

*Materials of Conferences***THE SOURCES AND MECHANISMS
OF CREATIVE ACTIVITY FORMATION
OF THE FUTURE TEACHER-MUSICIAN**

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The leading challenge of undergraduate and postgraduate education development in Kazakhstan is further implementation of the Bologna Declaration principles in the context of European education trends. The task for the higher musical-pedagogical education, determined by the modern society, actualizes the problem of future music teacher's creative activity and creative potential formation in general, because the level of formation of future specialist's creative activity defines the overall level of training.

The ways and means of forming a creative activity of the future teacher – musician are currently conceptualized by the theory and practice of higher education. However, there are different points of view on its sources and mechanisms.

It is known that the main source of human activity is a necessity. This assertion is based on the work of B.G. Ananeva, A.N. Leontiev, K.K. Platonov, S.L. Rubinstein and others. The identification of needs as a source of person's creative activity allows us to determine the driving reasons for the development of an individual and his surrounding community. Distinctive quality of the creative personality's needs is their amplification and original, innovative, creative satisfaction. Law of amplification of the people's needs indicate the transition from consumer needs to creative, constructive.

D. Sternberg and E.L. Grigorenko in their work consider six sources of creativity: intellectual abilities; adequate knowledge of the field of activity; motivation; thinking styles, as well as specific personality traits (the willingness to overcome obstacles, etc.); the availability of environment that supports creative goals [1, p. 189–210].

A.I. Kovalev states that “the inherent needs of creativity and professional communication are major sources of formation of the creative activity of the future teacher-musician” [2, p. 7]. We support this point of view, at the same time understanding the need for creativity in two ways: as the need for spiritual enrichment and the need for creative self-realization. The need for communication performs cognitive (information exchange), communicative (organization of interactions) and regulatory (optimization of co-creation) functions. Thus, it is the link between the acts of individual creativity and co-creation. The foregoing leads us to conclude that

the creative performance and communication are the most important areas of formation of creative activity. The sources and the driving force behind the creative development of the personality are the needs of creativity, but if the person's needs are in contradiction with his abilities, it leads to a drop of creative activity.

According to many researchers (O.G. Sushchenko, E.S. Chugunova E.K. Seth, A. Kovalev, N.A. Goncharova etc.) an important mechanism in the formation of creative activity is a motivation of the future specialist. The motivation encourages development of creative abilities, defines passiveness and activeness in professional performance. Defining the basic functions of motives, A.N. Leontiev distinguishes motivation and meaning formation. “The formation of the meaning motives provide creativity with personal meaning, others accompanying him motifs serve as incentive factors” [3, p. 202].

Constant aspiration of the creative individual to act creates the basis for the development of genetically inherent qualities, their improvements, and the formation of the new ones, acquired in the process of creative transformations.

N.A. Goncharova states, that the creative activity of the future music teacher's personality is a complex, dynamic and individual formation of a new, manifested in the focus on creativity and implemented in a creative activity [4, p. 202]. To become a basis for the formation of creative activity, the performance of the teacher-musician must be dynamic, independent and creative. Thus, the creative activity of the future teacher-musician is developed in creativity and musical performance, standing at the level of creativity. This activity, in turn, is the main mechanism for the formation of the phenomenon, which is of interest to us.

References

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