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**ROLE OF CULTUROLOGY IN THE FORMATION OF INNOVATORY MODELS OF
MODERN MUSIC EDUCATION**

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ABSTRACT

The Present Article studies the paradigm of the educational policy aimed at the development of the productive experience of the national pedagogical activity, stresses the role of culturology (cultural studies) and methodology of culturological comprehension.

When speaking about the new man, new generation, which the state has declared it its own problem, irrespective of his/her specialization, it is noted that it is necessary that they are to possess a whole number of functions in the modern society. These functions are considerably more than those which are able to produce the traditional systems of education. In such a case it is necessary to have a humanitarian integration of the positive experience of the heterovectorial system of education, harmonization of the contradictions existing among them, their adaptation to the national goals and conditions. To implement into life the mentioned processes it is necessary to have culturologysts-integrators, who are able to synthesize various aspects of the humanitarian knowledge, reflect them in text-book modules, materialize their hereditariness, their interrelation, which expresses the dynamics of their idiosyncratic individual changes.

The article emphasizes the thesis sounded in the Third Russian Culturological Congress, which says that “in the innovatory system of education the accent should be put not on an abstract photo or speculative idea, but on the natural assimilation (not on rejection!) of the universal humanitarian experience in the present conditions, which leads to its assimilation, comparison and further preservation and development”(1). The humanitarian competence in conditions of the pedagogy of music, which may be called the culture of the personality, - it is a broad notion,

which requires necessary concretization in the professional activity of the teacher. In the core of it stands man, the creator, and it enables one to transfer the internal resources of the individual into the mechanisms of exerting influence on others, allows the initiation of innovatory processes of renewal in the sphere of education. In this way a systemic approach pedagogy, education and culture as a whole is formed.

Keywords: Innovation, The Boulogne Agreement, Pedagogy Of Music, Culturology, Ethno-Cultural Values

INTRODUCTION

As the pedagogy of music and methodology of teaching culturological disciplines belong to the humanitarian sciences, their goals and objectives coincide essentially. For instance, the goal and objective of all the humanitarian sciences are to enable the students to understand deeply the essence of culture as a means of activity of man, as a sign system, as an aggregate of values, as well as a source of the whole content of education in high and higher schools. The objective of formation and development of the individual as a person, the culture of self-expression and to build interpersonal relations, culture of activity and communication, etc. also becomes common. The broad multifunctionality of culturology in combination with the main traditional methods of the disciplines of music allow find innovatory and, it is to the point to say, to find the shortest way from the given goal to bringing up of a highly cultured person. It is natural

that today the development of a perspective content, forms and methodology of the education of music based on the application of parities of culturology is one of the leading directions in the theory and practice of pedagogy.

New Pedagogical Conceptions

The paradigm of the state policy of education predetermined the birth of new education standards aimed at the development of the productive experience of innovatory activity in the teaching of the music culture. Such an approach to the issue necessitates the development of a new pedagogical conception aimed at the application and use of modern innovatory ideas and technology in the system of the education of music based on the previous positive experience. The use of the latter will enable the birth of new qualities in persons as an integral phenomenon. The latter also gives birth of new relations, a new position to the studied subject. All the activity

of the teacher must be aimed at the education of the emotional-valuable attitude to music, at evoking a stable interest to this type of art of his own nation and other nations of the world, at the development of the musical taste and at the need of the independent cognition, which is able to exert influence on self-education in music, on the level of listening and performance culture of the pupils.

Culturology and Pedagogy of Music

Since its birth the art of music began to develop in close interaction with all the constituent elements of culture as it was the product and factor of culture simultaneously, which actively formed the culture. When speaking about the integration of culturology and the pedagogy of music it is necessary to take into account the character of interpenetration and mutual enrichment, completion. The process of integration of culturology and pedagogy of music is bilateral and “mutually beneficial”, if it is possible to say. Culturology summarizes the knowledge in history and in the theory of culture; it assists the formation of a complete view on the history of culture as a live and developing process, the components of which are interconnected. In the conception of culturological assimilation of fundamental pedagogical priority of education of the

individual is the formation of his creative skills and ability in music, speech, painting, dancing, etc. With the help of the integrative methodology of teaching and information technologies the multi-century experience of the whole mankind are assimilated, the pupils cognize themselves, find their places in the world system.

Appeal to the art of music through the prism of culturology creates new resources of consideration of musical events and facts of musical discoveries and achievements innovatory in nature. The pedagogical value of culturological cognition of music is obvious: the work of art of all kinds allow cultivate a certain culture of cognition of material and non-material world, allow the formation of an aesthetic approach to the reality, help better cognize the work of art in comparison with other types of art. As a result, the artistic culture of the person improves and his creative ability develops and widens wholly, new spheres of specialization emerge, a new, creative approach to the already known material is formed.

We think that the study of the art of music and teaching it from culturological point of view are one of the fruitful innovatory trends in the pedagogy of music. This fact may be explained by many factors, in the first place,

by the peculiarities of the development of the very music science. Here one may speak about its inclination towards the search of universal models, basic principles, which lie on the foundation of the art of music. It is not accidental that in choosing these models the scholars appeal to semiotics and linguistics, which are closely connected with culturology. The most important of culturological studies of the musical art are connected with the differentiation of synchronic and diachronic types of analysis. As it is known, “the synchronic analysis is supposed to study the immanent structure-forming signs lying on the basis of music as a type of art, as a feature of its artistic language, while the diachronic analysis studies the historical dynamics in the development of musical art” (2). A good knowledge in the musical art is impossible without the disclosure of its reverberations, reflections of extra-musical systems of imaginations about the existence its ideas, about the interrelation of different spheres of creative art of musicians.

Culturological, historical, artistic and other approaches to the assimilation of the subject pedagogy of music may be integrated in one single course of lectures. The culture of art as a whole is a sphere of scientific knowledge, which contains a certain spiritual content with

a semi-subject basis, which assists the formation of an integral system for the comprehension of art and artistic picture of the world by the pupils. The process of the creation of art is always in any form of an art being functionally aimed at a definite circle of readers, listeners and spectators. Approaches from the point of view of art and fundamental knowledge acquire a special importance here, because other research approaches do not allow the consequent and systemic comprehension of the artistic culture as the subject of art. The very pedagogy, including the pedagogy of music and the culturological approach may ensure the complex study of a definite type of art by the pupils. Namely because of it, it is possible to speak about the development of an art-type education on the basis of culturological methodology in humanitarian, artistic-aesthetic and art educational institutions.

Modern Educational Model

The very fact of establishment and development culturology as a meta-science is a positive factor for the innovatory models of education in the frames of the Boulogne process: “...there emerges a real opportunity in the process of teaching to form up ontological models of “authors” - the images of culturology from different positions, to

penetrate into different layers and methods of thinking activity (through an organized reflection, problematization, goal-supposition, self-determination, assimilation of methodological means and tools" (3). In this sense, culturology turns into "a lagoon" of development thinking and activity, which synthesizes the integrated heterogeneity of cultural forms of creative activity – investigation, planning and modeling. Culturology in the frames of innovatory processes in the sphere of education of music acquires not the goal of education, but the status of the resource – coming into being of the material and renewal of the traditional programs. The basic systems of values, as well as the traditions, norms, rules, behavior standards, symbols and images connected with them form the foundation of any culture. They form a single space of culture, which makes the social interaction comprehensible, predictable and attaches regularity to it. We speak here about the cultural traditions and more or less stable elements of culture, owing to which self-development of the society as a system takes place. Besides, it is possible to say that within the musical disciplines culturology activates the issue of the mechanism of formation of national identity, which may help to comprehend the value of

the national culture by its bearer. Expansion of informational horizon as the basis the innovatory development of the pedagogy music in the first place is connected with the knowledge of the specific character, history of one's region, comprehension of the necessity of preservation and maintenance of cultural traditions. On the one hand, the national identity may be regarded as a local category, which is formed on the basis the valuable features of the national culture. However, on the other hand, it includes a whole complex of regional identifications: ethnic peculiarities (characteristic ethno-cultural elements and peculiarities of their formation in the given territory), peculiarities (unity of knowledge on regional cultural phenomena), as well as their social-political constituents.

The contemporary model of education must be developed by taking into account the ethno-national specific features. Formation of new strategies of development of the pedagogy of music must be aimed at ethno-national originality. Ethno-cultural values fulfill a number of functions in society:

1. cognitive;
2. Consolidating;
3. communicative;
4. humanistic;
5. regulative;

6. cultural;

7. Transmitting.

Appeal to ethno-cultural values in the process of education is actualized by proceeding from such a fact that ethnic culture concentrates the life and cultural experience of a nation, preserves and conveys the moral-ethic norms, knowledge in history, traditions and features of psychological cast of coexisting nations from generation to generation. It favors the development of intercultural relations, preservation and development of ethnic cultures in present conditions. At present it is important to determine the perspective and effective approaches to education, which could give an access to the pupils to universal and ethno-cultural achievements on the basis of the subjects learned by them. We think that namely culturology is able to solve this task. Therefore, development and application of integrated courses to the teaching process, development of innovatory programs by the authors by taking into account the state, national-regional and local peculiarities, by allowing the pupils have an access to ethno-cultural heritage, to the traditions of their ethnos, training the specialists for the work in the multi-cultural environment – all this forms the innovatory methodological basis of musical education.

METHODOLOGY

The innovatory model of multicultural system of ceaseless musical education in contemporary conditions must include three basic items:

- structural-level based (high, higher post graduate, additional professional);
- concentric (musical, artistic, socio-cultural, humanitarian education and upbringing);
- multi-cultural (ethnic, interethnic, regional, social component).

The content of innovatory model of the given system may cover a complex consisting of six blocks:

1. educative;
2. deductive;
3. scientific;
4. socio-cultural;
5. artistic-creative;
6. Informational-communicational.

The structure of education, its goal and its priority directions exert a considerable impact on the peculiarities of formation and development of education. The national educational system may be characterized as “the field” of realization of teaching of a certain culture. The culture of teaching in any country becomes an organizing

commencement, a means of shaping the content of the teaching process in three basic aspects. Among the other existing aspects we may mention personal, national and intercultural aspects. Undoubtedly, cultural and intellectual level of the teacher, his individual style, manner of presentation of the material and his communication with pupils, as well as common cultural specific tendencies are of great importance in the culture of teaching of a definite country. One of the distinguishing features of the public role of the teacher is such a fact that “living in present, he creates, forms the future, and passes the achievements of the human culture from time to time, in the literal meaning of the word, the teacher is the creator of the personality, it forms the great social and humanistic sense of the profession of teacher” (4). In conditions of dynamics, scales and types of development of the contemporary society, namely uninterrupted multi-cultural education on the basis of a type of education creates necessary preconditions for self-cognition, self-determination, self-realization of the creative personality.

RESULTS

Transition of education in Azerbaijan to a two-level system and organization of the teaching process in accordance with the Bo

lounge system demanded the conduction of reforms in the teaching process. At present not only the knowledge itself, but also those generated by its potentials cause great interest. By the humanitarian knowledge the present scholars understand “not only the science concerning man, but also those anthropological aspects winch philosophy, natural sciences, sociology and culturology include. The technology of natural and humanitarian sciences includes not only special knowledge on definite subjects, but also contains the means of how this knowledge exists in different processes when they function and applied.” (5). Proceeding from the said, the very technology is an action aimed at the assimilation and transformation of the reality within a concrete cultural system. Humanitarian technology is the very technology of culture in different spheres and processes of its existence and development. Here one may speak of such of its constituents as the adaptation to the environment, communication, symbolization, value choice, all types of creativity, etc. As a result, there emerges the issue which concerns the thorough comprehension of the content of education and didactics wholly, the necessity of taking into account the heterogeneity of humanitarian and culturological technologies,

in the first place, and the creative nature of their application in the system of contemporary education.

DISCUSSION AND CONCLUSION

At present new strategies are developed for the birth of professionals, which allows the future specialist form up his individual trajectory of education in conformity with his interests and ability, satisfy his needs fully in new knowledge. Since the 20th century the process of historical development has speeded greatly which has conditioned the rapid change educational practices and paradigms. Undoubtedly, development of the national systems of education differs, but as a whole they are subject to civil rhythms. The efficiency of training of specialists of our present time is valued due to the professional competence which he possesses and which includes his ability of seeing the socio-cultural aspect of his communication, and also his ability to appeal to different sources of information, which helps him improve his qualification. These goals may be fulfilled only if a wide circle of social and humanitarian disciplines are included into all the stages of the system of education. For the higher schools specialized in art culturology must become a means of modernization of the teaching process.

Transition to the multi-level higher education allowed the formation of a special pedagogical position, the position of a tutor, which has been aimed at ensuring the quality of education of a concrete student (acquisition of knowledge and formation of his values, vital and professional imaginations). In fact, a good teacher is not only an information source for the student, but also a tutor, who discovers and moulds his professional imagination, teaches him to work with the obtained information, to structure and analyze it, to model the opportunities of its application(6). The number of the key functions of the teacher in the system of multi-century musical, musical-pedagogical education must also include the skills of the conveyer of information, curator, advisor, as well as the ability of pedagogical modeling. The teacher of music must have an imagination about the situation in the modern art as a whole, about its logic and the processes ongoing in the musical art of the world and about artistic-musical art. Structure-forming frame in the formation of special competences of the teacher for the system of multi-level musical and musical-pedagogical education includes information on the history of art, psychology of art, etc., we think that it must also include culturology

as a science and discipline as a special hierarchy of categories and notions. As a result, culturology has become a basis for the inter-disciplinary synthesis of science in the society able to solve innovatory-practical objectives and produce new forms of teaching in the pedagogy of music.

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