

## **ROLE OF CREATIVE POTENTIAL FORMATION IN TRAINING PROSPECTIVE TEACHERS OF MUSICAL ART**

*South Ukrainian National Pedagogical University named after K.D. Ushynsky,  
Odesa, Ukraine*

**Abstract.** *The article presents the results of investigating the essence of the problem of creative potential formation and its importance for training prospective music teachers. The content and the specifics of manifestation of creative potential, particularly, in the context of piano training at pedagogical universities are described.*

**Keywords:** *potential, creative potential, innovative potential, piano training.*

*Stating the problem in general terms.* In the process of fast sociocultural and economic reforms that take place in Ukraine and all over the world it is necessary for each person to be able to adjust and adapt to changing circumstances and requirements, particularly, in the context of professional training. The content of education is constantly updated with new technologies that are introduced in order to implement the priorities set out in the laws of Ukraine “On Education”, “On Higher Education”. So the task is to develop creative, mobile and competitive personality, able to make independent decisions, quickly navigate and move in the professional media, to plan one’s own self-development and control it. In the context of this educational paradigm it is impossible to overstate the importance of creating the technology of focused and effective formation of creative potential, and especially it concerns the training of prospective professionals in the sphere of musical education, as the basis of such training is the creative nature of music that requires prospective specialist to have developed creative imagination, divergent thinking and especially creative attitude to his own activity.

The problem of creative potential is considered by philosophical, psychological, pedagogical and social sciences, but despite its topicality, scientific literature lacks methodological validity of the issue, especially in the context of the piano training of prospective music teachers at pedagogical universities.

*Short review of related publications.* Analysis of pedagogical studies proves that the issue of creativity is in the focus of scientists’ interest. In antiquity time the matter, substance was considered a carrier of potency (Aristotle), since the Middle Ages, potential is understood, on the one hand, as a divine in man (M. Berdiaiev, G. Leibnits, O. Radyshchev, B. Spinoza, F. Shelling), on the other – as a gift of nature (Y. Fichte, L. Feuerbach), transcendence (K. Yaspers). As the

inner self of an individual potential is seen by the philosophers E. Frome, H. Skovoroda, psychologists A. Maslow, K. Yung, G. Olport, W. Shtern).

Attention of researchers focused on different aspects and phenomena of creative potential and its development. This includes the study of creative abilities (L.Rudenko, M. Rohovenko, N. Sliusarenko, I. Teplytskyi, M. Tytarenko, L.Tykhenko, L. Shpak), creativity (S. Melnik, A. Raskazova), creative activity (L.Baranova, H. Kostyushko, T. Churpita) and others. N. Kichuk defines creative potential as an engine of personality. Scientists also emphasize the need to develop the latest, exploring the phenomenon in philosophical (O. Klepikov, I. Kucheriavyi, L. Kohan, V. Ovchynnikov, R. Ponomariova, A. Chaplyhin, et al.), cultural (M.Tsenko, N. Martynovych, L. Moskvychov et al.), psychological (M. Hnatko, V.Rybalka, V. Romenets et al.) and educational (E. Hutsalo, P. Kravchuk, N.Postaliuk, O. Vyhovska, V. Lisovska, O. Prykhodko, et al.) aspects.

Modern psychological science follows the tradition of separate study of individual opportunities and potentials. Thus, the potential is defined as one of three hypothetical universal dimensions of semantic space in the theory of word meaning by Ch. Oshud; “Behavioral potential” by Rotter; “Activation potential” (or “inducement potential”) was used by D. Berlain to describe the dependence of motivational features of stimulation on activation; “Reaction potential” that combines the power of habit and power of inclination (C. Hull). In the theory of field by K.Lewin with the help of potency psychological power acting on the subject towards the goal is described.

In light of psycho-pedagogical paradigm creative potential is seen as “a set of capabilities of focused creative activity which manifest themselves through creative abilities” (P. Kravchuk), as integrative dynamic property of an individual, which is a prerequisite for creative activity (S. Glukhova), personal ability to creating the new, which manifests itself in the peculiarities of thinking (I. Ihnatenko).

The given phenomenon is also studied in the context of musical pedagogy. The methodology of developing individual creative abilities in the process of musical activity is considered in the works of B. Asafiev, Ye. Brylin, N. Vetluhina, H. Poberezhna, N. Srodnykh, V. Shulhina, O. Shcholokova, B. Yaworskyi and others. In particular, S. Oliinyk defines musical and creative potential as “a trait of prospective teacher personality, which provides his alleged capacity for music and creativity”.

Despite an in-depth and thorough study of the problem of creative potential, the issue of developing the given phenomenon in the context of the piano training of prospective music teachers at pedagogical universities, in our opinion, has not been sufficiently described yet. Based on the above-said, *the aim of this article* is to shed light onto the issue of creative potential, to reveal its specifics in the context of the piano training of prospective music teachers.

*Main body.* Creative potential is implemented in various activities of the individual – cognitive, philosophical, communicative, aesthetic, etc. (O. Dominskyi, O. Onyshchenko, I. Pashetepa, V. Prysakar, O. Rudnytska). V. Prysakar, I. Pashetepa determined the two basic approaches to guide the creative process: mastering algorithms and technological models of the creative process and provide favorable conditions for teacher's creativity. However, scientists stressed that of greater significance is the second approach. Based on the results of pedagogical experiment, the authors concluded that to develop teacher's creative potential, first of all, it is necessary to form the ability to perceive educational activity as a creative process. Since only in this case he will be guided not by simple motivation, but the idea that takes him [4]. Based on the research by L. Darynska [1], who considers creative potential as a complex integral formation of the person, which includes genetic, social and personal, logical components, we see creative potential as a transformative power of personality, which is implemented in all areas of his life.

This power realized through knowledge, skills, abilities and intentions, activates motivation for personal self-realization as a person and professional, and it becomes the basis for specialist's creative approach to his musical and professional educational activity. The creative activity of music teachers allows him to build effective communication between students and works of musical art. It also directly affects the specialist's artistic and pedagogical reflection. The combination of these types of activity allows the teacher to effectively build the strategies of his own professional activity in a changing and multivariate artistic and educational space.

Addressing basic studies of creative potential of a teacher shows that this phenomenon is characterized by three main parameters: dialogicality, systemacy and sociality [2]. In the context of piano training of prospective music teachers dialogicality is manifested as potential and actual dialogue of the teacher with a work of art, with students, particularly, through the works of art, with the author of the musical work, through musical scores and understanding of authors' contexts and with himself in the course of artistic interpretation and performing musical work. This activity defines professional self-regulation and ensures the formation of his subjective position.

Sociality of creative potential is considered so that the formation and development of the creative potential of music teacher has social dynamics, since potential energy turns into a real one in the process of perceiving social and professional experience. Systemacy of creative potential of music teachers manifestes in the fact that the phenomenon has all of the system attributes, typical of systems which self-organize and self-develop. The formation of creative potential in the course of piano training is not a spontaneous and uncontrolled process. It has its own mechanisms and logic, despite the fact that music teacher's creative activity and especially performing the musical work on

musical instruments includes affective and intuitive processes that are characterized by uncertainty and multiplicity.

The defined specific characteristics of piano training of prospective music teacher, his creative, artistic and interpretive component complicate the pedagogical process significantly [3]. Therefore, modern educators realize that traditional methods of teaching only playing a musical instrument are not sufficient for a creative specialist, from which society demands the ability to form students' artistic and creative abilities in the conditions of modern state of the theory of general and artistic pedagogy development. Thus, the competitive environment for the training of competent specialists has become a European educational space in which priority is given to generating new ideas relating to innovative technologies of musical training.

As the creative power that enables specialists to carry out innovative educational activity scientists offer the teacher's innovative potential, which we see as a manifestation of the creative potential of the music teacher, since, as O. Shaporenko argues, teacher's innovative activity reflects his creative thinking, the result of which is obtaining new, socially significant knowledge, new solutions and actions [5].

Innovative potential is defined as a set of teacher's socio-cultural and creative individual characteristics that form the willingness to improve educational activity by means of internal tools and methods. An important component of the innovative potential is motivation that is recognized need for developing one's interests and ideas, finding unconventional solutions of the problems, creative implementing already existing innovative approaches in education [6].

Innovative potential in the art and, particularly, piano pedagogy is characterized by the ability of music teacher to generate new ideas and ideas for artistic and performance interpretation of a musical work based on traditional hearing standards that make up the artistic experience of the prospective specialist. Herewith, an essential feature of innovative potential is the ability to implement these ideas into practice.

Readiness for the practical implementation of innovative ideas enables prospective teachers to not only know a certain set of methods and technologies of piano pedagogy required for performing musical or musical and educational activity, but also to see the essence of the psychological reasons of educational problems. And based on this vision to build effective creative individual strategies of solving these problems (real time and in the future) accounting for all the internal and external features.

The most common methods of forming the creative potential in the course of the piano training of prospective music teachers makes it possible to implement such discipline as "Choirmaster class". Based on the synthesis of theoretical and practical experience of musicians and educators, Ye. Mykheieva

distinguishes the following key methods: accompaniment constructing, improvisation and composition. The mentioned methods allow every student, regardless of the level of training and basic musical abilities, develop their own creativity, search and find creative ways to solve problems of music teaching based on stimulating creativity and psychologically comfortable atmosphere.

The forms of creative activity such as constructing, composition and improvisation are not so much to develop the students' compositional skills, but to create positive artistic experience of divergent thinking, tolerance and artistic freedom, to form the idea of a creative approach to the future professional activity. The methods mentioned help students overcome the contradiction, which often occurs in musical training of prospective specialists: between the displays of creative potential (in the form of creative actions) and workability, "the state of having been already taught".

Practical experience of teachers demonstrates that often a student who has high skill of playing a musical instrument and knowledge in theoretical subjects, shows no readiness to transfer an obtained artistic and performance experience into the new conditions, and therefore is not able to convert it to an independent and creative solving of teaching or performance tasks. As a result of systematic and purposeful work students have a formed willingness to creative work, developed imagination, thinking, a positive motivational focus on the search for new, unconventional, original appears, which corresponds with the criteria of formed creativity.

**Conclusions.** Creative potential is defined as a complex integral formation that acts as a transformative power of personality and is implemented in all kinds of activity. The creative potential of the teacher is linked to innovative potential, which manifests itself in readiness to carry out one's own creative professional pedagogical activity and is characterized by the need to seek innovative solutions to educational problems. In the process of the piano training of prospective music teachers formation of creativity is a necessary task of artistic and pedagogical environment since developed creative potential allows to transform the gained artistic experience and use it effectively in new, unconventional teaching situations. Purposeful formation of creative potential in the process of piano training of music teachers develops in the students conscious need and the ability to creatively approach to learning and practical activities which is an essential condition of effective professional development in the field of art education.

#### *References translated and transliterated*

1. Darinskaya, L.A. (2005). *Tvorcheskiy potentsial uchashchikhsia: metodologiya, teoriya, praktika [Students' creative potential: methodology, theory, practice]*. Saint-Petersburg [in Russian].

2. Fetisova, O.Yu. & Gorovaya, V.I. (2011). Tvorcheskii potentsial pedagoga i ego realizatsiya v opytно-eksperimentalnoy i innovatsionnoy deyatel'nosti [Teacher's creative potential and its realization in experimental and innovative activity]. *Nauchno-teoreticheskii zhurnal "Nauchnye problem gumanitarnykh issledovaniy" - Scientific and theoretical journal "Scientific problems of humanitarian studies"*, 4, 55-59 [in Russian].
3. Huralnyk, N.P. (2006). Tvorchyi poshuk yak chynnyk konkurentnoi spromozhnosti innovatsiinykh tekhnolohii vyshchoi fortepiannoi shkoly [Creative search as a factor of competitive capacity of innovative technologies of higher piano school]. *Problemy suchasnoi pedahohichnoi osvity – Problems of contemporary pedagogical science*, 11 (1), 152-160 [in Ukrainian].
4. Huzii, N.V. (Eds.). (1999). *Tvorcha osobystist vchytelia: problem teorii i praktyky [Creative personality of a teacher: problems of theory and practice]*. Kyiv: NPU [in Ukrainian].
5. Shaporenko, O.A. (2012). Tvorcheskii potentsial pedagoga i formirovaniye ekologicheskogo myshleniya uchashchikhsia [Teacher's creative potential and formation of student's ecological thinking]. *Elektronnoye periodicheskoye nauchnoye izdaniye "Vestnik Mezhdunarodnoy akademii nauk. Russkaya sektsiya" – Electronical Scientific Periodical "Bulletin of International academy of science. Russian section"*, 1, Retrieved from [http://www.heraldrsias.ru/download/articles/19\\_Shaporenko.pdf](http://www.heraldrsias.ru/download/articles/19_Shaporenko.pdf)
6. Panov, V.M. (2007). *Psikhodidaktika obrazovatelnykh system [Psychodidactics of educational systems: theory and practice]*. Saint-Petersburg: "Piter" [in Russian].
7. Voievodin, V.V. (2007). Stanovlennia tvorchoho potentsialu maibutnioho muzykanta-vykonavtsia yak pedahohichnyi protses [Formation of creative potential of prospective musician-performer as an educational process]. *Naukovi zapysky TNPU im.V.Hnatiuka. Seriya: Pedahohika – Bulletin of TNPU im. V.Hnatiuka. Series: Pedagogy*, 4, 20-25 [in Ukrainian].
8. Yatskova, O. Yu. (2012). Analiz poniatiya "tvorcheskii potentsial" v sovremennoy pedagogicheskoy literature [Analysis of the concept of "creative potential" in contemporary pedagogical literature]. *Pedagogika: traditsii i innovatsii: materialy II mezhdunarodnoy nauchnoy konferentsii – Pedagogy: traditions and innovations: Proceedings of II International scientific conference*. (pp.25-27). Cheliabinsk: Dva komsomol'tsa [in Russian].