity and importance of meaning-making as a unity of goal- and meaning-making activity in future teachers training in the field of art education.

R.V. Pavelkov indicates the need to refer to the concepts of «value» and «meaning» and to identify their interdependence, focusing on the double determination of the phenomena of consciousness. As the scientist notes, meaning is the basic unit of consciousness, therefore it is necessary to consider a person as assimilating meaning, and not creating them. The meaning generated by human being is not added to the value but is embodied in them. Consequently, meaning and value do not exist separately; their correlation characterizes the internal structure of consciousness. It is important to understand that we judge about the consciousness depending on its semantic structure, since the meaning-forming activity of values leads to a certain semantic structure of consciousness itself (Pavelkov, 2009).

In scientific and psychological science (S.P. Bocharova, V.P. Raevsky, S.L. Rubinshtein, etc.) it is noted that the phenomena of consciousness have a double determination - external (sphere of cognitive processes) and internal (sphere of needs). To understand the relationship between consciousness and motives, it is necessary to refer to the concepts of «value» and «meaning» and to reveal their difference and interdependence. Value is the basic unit of consciousness. Therefore, it is necessary to consider a person as one who assimilates values, and not creates them. The meaning generated by human existence is not added to values, but embodied in them. Therefore, meaning and significance do not exist separately, their relationship characterizes the internal structure of consciousness. It is important to understand that we judge consciousness depending on its semantic structure, since the meaning-making activity of values leads to a certain semantic structure of consciousness itself.

In researcher's meaning-forming activity we assign a special role to the worldview, which is characterized by spiritual-aesthetic content and direction, manifests itself as a method and result of assimilation of the surrounding world, a valuable attitude to socio-cultural, educational and pedagogical processes through the prism of personal worldview. The unity of the scientific understanding of music-educational activity, its dialogic strategy, and the artistic-aesthetic way of perceiving musical art constitute the specificity of the worldview intentions of the music teacher as a researcher. In this sense, the worldview of a teacher-musician, as the focus of the vision of the world of culture, science, art and education, represents a system-forming mechanism of his value-worldview sphere, a specific prism of spirituality, through which the value-meaning comprehension of artistic reality, the understanding of professional life within the limits of research strategies.

Henceforth, the worldview orientation of the future teacher-musician are based on the unity of formed scientific worldview and artistic world-understanding, world-view, world-outlook and world-sensation and are conditioned by the nature of the culture creative, artistic and aesthetic activity. In this regard, the ability of art not only to reflect the reality, but also to reveal the secrets of the human universe determine the specifics of research in this area. The musical art teacher's ideological orientations reflect the cultural way of life, state the essence of culture and science as a sphere of universal and humanistic values, which are found in the content of research activities and musical and pedagogical practice.

Understanding the ideological function of science and art, the integrative essence of the research, its ontological, axiological, epistemological, hermeneutic, anthropological content, the historical, cultural and artistic context of the solved scientific and pedagogical problems form the basis of a reflective researcher in the field of art education. In this sense, the scientific and artistic worldview occurs in an inextricable connection between rational and emotional processes, scientific and artistic thinking, intellectual and perceptual actions aimed at a holistic and essential understanding of the «concept of the world», cultural-artistic, artistic-teacher-educational phenomena. Such analytical and reflexive processes need artistic and aesthetic education, scientific and pedagogical awareness, socio-cultural competence, research, and methodological equipment of the modern music teacher (Tusheva, 2023).

To reveal the features of the teacher-researcher-

musician's evaluative and analytical activities, we turn to the methodological position of S.L. Rubinstein regarding the unity of consciousness and activity (action) processes, a natural consequence of which is the allocation of self-consciousness regulatory function. According to this theory, consciousness (self-consciousness) as a mechanism of regulation acts simultaneously as a component of activity and its product. Since any regulatory influence is determined by external and internal criteria, the identification of their specifics becomes the basis for determining the types of activity regulation. Considering this, the first subject regulation is related to ensuring the adequacy of the research activity operational characteristics to the features of its subject (object) and the features of subject activity in general. The second form of activity regulation is its semantic regulation - the correlation of the goals and means of scientific research with the motives, needs, values and attitudes of the subject. These two forms of activity regulation correlate with two fundamental characteristics: objectivity and meaningfulness. In the system of internal regulation of the researcher's self-consciousness, which is formed together with the activity itself, the subject and semantic subsystems are merged into a single whole.

Consequently, awareness refers both to the subject

of research activity (self-awareness, reflection), and to its content, the process of building and deploying. In the most general form, the regulatory function of self-awareness of a teacher-researcher-musician is manifested in the ability to control, critically evaluate mental, research and pedagogical actions and correlate them with the subject of this activity.

Conclusions and prospects for further research. Thus, comprehending the foregoing in terms of the features of self-consciousness as a future teacher-musician's personality trait, it is necessary to focus on its qualitative and instrumental properties, since it is the result of the formation of future teacher-musician's scientific and research culture and ensures its functioning. As a determinant of the outlined personal phenomenon formation, self-consciousness determines the depth of scientific and artistic worldview and evaluative, analytical, reflective and research activities, influencing the external (subjective) and internal (semantic) regulation of scientific research in the field of art education.

The selected research area is continued in the development and study of professional and personal qualities that provide the value-motivational and mental spheres of the future teacher-musician with a developed research culture.

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САМОСВІДОМІСТЬ У ФОРМУВАННІ НАУКОВО-ДОСЛІДНИЦЬКОЇ КУЛЬТУРИ МАЙБУТНЬОГО ПЕДАГОГА-МУЗИКАНТА

Мета статті полягає у висвітленні функціональних характеристик самосвідомості та світоглядних орієнтацій майбутнього педагога-музиканта як детермінанти формування його науково-дослідницької культури.

Методи та методологія. Методологічного значення для обраної проблематики набувають ідеї Г.С. Костюка, С.Д. Максименка, С.Л. Рубінштейна щодо розуміння онтології психічних явищ, узагальнених принципом єдності свідомості та діяльності, розвитку професійно важливих якостей (ПВЯ) особистості у системогенезі діяльності; а також положення вищої мистецької освіти щодо культурологічного, особистостісно орієнтованого, системного підходів як методологічного підґрунтя у розкритті особливостей самосвідомості майбутнього педагога-музиканта.

Наукова новизна статті полягає у висвітленні мети професійно-світоглядної діяльності та в контексті науково-дослідницької культури педагога-музиканта розкриття сутності самосвідомості педагога-музиканта, сформованість якої виявляється як підтримка її внутрішньої узгодженості і самототожності, вибудовування свідомої дослідницької і педагогічної поведінки на знанневому підґрунті; пізнання себе та пошук сенсу життя через самовдосконалення, самоосмислення, самотворення засобами дослідницького пошуку в галузі мистецької освіти.

Результати. Розкрито теоретико-методологічні аспекти проблеми формування науково-дослідницької культури майбутніх педагогів-музикантів, зокрема питання щодо їх самосвідомості, смислоутворюючої і професійно-світоглядної діяльності. Визначено науково-дослідницьку культуру майбутнього педагога-музиканта як динамічну, інтегративну якість особистості, що виявляється у здатності до синтезування аналітико-синтетичної, індуктивно-дедуктивної мисленнєвої діяльності і емоційно-образного осягнення музичного мистецтва, втілення наукового, педагогічного і художнього ідеалу у дослідницький пошук, застосування наукових знань у педагогічній діяльності в якості науково-теоретичної (пояснювальної) та конструктивно-технологічної (перетворювальної) функції. Зазначається, що самосвідомість педагога забезпечує напругу його інтелекту, світоглядних інтенцій, соціальну детермінованість науково-дослідницького пошуку у музично-педагогічній освіті.

Підкреслюється, що особливе значення у смислоутворюючій діяльності дослідника набуває світогляд, який характеризується духовно-естетичною наповненістю і спрямованістю, виявляється як ціннісне ставлення до соціокультурних, освітньо-педагогічних процесів крізь призму особистісного світорозуміння.

Зроблено **висновок**, що результатом формування науково-дослідницької культури майбутнього педагога-музиканта стають сформовані якісні та інструментальні властивості самосвідомості, які забезпечують її функціонування.

Ключові слова: науково-дослідницька культура майбутнього педагога-музиканта, свідомість, самосвідомість, професійно-світоглядна і смислоутворююча діяльність, рефлексивність.