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DESCRIPTION of PERSONALITY COGNITIVE COMPONENT of SCIENTIFIC RESEARCH CULTURE of FUTURE MUSIC TEACHERS

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ANNOTATION. The article examines the characteristics of a personality-cognitive component of the research culture of the future teachers of music as a special kind of competence in the new socio-cultural and information conditions. Syncretic nature of scientific and artistic knowledge at micro dialogue level as well as a reflexive understanding of personal Gnostic-cognitive processes, and macro dialogue as polyphonic theoretical reasoning, conceptual positions, scientific methods, methodological approaches in a broader sense of the dialogue of cultures, forms the basis of a research of the future teacher of music. His or her intellectual activity is characterized by systemic, interdisciplinary, reflexivity is a coherent logical structure of interconnected pedagogical and artistic ideas, concepts that create a holistic educational approach of the researcher.

Keywords: scientific-research culture, personal qualities of researcher-musician-teacher, professional-ideological activity, outlook, theoretical thinking, the artistic and cultural context of educational reality, the scientific way of thinking.

The problem – with the strengthening of the requirements to the research orientation of specialists in the field of higher music education and teaching, their scientific potential is regarded as the highest bracket, and job description. Such requirements actualize the need to implement a qualitatively new theoretical training of highly skilled future teachers of music, capable of innovation and research finding, multi-vector, systematic study of the pedagogical reality, evolutionary-prognostic analysis of the essence of artistic and educational phenomena, mastering scientific methods, research techniques, and strategies.

Analysis of the Science Foundation suggests that the problem of the general scientific and methodological preparation of students were studied by V. P. Andrushchenko, Y. K. Babanskii, G. A. Ball, E. V. Berezhnova, S. U. Goncharenko, V. I. Zhuravlev, V. I. Zagvyazinskyy, I. A. Zimnaya, M. A. Knyazyan, V. V. Krayewskii, V. A. Kushnir, A. N. Novikov, V. M. Polonsky, V. A. Simichenko, L. A. Sushchenko, and E. A. Shashenkova and others.

The problem of formation of research culture of the teacher in the musical pedagogy (certain aspects of it) has been considered by such professors as E. G. Abdullin, O. P. Scholokova (methodological aspect of research in the field of musical-pedagogical education), L. G. Archazhnikova, O. N. Oleksyuk (research component in the training of music teachers), G. N. Padalka (methods of scientific and pedagogical management in preparation of master's work), G. U. Nicolai, O.P. Rudnitskaya (scientific study as a didactic category in art education), V. F. Orlov, E. N. Otich, T. J. Reyzenkind, O. J. Rostovskiy (experience of the music teacher in learning research techniques within poly art, scientific and cognitive activity), O. V. Eremenko (training of masters of musical art to the research work), O. V. Lobova, L. M. Masol (development of research tasks in a general music education) and others.

However, questions that reveal the theoretical and methodological basis of formation of research culture

of the future music teacher, in particular, his or her personal qualities today are poorly developed.

Main text. In this study, we consider the fact that the research culture of future music teachers as a personal phenomenon, a special kind of expertise in the new socio-cultural and information conditions, an integral part of their professional and pedagogical culture, is manifested in the well-shaped scientific thinking, scientific outlook and worldview, and aesthetic worldview. The syncretic nature of scientific and artistic knowledge at the level of micro dialogue as a reflexive understanding of personal Gnostic-cognitive processes, and macro dialogue as polyphony of theoretical reasoning, conceptual positions, scientific methods, methodological approaches and in a broader sense, the dialogue of cultures, forms the basis of a research search of the future music teacher.

The study of personality-cognitive component of the research culture of the future teacher of music, according to our opinion, is the most effective in the functional approach in a format that allows to reveal personal qualities and skills to ensure the success and effectiveness of research strategies, to determine the function of these qualities in the formation and growth of the individual researcher-musician-teacher, and to model own experimental activities on this basis.

Fundamental value for the selected research becomes the ideas of V. D. Shadrikov on the development of professionally important qualities (STC) of the person in the system of genesis activities. In this essence, the study of mental processes brings us closer to an understanding of the ontology of psychic phenomena, generalized by the principle of unity of consciousness and activity (B. G. Ananiev, A. N. Leontiev, S. L. Rubinstein, S. A. Smirnov), according to which “the activity of people... is responsible for the formation of their consciousness and all the mental processes in general, and the latter ones, implementing regulation of human activities, are the condition for its adequate fulfillment” [7]. This statement gives grounds for concluding that the personal qualities and neoplasms of researcher-

musician-teacher are, on the one hand, the prerequisites for effective implementation of the research, and are improved in the course of this search, on the other hand.

In order to study certain important professional and personal qualities of the researcher, concentrating around its operational scope, we focus on those linked to consciousness and mental activity of the future teacher of music.

As the analysis of the literature on psychology shows (L. I. Bozovic, L. S. Vygotsky, I. S. Kon, and V. V. Stolin), defining the features of consciousness that is constituted of knowledge and is the bearer of knowledge, becoming a reflection, attitude, goal formation, and regulation. According to the statement by L. I. Bozovic, the development of consciousness in ontogenesis is characterized by the fact that more and more role the processes of the subject of knowledge and awareness of the subject as a unified whole, capable of self-expression, are beginning to play. Therefore, a higher level of consciousness is regarded as self-awareness [3].

Understanding identity as personal quality of the future teacher of music leads to the self-understanding of his or her function in the personal development of researcher, which in this way provides the power of his or her intellect, philosophical intentions, and social determination of research in research of musical-pedagogical education. In this context, the purpose of professional and ideological activity of a music teacher as a researcher is to build own personal concept (model) of interaction with the musical and pedagogical reality (as a component of social and cultural life) on a scientific basis and the creation of an individual trajectory of professional improvement (the “self-image”) as a teacher-researcher-musician.

We attach a key role in the research activities of the teacher of music to the *outlook*, which is characterized by spiritual and aesthetic content and orientation, acts as the method and the result of the assimilation of the world through the use of scientific methods, manifested in value with respect to the socio-cultural, artistic and educational processes through the prism of personal outlook. The unity of scientific understanding of the musical and educational activities, its strategy of dialogue and artistic and aesthetic mode of perception of musical art is the specificity of philosophical intentions of music teacher as a researcher. In this sense, the outlook of the researcher-musician-teacher as the focus of the vision the world of culture, science, art, and education, is a system-forming mechanism of its value-ideological sphere, the specific lens of spirituality, through which the comprehension of artistic reality is done, understanding professional life by means of research [6].

As vectors of identity’s deployment as an important characteristic of the researcher, which is considered as the component of the personality-cognitive component of the research culture of the future teacher of music, are the processes of self-knowledge, self-evaluation, and self-regulation. Each of these components of self-consciousness needs to be considered as one having a dynamic point of view, that is, the deployment of the process, and efficient way – the emergence and presence of a particular product.

Our theoretical considerations allow us to consider assessment and analytical steps in the research of a music teacher in the following areas:

1) assessment of own research activities, creative search strategies, developed didactic and educational support of the solved scientific problem in terms of their efficiency and effectiveness;

2) assessment and understanding of the scientific and educational research carried out by scientists-teachers, their opinions, ideas, theoretical and practical developments, search for pedagogical and artistic priorities, cognitive, spiritual and moral meanings in the research and musical educational space;

3) evaluation of individual and personal intellectual resource, professionally significant qualities, ideological intentions as a teacher and researcher, musician, professional-acmeological ways of psychological growth and self-research means of search.

The mental activity of the future teacher of music is mediated by both external (socio-cultural, educational, artistic) and internal (methodological consciousness, scientific worldview, scientific and artistic worldview) factors. In the scientific literature (K. A. Abul’khanova, A. V. Brushlinsky, A. N. Matyushkin) thinking is regarded not only as an activity (practical and theoretical) but continuous (non-disjunctive) forming mental process of analysis, synthesis, generalization. As A. V. Brushlinskii notes [4], when it comes to thinking, it is necessary to take into account what a man searches, discovers, creates, and how he or she does it. It should be taken into account in mind not only the purely substantive characteristic of the discovery, which has been performed in the course of thinking but, above all, his or her own psychological characteristics (quality of the thinking process, the formation of new operational schemes, actions). Thus, the thinking boils down to knowledge and is associated with intellectual activities – logical and special, which are absorbed in the process of scientific, educational, and research processes.

For music teacher as a researcher, his or her logical structure of thinking is predetermined by the nature and content of pedagogical and artistic knowledge, its methodological consciousness and scientific thinking, which provide scientific comprehension of musical and pedagogical reality, which is characterized by a high level of generalization and deep assimilation of socio-cultural and educational patterns. A feature of mental activity of the teacher-researcher-musician becomes a combination of different methods of scientific knowledge as the implementation of scientific methods, mastering the conceptual and categorical apparatus of music pedagogy as a scientific foundation of pedagogical models (strategies) and ways of artistic knowledge that face the search of artistic images and concretely manifested in sensual, aesthetically defined forms.

In the scientific literature, a method of artistic knowledge is understood as the “principle of imaginative display of life” (G. N. Pospelov), “a certain way of creative thinking” (Y. B. Borov) as a set of “methods

of artistic generalization”, “aesthetic evaluation principles”, “the principles of embodiments of reality in images of art.” The peculiarity of the artistic method of cognition is its uniqueness, ideological and aesthetic orientation, creative direction. The artistic method of cognition, displaying the specifics of musical art, different aspects of musical thinking is widely investigated in the works of I. P. Grinchuk, L. M. Masol, N. E. Miropolskaya, V. D. Ostromensky, V. A. Podrezova, O. P. Rudnytskaya and others.

The meaning of system-making factor in the formation of research culture of the future teacher of music becomes theoretical thinking as a purposeful use of musical and pedagogical complex analytic-synthetic process, inductive-deductive, summarizing actions; readiness for scientific analysis of musical and pedagogical realities, taking into account the educational and artistic-cultural context, applying the research approach to the solution of scientific musical and pedagogical problems.

Thus, according to E. B. Abdullin [1], the effectiveness of the music teacher in many respects depends on the extent to which he or she has the theoretical knowledge in the field of music education, and the following contributes to the mastery of the theory:

- the formation of theoretical thinking;
- the acquisition of knowledge about the essence of the theory of music education, its main categories, laws, and concepts;
- disclosure of the significance of the theory for the musician-teacher;
- accumulation of experience in the creative application of theoretical knowledge in the field of music education in its practical teaching activities;
- the formation of a professional position in relation to the current issues of music education;
- developing the ability to self-enrichment with professional knowledge, skills, experience of creative musical and pedagogical activity.

The scientific way of thinking is closely connected with a theoretical mental activity. However, this relationship does not imply their identity, as the scientific way of thinking in relation is in favor of feature of the theoretical thinking. As is it well known (O. B. Krymsky, L. A. Mikeshina, V. S. Stepin), a scientific way of thinking is used to refer to the norms and principles of the system, that guide researchers in their work and results. The main characteristics of the scientific way of thinking are conceptual, evidence, validity, consistency, integrity, reflexivity, distress, predictability, and non-standard [5].

Determining the strategy for scientific research and educational research, scientific way of thinking serves as a means of orientation in the flow of scientific information in a manner related to a pedagogically transformative, artistic reality; it forms the ideal of the scientific method and scientific theory, develops the idea of the subject and object of scientific knowledge. The development of scientific thinking style affects the holistic vision of the existing musical-pedagogical activity and the formation of the whole person as a researcher, who is aware of his or her significant value in the future life.

It is a scientific way of thinking determines the level of “meta knowledge” and “meta skills”, the achievement of which occurs in the process of mastering the scientific method complex, taking into account the different vectors of research and interdisciplinary vision of scientific musical and pedagogical problems, providing rapid adaptation in the conditions of frequent changes in scientific paradigms, pedagogical technologies, permanent increase in the volume of obtained information and finding new solutions of scientific and pedagogical problems. Important characteristics of “meta knowledge” and “meta skill” become the interconnection and interdependence of general scientific, methodological and specialized knowledge, practical mastery of scientific creation mechanisms.

Revealing the features of mental activity of the future teacher-musician-researcher, we appeal to such concepts as “explanation” and “understanding”, which are used for the analysis of scientific research, artistic and cognitive research, acting as the methodological regulators. The modern approaches to the analysis of the concept of “understanding” the tendency to be considered as the universal characteristics inherent in any activity or cognitive processes. That sense of identification is the initial and final prerequisite for understanding the process.

In the pedagogical context, understanding (and explanation) serves as the methodological regulators, the principle of the scientific and artistic style of thinking is seen as a way, the process, the goal and the result of mental activity and researcher-musician teacher and identifies as a dialogue in the scientific, artistic and educational dimension. Pointing to the dialogic nature of the understanding, M. M. Bakhtin emphasizes that “in explaining there is only one consciousness, one entity, in the sense, there are two consciousnesses... Understanding is always to some extent dialogical” [2, p. 289].

This assertion is fundamental for the disclosure and characteristics of mental activity of a music teacher as a researcher, the interpretation, who acquires an additional semantic content as the synthesis type of value-semantic cognitive activity that requires deep scientific comprehension of pedagogical phenomena, pedagogical context of musical art, works of art and ensures the opening of the world through conceptual and artistic images in their semantic meaning as a semantic field with a multi-dimensional system of values and interpretations.

Thus, the thinking as the quality of the person of the future music teacher, researcher, revealed in his or her professional mental abilities, unfolding on knowledge foundation as a cognitive process, characterized by systemic, interdisciplinary, dialectical, reflexivity and presents a coherent logical structure of interconnected pedagogical and artistic ideas, concepts and ideas that create a holistic educational approach of the researcher.

Understanding the above stated regarding the personal cognitive component of the future teacher of music, given the specificity of his or her research in the field of musical-pedagogical education, leads to the following **conclusion**: it is the personal qualities that are

associated with the assessment and analytical, reflective, cogitative, sense searching processes, provide understanding of the world of arts and pedagogical reality on a scientific basis, forming a scientific worldview, scientific and artistic understanding of the world and as a result of a multi-faceted personality of the musician and researcher-teacher.

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THE POWERLESSNESS OF INTELLEKTUAL: RALF DAHRENDORF'S EXPERIENCE¹

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Abstract: The article deals with the issue of German professor Ralf Dahrendorf's social self-actualization in the context of outlined by the scholar three alternatives of European intellectuals political involvement: «powerless people», «independent experts», «outsiders-nonconformists». Within this framework, the leading feature defining the European intellectuals' identification, their stance with regard to the state and society, and their motive for social action is shown to be the distinction between conformists and nonconformists.

Keywords: European history, contemporary society, political participation, intellectuals (intelligentsia) western intellectuals, Ralf Dahrendorf, social actualization, alter natives of political involvement.

1. Introduction

Ralf Dahrendorf's name is noted throughout the world, particularly to the students and professors [7]. This is because many students have the course of political science. And it is hard if not impossible to exclude of the course of political science Dahrendorf's heritage as this outstanding German scientist is the main author of the conflict theory in contemporary political science, mentioned almost in all Russian textbooks on political science or conflict resolution. Moreover, the name of Ralf Dahrendorf often percolates up in such humanities as history, philosophy, and sociology.

But Ralf Dahrendorf, who died relatively recently, in June 2009, was not only a famous scientist, but also a prominent public figure of today's Europe. And for this purpose his biography is rather outstanding. The

fact is that in the second half of his long, life (he was born on May 1, 1929 and died in eighty years), the German scientist became politically active. Firstly in Germany and later throughout Europe, he was temporarily the EU Commissioner. Then Dahrendorf left their homeland and moved to the UK.

Of course, such a career for the German and European scientist looks rather unusual. For instance, experience of Zbigniew Brzezinski and Fernando Henrique Cardoso comes to mind. Brzezinski, as it is known, started out as a scientist, but then became a politician and later one of the most famous representatives of the Western political elite. The Brazilian Cardoso became an authority when he was already world famous scientist. As the President of the country he has been very successful and he was the first person in Brazil, who

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