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RFC: ATI120618V12

**Revista Dilemas Contemporáneos: Educación, Política y Valores.**

<http://www.dilemascontemporaneoseduccionpoliticayvalores.com/>

**Año: VII      Número: Edición Especial      Artículo no.:11      Período: Diciembre, 2019.**

**TÍTULO:** Actividades de conciertos y actuación como medio de formación de la competencia creativa.

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**RESUMEN:** El documento discute los problemas asociados con el desarrollo de la competencia creativa de los estudiantes a través de la actividad de concierto y actuación. Se ha examinado la literatura científica, que abarca las nociones de creatividad (desde la perspectiva de la ciencia filosófica), la actividad creativa, la competencia creativa (desde la ciencia pedagógica) y la creatividad (desde el campo de la psicología). Se han analizado los problemas de organizar y ofrecer presentaciones de conciertos para estudiantes. Se describe el proceso de organizar los preparativos para diversos eventos creativos en los que los estudiantes toman parte activa para desarrollar su competencia creativa.

**PALABRAS CLAVES:** competencia creativa, estudiante, ejecución, actuación de concurso, concierto.

**TITLE:** Concert and performance activity as a tool for developing creative competence of students.

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**ABSTRACT:** The paper discusses the issues associated with the development of students' creative competence through the concert and performance activity. The scientific literature, covering the notions of creativity (from the perspective of the philosophical science), creative activity, creative competence (within the framework of the pedagogical science), and creativity (from the field of psychology) have been examined. The problems of organizing and delivering students' concert performances have been analyzed. The process of organizing preparations to various creative events where active part is taken by the students in order to develop their creative competence is described.

**KEY WORDS:** creative competence, student, performance, competitive performance, concert.

**INTRODUCTION.**

The era of modern technology is changing our world perception. The younger generation in their development keeps abreast of the times, and gets ready for the challenges of modern time.

Fast changes and high rate of information exchange have become the habitual pace of life. A modern child oriented towards rapid results in activity, when facing difficulties, loses any interest and may completely wind up his/her activity, but the teacher's mission is to spark interest in the student and motivate him/her for long-term efforts towards the accomplishment of tasks (Yakovleva et al., 2019).

When it comes to the musical education, a natural creative potential alone is not enough, it is important to learn how to suppress the desire to drop the activity in a situation of difficulties and problems, and to continue the work, which will certainly lead a small musician to creative success. A present-day teacher should be able to grow the high level of motivation and readiness in his/her students for systematic creative work and enrich such work with meaningful content.

Participation by students in creative contests provides them an opportunity to demonstrate their achievements in music, to present the results of their work to experts and get satisfaction from the participation process, to become aware of the need to invest personal and time resources. The result of the concert and performance activities of the student is the developed creative competence, which consists of three main components (Kolomiets, 2010).

The relevance of the research stems from the content of the competence approach which dictates new requirements to the design of the educational process in the context of musical pedagogy. A significant stake is placed on the competence approach in education (Vostroknutov & Razuvaev, 2012; Chigisheva, 2015), inter alia, within the framework of musical education.

Music pedagogy, as well as other branches of pedagogical science, is undergoing major changes. The result of music education is not the acquisition of "knowledge", "abilities" and "skills", but the development of competencies.

## **DEVELOPMENT.**

### **Literature Review.**

In philosophical sense, the concept of creativity can be examined through the studies of K.G. Jung (1992). In his interpretation, the creative beginning in a person, as well as the creative personality itself are a mystery, a transcendental and outrageous problem for psychology, which can only be described in many ways, but not solved. A creatively gifted person is a synthesis of paradoxical qualities and the inherent duality (Frolov, 2015).

The researcher refers the following components to the group of creative competencies:

- Ability to find the causes of certain phenomena, reveal the unknown connections between the known values, find new approaches to the known problems, identify possible practical applications of laws of known disciplines in situations beyond traditional.
- Ability to solve non-standard problems, including those from the areas that seem to be far from the studied field of knowledge.
- Ability to identify major contradictions in the studied field; set new tasks and problems (Vostroknutov & Razuvaev, 2012).

We believe that the third component of the creative competence gets a spur for its development through students' engagement in the concert and performing activities.

The researcher Baryshnikova O.V. (2012) defines the concept of creative competence as a readiness to solve both typical and extraordinary tasks, which consists of three components, including creative and innovative ones.

In psychological research, Kashapov M.M. (2000) examines the problem of developing such a personal quality as creativity. The author elaborates a program for the development of creativity consisting of the below elements:

- Creative predisposition of a personality (high creative sensitivity to the problems and challenging situations).
- Creative thinking as an intellectual property (creative initiative, creative autonomy, heuristics, flexibility, etc.).
- Creative thinking as a process (orientation, execution, control and assessment).
- Creative thinking as an activity resulting in a new and original product.

### **Research methodological framework.**

This research has employed general scientific methods. Theoretical methods: systematization and analysis of scientific literature in the researched field. Empirical method: the method of observation. The research purpose was to identify the peculiarities of creative competence development in students by means of concert and performing activities.

Tasks:

- Explore the body of scientific literature in the researched field.
- Observe the results of concert and performing activities implemented by the students.
- Identify peculiarities of the development of creative competence in the students by means of concert and performing activities.

### **Results and Discussion.**

Music plays an important role in the upbringing of children. It is one of the main helpers in the development of speech, hearing, motoric skills, sense of beauty. But nowadays it is impossible to ignore the problem of value attitude to the child's efforts as the basis of success in any activity (Nemova et al., 2019).

For a child to play a musical instrument or to sing well, he/she will have to put daily efforts into it, repeat and memorize the same phrases. All famous musicians, without a single exception, worked to improve their musical technique for many hours every day. In order to achieve high results, one should work intently and hard, and be able to focus on the problem.

The major task facing a music teacher when organizing the music education for children is to spark and sustain a steady interest in music, raise their awareness of the value derived from interaction with the beautiful. Beyond that, the modern social context places high demands on the music teachers, leaders of children's vocal and choral teams, and it is possible to meet such demands by using the materials which should contain the elements of extraordinary, surprising, unexpected and spark an immediate interest in children. Not only the quality of the used materials but also the ways of their presentation play a big role.

Nobody, let alone a preschool child, will find interest in the lesson filled only with cold and uninteresting facts without truly enthusiastic, open and sincere attitude of the teacher or musical leader to the subject. For solving the tasks associated with fostering the children's interest in music, the teacher should be willing to master the modern teaching methods and technologies and to explore the new developments in this area. A specialist using modern technologies in education process has a special advantage before a colleague who is using only traditional technologies. Music lessons employing modern adequate methods and means awaken the involuntary attention of children thus developing their volitional qualities.

Music lessons develop highly important qualities, such as diligence, responsibility, internal discipline, etc. Even if a child will not become a musician, this child will remain purposeful and loving their trade.

It is a common situation when a child is brought to music lessons for general development, and this has many positive sides. Music develops all cognitive processes, along with voice, speech, emotional perception. When performing a musical piece, a child lives through all the feelings of the character, thus children learn kindness and spiritual finesse.

With the right approach of the teacher, an ability to communicate in socium is developed. The teacher fosters a keen interest in the activity, teaches a child to work both individually and in team. Still it is also required to learn to overcome difficulties in the process of musical education.

As practice shows, the performance has not only the aesthetic function, but also high educational value. Through this function, the student not only learns to perform a musical piece and to listen to it, but also develops such positive qualities as purposefulness and diligence. The student learns not to save efforts in order to achieve results.

The task of a music teacher is to develop the student's value-based attitude to his/her own efforts, efforts of other people and the results achieved through such efforts. Music lessons raise conscious attitude to the invested efforts and the achievement of results. The atmosphere of love and joyful attitude to the trade are the necessary attributes conducive to the expression of talent and creativity by a person.

The music teacher instills the ability to analyze own and others' performances; to see own mistakes and work to improve one's performance. The ability to identify the upsides and downsides in someone else's performance, and it is important that the upsides are greater in number.

The priority tasks of music and aesthetic education today are not only to ensure the good knowledge of the subject contents and the teaching methods, but also a teacher's ability to take into account the necessary nuances when building communication with children, develop children's spiritual and moral values, and introduce the younger generation to the native culture of their people, but also to strengthen their volitional qualities, and promote the value-based attitude to the results of their

activities viewed as a totality of invested efforts. In this regard, it is important to understand and comprehend the pedagogical potential in the process of musical performance (vocal, instrumental, choral) for the development of the creative competence in a student.

One of possible organizational forms of creative activity is participation in the contest or the concert. Participation in the music contest is a kind of assessment of one's own activity (Medvedeva et al., 2019).

Every teacher proves that he/she meets the requirements of modernity, since he/she uses modern educational technologies (Medvedeva & Dikarkina, 2019).

Pedagogical excellence largely depends on personal qualities of a teacher, in particular the teacher's skills and knowledge. When organizing any activity, a teacher should take into account its motivational aspect, anticipate the impact of this activity on the direction of the student's development, and be cognizant of the contradictions hidden in the activity itself. It is the value-based attitude to the activity, despite its complexity, dynamism and contradictions, that is the central pillar of education, that constitutes and directs the moral perfection of the younger generation.

Abdullin, E.B. and Nikolaeva, E.V. (2004), outstanding modern methodologists, consider the following as priority qualities of a music teacher: musicality; love for children, empathy; professional thinking and self-consciousness; musical and pedagogical intuition; artistry; personal professional position of the teacher; creativity.

One of the ways to build the motivational basis for creative activity is participation in contests, festivals and shows. Participation in such events can become a new level of the child's activity, and spur the development of creative competence, which is of high demand in modern conditions.



If the educational activity and life activity of a child as a whole are designed with reliance on personal needs of the child, and hence, with account of the direction of the child's personal development, the educational activity will gradually lead to a positive moral upbringing - to the evolution of personality and its higher stability in terms of positive orientation.

## **CONCLUSIONS.**

Undoubtedly, participation in contests takes a lot of effort, but at the same time, it makes a child more disciplined, facilitates improvement and professional development and brings new emotions.

Participation in contests and concerts helps to reveal the abilities and talents of the child. Through competition with other participants, the student aspires to set goals and achieve them (Demeshko, 2015).

Readiness for performance is a result of hard work over a long time. But the child pursues a goal to achieve better results, it is a certain struggle with oneself: work on self-improvement, correction of own mistakes and overcoming of difficulties. In addition, in case of a failure during performance, the skills of "resistance" are developed, the motives appear for applying additional efforts to achieve the goal.

Strive for self-development is one of the main reasons for participation in contests. Therefore, it is necessary to appeal to the child's love for demonstration of his/her achievements and getting public recognition for that. Participation in concerts and contests gives the child an opportunity to feel the focus of attention, it boosts the child's self-esteem, motivates him/her for the lessons, as well as for new achievements. Public performances help the student to feel like an artist.

After each performance, the teacher evaluates the student's work. In the process of performance, the child overcomes the fear and consolidates his/her creative resources (Medvedeva & Dikarkina, 2019), which develops an ability to identify the main contradictions in the activity; to set new goals

and problems (Vostroknutov & Razuvaev, 2012). The music teacher should always highlight upsides in the performance and praise the child for participation. Thus, the child will feel his/her significance. One of the main directions of this activity is the development of creative nature and creative imagination, which are the key elements of the creative competence.

Performance at the contest is the result of hard and diligent work. It is a great incentive to move further along the creative path. This is an invaluable experience, which undoubtedly serves to increase self-esteem and develop various qualities, including creative competence.

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**RECIBIDO:** 9 de noviembre del 2019.

**APROBADO:** 19 de noviembre del 2019.