



Competency Approaches to Increasing Students ' Musical Literacy

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ABSTRACT

The is mentioned in this article in the hack of competency approaches to increasing students ' musical literacy

Keywords:

Music, vocals, competence, monitoring, statistics

In the strategy of modernization of the education system, including music, it is stated that it is necessary to introduce a competence—based approach, because "it involves not a simple transfer of knowledge, skills and abilities from teachers to students, but the formation of professional competence among teachers, key competencies among students" In the process of educating musical culture, we can note a significant role competence-based approach. The idea of this approach in pedagogy originated in the eighties of the XX century. In 1988, in the magazine "Prospects. Questions of education" an article by V. de Landscheer "The concept of minimum competence" was published.

In this article there is no mention of the competence approach yet, and we are talking only about competence, professional competence, professional competencies of an individual as a goal and result of education. At the same time, competence in the broadest

sense was understood as "in-depth knowledge of the subject or mastered skill".

As the concept was mastered, its scope and content expanded. In Russian pedagogy, the competence approach was considered in detail by domestic scientists: N. V. Kuzmina, A.V. Khutorsky, V. V. Kraevsky, I. A. Zimnaya, A. K. Markova, N. S. Veselovskaya: A. G. Kasprzhak, M. A. Choshanov, S. E. Shishov, B. D. Elkonin, etc. In pedagogy, the concept of "competence" is an independently realized ability to practice. Competence is the result of education ("knowledge, skills, abilities"), expressed in the willingness of the subject to effectively organize internal and external resources to achieve a specific goal (V. I. Baydenko, A. G. Ka

"information competence", "information competence", "media competence", "media competence", "audiovisual competence", "audiovisual competence", "media competence", "media competence".

Taking into account the listed terms, we can note that the competence approach reflects the

main aspects of the process of modernization of education. It is within the framework of this installation that Doctor of Pedagogical Sciences A. G. Bermus, in his article "Problems and prospects of implementing the competence approach in education", referring to I. D. Frumin and B. D. Elkonin, highlights: "the competence approach manifests itself as an update of the content of education in response to the changing socio-economic reality and is a radical means of modernization." According to the Doctor of Pedagogical Sciences, Professor O. E. Lebedev, the competence approach is "a set of general principles for determining the goals of education, selecting the content of education, organizing.

Thus, we can talk about the relevance of the competence-based approach in modern music pedagogy, since this approach is aimed at the purposeful development of competencies and is one of the tools for the modernization of education. Doctor of Psychological Sciences I. A. Zimnaya in her work "Key competencies — a new paradigm of the result of education" identifies the stages of the formation of the competence approach: she defines the first stage by introducing the categories "competence" and "competence" into the categorical apparatus, as well as by introducing the concept of "communicative competence" into the categorical apparatus by D. Himes.

The second stage is characterized by the use of the categories "competence" and "competence" in the theory and practice of language teaching (especially non-native), as well as professionalism in management, management, communication training; the content of the concept of "social competencies/competencies" is being developed.

Also, this period is characterized by the publication of the book "Competence in Modern Society" by Professor John Raven of the University of Edinburgh, where the author classifies the phenomenon of "competence" and has about 37 types of them. The third stage, according to I. A. Zimnaya, is determined by studies of the phenomenon of "competence" in relation to education. In 1990, N. V. Kuzmina's book "Professionalism of the personality of a teacher and a master of

industrial training" was published, where, based on the material of pedagogical activity, competence is considered as a "property of personality". N. V. Kuzmina identifies five elements of professional pedagogical competence in her work:

"1. Special and professional competence of the discipline taught. 2. Methodological competence in the field of methods of knowledge formation, the ability of students. 3. Socio-psychological competence in the field of communication processes. 4. Differential psychological competence in the field of motives, spos. It should be noted that the competence component of musical culture requires a specifically directed approach. In this case, it is impossible not to take into account that the leading component of pedagogical musical communication is interaction with a piece of music, which acts as an informational sign object, a carrier of specific (musical) information. At the same time, an emphasis based on musical perception and the transfer of value-semantic information in the form of a recorded musical text is important, which requires the formation of specific knowledge and skills. Based on the material we have studied, we can identify two areas of implementation of the competence approach in the process of educating musical culture among students.

The first direction relates to the student's activities, the so-called educational competencies, which represent not only knowledge about the art of music, but also the ability to apply this knowledge in practical musical activities. Doctor of Pedagogical Sciences

A.V. Khutorskoy defines "competencies for a student as an image of his future." In his article "Technology of designing key and subject competencies" Andrey Viktorovich gives the following definition: "competence is a set of personal qualities of a student (value—semantic orientations, knowledge, skills, abilities) due to the experience of his activities in a certain socially and personally significant area."

Having studied the works of A.V. Khutorsky, we can identify the following

competencies that are necessary for the process of educating musical culture: 1) value-semantic competencies — the ability to choose targets for their educational activities; 2) general cultural competencies — knowledge in the field of culture (music); 3) educational and cognitive competencies - goal setting, planning of educational activities, analysis, reflection, self—assessment; 4) information competencies — possession of modern media and training 5) competence of personal self—improvement - spiritual and intellectual self-development, self-improvement.

The second direction we refer to the professional and pedagogical competence of a teacher - musician (professional competence). Researchers in the field of competence approach in education: I. A. Zimnaya, A. G. Kasprzhak, A.V. Khutorskoy, M. A. Choshanov, S. E. Shishov, B. D. Elkonin note that the difference between a competent specialist and a qualified one is that the former not only has a certain level of knowledge, skills, but is able to implement and implements their practical professional activity. In detail, the pedagogical competence is considered in his works by the Doctor of Psychological Sciences N. V. Kuzmina. She identifies five elements of competence: 1) special and professional competence of the discipline taught; 2) methodological competence in the field of methods of formation of knowledge, skills of students; 3) socio-psychological competence in the field of communication processes; 4) differential psychological competence in the field of motives, abilities of students

T. F. Shak in his work "Media education for musicians, what should it be?" He claims that the current state of music education requires certain adjustments in the training of music teachers: "Let's outline some problems and put forward several assumptions on the forms and methods of using elements of media education in the practice of preparing a musician. This is, first of all, the problem of media literacy of musicians, which contains a technical and aesthetic component: the ability to use modern technical means, including electronic tools, computer programs for multimedia purposes, Internet technologies; the ability to "read" the media text, analyze its language in the totality of its components (visual, spatio-temporal, musical); to be aware of the expressive and the semantic role of music in the structure of the media text; to know the genre and language specifics of modern entertainment arts and media genres (musical, rock opera.

Musical and creative competence is a motivational and creative activity in unity with a high level of development of musical abilities that allow her to achieve progressive socially and personally significant creative results in one or more activities.

Types of activities are a central component of musical and creative competence:

- Vocal and choral activity; listening to music; mastering musical literacy; playing musical instruments; concert performances; evaluation of success (reflection). the educational content of musical and creative competence is determined:

General skills	Vocal and choral activities	Listening to music
<p>The ability to compare, generalize, draw a conclusion.</p> <p>The ability to memorize song lyrics and program material from the voice.</p> <p>The ability to expressively, emotionally perform a piece of music</p>	<p>The ability to follow the rules of the singing installation. The ability to master the singing breath.</p> <p>The ability to hear yourself and others in a common chorus, merging your voice into a common sound. The ability to express feelings with a voice.</p>	<p>The ability to do musical analysis. The ability to express and prove your personal attitude to musical works. The ability to understand the musical image of the work. The ability to feel the peculiarities of the composer's style of a musical work</p>

Thus, we can conclude that the musical and communicative activity of a teacher - musician is a set of professional core competencies that allow us to perceive and analyze musical and artistic information, to perceive the artistic, figurative and semantic content of works of various genres. Based on the studied material, we offer the following professional competencies that a teacher — musician needs to possess:

- 1) subject — methodological competence — the necessary modern knowledge about the subject being taught, the methodology of teaching the subject;
- 2) general cultural competence is an active teacher's need for self—improvement, for knowledge;
- 3) artistic and aesthetic competence - this competence is closely related to the general cultural competence and represents "the readiness of the individual for artistic and creative realization, independent knowledge of art, aesthetic evaluation of works of art

Media competencies include: the ability to use modern technologies, the creation of thematic presentations, multimedia projects, work in music editors, special music programs, etc

We can conclude that a teacher — musician should not be limited only to highly specialized competencies — playing a musical instrument, singing, conducting, the competence of a teacher should be broader, because "all major musicians, composers and performers have always been distinguished by a great spiritual outlook, showed the keenest interest in all issues of the spiritual life of mankind."

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