

PEDAGOGICAL STABILITY OF FUTURE MUSIC TEACHERS AND TECHNOLOGY OF ITS FORMATION DURING EDUCATIONAL PROCESS

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ABSTRACT

Object. The article concentrates on pedagogical stability in views of its general concepts and considers it as capability to resist negative external factors that helps to succeed in teaching. For this purpose, we have created a technology aimed to develop pedagogical stability of future music teachers. We have found out that most of students have no clear image of profession. In addition, we have also noticed predominated orientation towards music-performing activity or towards teaching activity in instrumental performance, vocal, choir conductor classes.

Methods. We made a detailed study of the problem of future music teachers' pedagogical stability formation that covers the period from 2016 to 2020 years and consists of three phases. The first phase is "crystallization of professional self-image". The second phase of the technology called "pedagogisation of thinking and reflective skills", and the last one called "stabilization of professional identity". The article gives detailed characteristics of principles and activity arrangements, the content and the process of each phase of pedagogical technology.

Findings. With time, following chosen technology students develop their motivational and sense bearing sphere; develop professional identity due to their perception of professional values; activate mechanism of professional sense creation due to perception of humanistic values of pedagogical profession. We also support successful outcomes with diagnostic procedures that we describe in our article.

Conclusions. It follows from the above, that students' pedagogical stability depends on their professional identity, in other words, clear understanding of image of profession and self-image as a professional. Considered all, our research is rather successful.

INTRODUCTION

The question of stability and instability of man's mental world has concerned the thinkers for many centuries.

Erik Homburger Erikson [Ermolaeva 2017] believes that the need for self-identity is one of the most important existential concerns of a person. The scientist holds that identity in psychological aspect makes itself felt as axiological content of life,

personality continuity and self-identity. Conversely, disturbances of identity relate to the feeling of frustration, the loss of stability, as well as contradiction between internal and external requirements.

A.A. Rean, A.R. Kudashev and A.A. Baranov's researches show that the poor effectiveness of professional education is most commonly related to the poor motivating sphere, immaturity and instability of professional identity (professional self-concept) rather than to students' limited cognitive capacity [Rean, Kudashev, Baranov, 2006].

L.B. Schneider [Schneider, 2001] and others consider professional identity as one of the most important existential choices of a personality that helps realize professional values, motives of the activity, comprehend and estimate the prospects of professional development. Internal (for example, obligations towards reference people and social communities, sense of obligation and guilt, altruistic and hedonistic mental attitude etc.) and external (for example, appraisal done by the Others, life circumstances, social situation etc.) determinatives are psychologically important background of this choice.

The scientific community considers pedagogical activity as a specific profession that requires teachers to act in conditions of risk [Erikson, 1996]. It is noteworthy that a group of researchers led by I. G. Kennedy, G. Latham, and H. Jacinto [Kennedy, Latham, & Jacinto, 2016] identified the teacher's readiness to face risks as one of the most important characteristics (requirements).

The surveys we conducted among the first year students, who started to learn music teacher profession at the Krasnodar State Institute of Culture in 2017-2018 academic year, showed that most of students have no clear image of profession and image of professional self-concept. In addition, we also noticed predominated orientation towards music-performing activity or towards teaching activity in instrumental performance, vocal, choir conductor classes in the systems of continuing, pre-vocational, or secondary professional education. Not more than 30 % of the respondents after graduation intend to work as a music teacher at the comprehensive school. First year students have positive expectations concerning the process of professional education, but by the third year because of diffuseness of the image of profession and self-image as a professional, their illusions gradually shatter generating negative feelings and even existential crises. Our survey also showed that 18 % of the third and fourth year students have "a breakdown" of their professional identity: as they realize the realities of the profession, so the chosen vector of self-actualization becomes tarnished. In this context, behavioral patterns like "ritualism" and "escapism" (terms of Robert King Merton [Merton, 2006]) begin to form. The first pattern is related to the keeping up to "regulations and norms" in the educational environment at a minimum. Another one is related to the immersion into the relative professional activity and/ or the postponement of the professional adjustment for the future. Under the circumstances where students who obtain the profession of music teacher see it as essential life-purpose mission, it is obvious that both of these patterns are incompatible with students' pedagogical stability that seen as clearness, consecution and stability of professional choice.

A.A. Perevalova also holds the view that students' pedagogical stability, as the factor that guarantees their focused and efficient professional becoming, is related to the existence of the image of profession and self-image as a professional in their knowledge structure. Within this framework, they gain a precise understanding of vectors and prospects of professional development, shape ability to resist internal and external factors, which prompt to give up on chosen way of professional adjustment, and spur personal potentials to achieve the desired goals (Perevalova. A., 2014, p.81-86; Perevalova, A., 2013, p.238-243) [Perevalova. 2014; Perevalova, 2013]. She emphasizes that we should not mistake stability for rigidity, stagnation of consciousness. Any progress has variable and invariable

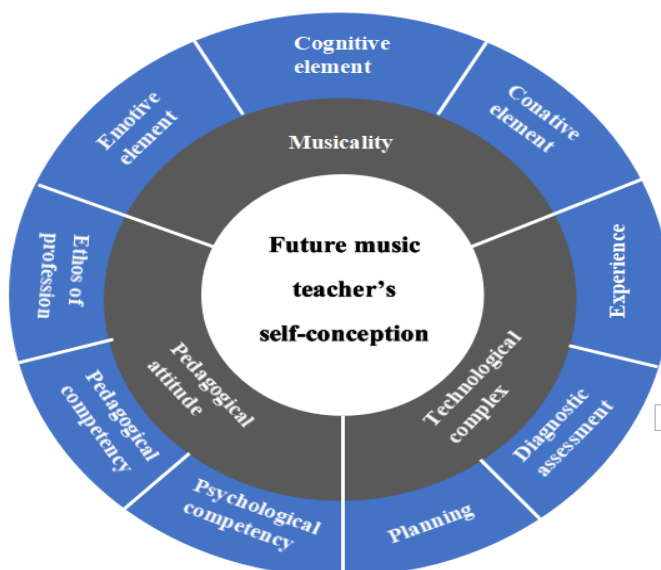
elements thanks to which developing personality keeps own self-identity. That is why we can define students' pedagogical stability as dynamic quality of personality thanks to which future teachers, according to the requirements of occupation and own needs of personal, social and professional self-actualization, can create, develop and keep their own professional self-concept.

MATHEMATICAL LOGICAL REASONING

Established system of classic music education does not quite correspond with the functions of a teacher-musician. The influence of focused specialization of professional occupation in music divide teacher-musicians according to the features of their activity. Actually, a present-day teacher-musician must have multi-function skills to fulfil creative potential in several ways freely according to the requirements and needs of the public and students. According to L.V. Goriunova multipurposeness of a teacher-musician allows to demonstrate high level occupational mobility that is ability to switch over one kind of music activity to another one freely [Goriunova, 2007]. In our point of view, avoidance of the patterns and limitation of ways of professional self-actualization is an important component part of a stable professional identity that spurs professional self-cognition, as well as personal development.

After analyzing the works of domestic and foreign researchers on professional identity (E. Ermolaeva[Ermolaeva 2017], N. B. Volchegurskaya[Volchegurskaya, 2004; Volchegurskaya, 2005], Y. V. Krasnikova[Krasnikova, 2016], A. Perevalova[Perevalova. 2014; Perevalova, 2013], K. Luyckx, B. Soenens, L. Goossens, & M. Vansteenkiste[Luyckx, et al. 2007], E.S. Kunnen, H.A. Bosma., & van P. Geert [Kunnen E.S., Bosma & van Geert 2001], etc.), professional education (A. Maister[Maister, 2006], A. Larionova, N.A. Zaitseva, Y.F. Anoshina, L.V. Gaidarenko, V.M. Ostroukhov[Larionova, et al. 2018], M. Golubtsova[Golubtsova, 2016], M. Kruglova[Kruglova, 2016], Y. Povarenkov[Povarenkov, 2017]), and the works on psychology (E. Erikson[Erikson, 1996], M. L. Hoffman[Hoffman, 2000], E. Aronson, T. D. Wilson, R. M. Akert [Aronson, Wilson, & Akert, 2015]) inspired us to explain our own vision of the model, and its structural elements allow us to get an accurate idea of the professional identity of students who will become music teachers in the future, and its stability during the educational process and subsequent practical activities (Picture 1).

Picture 1. General scheme of the professional Self-concept of the future music teacher



We believe, that educational system, instead of spontaneous and intuitional methods of professional adjustment, must offer focused technologies based on humanistic pedagogical attitude that help to shape stable professional self-concept of future music teachers.

Developers of educational technologies within the system of professional education hold that the participants of the educational process are personalities who establish dialogical relations with the society, culture and professional experience, Others, and, finally, sense of self. That is why, to our opinion, E.V. Bondarevskaya rightly remarks that humanistic thrust of these technologies makes teachers refuse to follow the goals focused on strictly up to some standard requirements teaching process in order to find and create conditions for personal and professional self-actualization of participants of educational interaction according to their singularity, needs and potentials [Bondarevskaya, 2000].

Our work is based on the idea that enrichment of reflective experience and creating conditions for realization of personal creative potential of students, with the aid of involvement into efficient educational work and teaching creativity, helps to develop and stabilize professional self-concept. Now let us describe content-related and process-oriented components of the technology phases.

The phase that we in our research call “crystallization of professional self-image” includes a number of arrangements. Firstly, educational program includes author’s course “Fundamentals of self-management of a personality during training and professional activity” that is devoted to the music teacher profession (the first semester of the first year of studies). The course, which obeys Federal State Educational Standard № 828 of 23 August 2017, is focused on the shaping of universal competence UC-6 – capacity for managing own time, arranging and carrying out trajectory of self-development on the ground of the principles of lifelong learning. Course objectives are:

- ✓ development of professional identity of future music teachers by their perception of professional values, vectors, and ways of professional self-actualization, namely, due to engraining the image of music teacher profession and “I am a music teacher” image into students’ perception;
- ✓ adaptation of first year students to the educational environment as well as educational process of the HEI;
- ✓ development of motivational and sense bearing sphere of future music

teachers, which is related to the ways and intensity of cognitive capacity;

- ✓ activation of mechanism of professional sense creation due to perception of humanistic values of the pedagogical profession;
- ✓ development of the humanitarian, as well as scientific psychological and pedagogical thinking of the first year students;
- ✓ ethical self-improvement of students by the development of ability to establish the dialogue within the sphere of culture, society, education and the pedagogical profession, as well as ability to interiorize the dialogue in own perception;
- ✓ development of self-regulatory and self-management mechanisms in the educational environment and in practice.

The significant place in the course belongs to the comprehension of spiritual and moral guidelines of life and educational work that help a personality to create well-balanced relations with the world around and participants of educational process. The course provides insight into reasons of destructive feelings that disestablish personality's inner and external world. The course also provides insight into the meaning of love and altruistic motives as factors, which form the basis of educational interactions.

The theory of the course is illustrated by the demonstrative examples of the life and professional background, as well as didactically adapted audiovisual media texts (segments of documental and feature films, psychological and pedagogical TV shows) and represented by the cases for individual reflective work of students. Information elements of the course and ways of its presenting have the polemical character. They rely on social and cultural background and life experience of first year students and are focused on their succeed career in future.

Secondly, in the second semester of the first year of studies students did performance practical training aimed to develop their professional self-concept due to becoming acquainted with methodological aspects of music teacher's work in the context of out-of-school musical and educational, as well as musical and creative activities. We chose out-of-school activities as the object of observation, analysis, researches, and getting primary practical experience because of the possibility to make students in easy way focus on getting profession without conflicts with previous preferences. Thus, students, who showed interest in instrumental music performance studied methodology, picked out repertoire, for example, for percussion, folk and electric musical instrumental groups of pupils. They also created interpretations, worked out the plan of rehearsals, conducted rehearsals and prepared own ensembles for performance. Students who showed interest in vocal, as well as vocal and choral singing worked with children choirs or vocal ensembles. Students who showed interest in cycle of music-historical or musical-theoretical disciplines prepared and gave integrated music classes, called "Music lectorium", for the students of different year groups.

The second phase of the technology called "pedagogisation of thinking and reflective skills" is aimed to develop psychological and pedagogical thinking of students and enthusiasm for teaching activity. V.I. Andreev in his works holds that it is possible to integrate pedagogical professions with such professions like painter, composer, writer etc. in one related class with the name "artists". Such combination emphasizes the point of this profession as a union of science and art [Andreev, 2013]. Because of it, we believe that the important point, during the process of development of students' professional self-image and their pedagogical stability, is uprising of the interest for the teaching activity. We noticed that even first year students who show the interest in music-making, interpretation rarely show the interest in teaching activity. Usually such interest shows itself a bit later than other interests do. It happens gradually when students gain knowledge necessary for pedagogical reflection – psychological and pedagogical knowledge, observational results and results of synthesis and analysis, which form cognitive schemes in their perception that allow students to find, differentiate and select

ultimate solutions amongst available solutions, and develop personal pedagogical approach.

For performing a task students, going by external and not inner push, spend all energy and time on searching patterns just for using and copying ready material in own practice instead of creating something new. Using prepared by other teacher pedagogical material, they mostly strictly follow the plan and the text, do not pay attention at learners' reactions and do not modify own actions according to their reactions.

However, gradually gaining experience of lesson observations and knowledge necessary for pedagogical process and situations analyses students reach heuristic level of creative activity. Creating own teaching material, students, even though, compiles it using ideas and parts of other teachers' material, but at that time, they rethink it according to the features of specific audience and its predicted reactions. Creative level of creativity expression assumes that before planning educational process, students need to set the teaching goal, define the concept according to which they think over educational goals and objectives and reach them. As a result, the new project becomes original and reflects creative self-identity of the author and learners [Bogoyavlenskaya, 2002].

In educational process development of the interest in teaching activity becomes possible due to: a) including in theoretical classes and practical trainings for the second year students (History of music, Theory and methodology of music education, Music pedagogy, Study of educational music, Creative practice, Teaching training) tasks that focused on further development of students' psychological and pedagogical thinking, reflective skills and creative talent; b) setting goals that focused on improvement of planning skills (such as working out of course syllabus) and designing teaching process; c) supporting the rationale for criteria, means and ways that help to interpret the results of psychological and pedagogical diagnostics of development of students' music skills and efficiency of teaching approaches; d) setting and performing communicative tasks that focused on the development of skills of interaction in educational process.

In addition, we took into consideration the fact that educational process is "open to the public" and this fact obligates future music teachers not only to develop skills of emotional self-control, but also be able to continue own work with enthusiasm quickly and easy.

At the third phase of the technology, there was the aim to define the image of professional self-identity, so that students percept profession of music teacher as the mentally resilient life strategy, the main way of realization of personal and creative potentials due to different forms of music and pedagogical activity. This valuable background helps to fulfil professional self-improvement process; and incisive analysis of own and other teachers' teaching experience helps to improve pedagogical excellence and intuition.

V.A. Kan-Kalik believes that the readiness to the pedagogical improvisation is "visual tuning indicator" of students who can perceive teaching activity as interesting kind of creative activity [Kennedy, Latham, & Jacinto, 2016]. Fast recognition of the pedagogical situation and suitable cognitive scheme, as well as developed capacity to make combinations and re-combinations of cognitive schemes are keys for efficient pedagogical improvisation. In this context, we can notice developing of improvisation skills as essential integrated specification of pedagogical activity.

Most commonly pedagogical improvisation expresses itself by: a) the verbal forms of monologic and dialogical figurative speech, pedagogical interactions; b) behavior (body language) – for example, gesture, facial expression, pantomimicry, speaking glance, movement, kinesics; c) verbal and body language, for example, during playing a game, setting a play, special plot device.

V.N. Kharkin notices that pedagogical improvisation is a complex process that

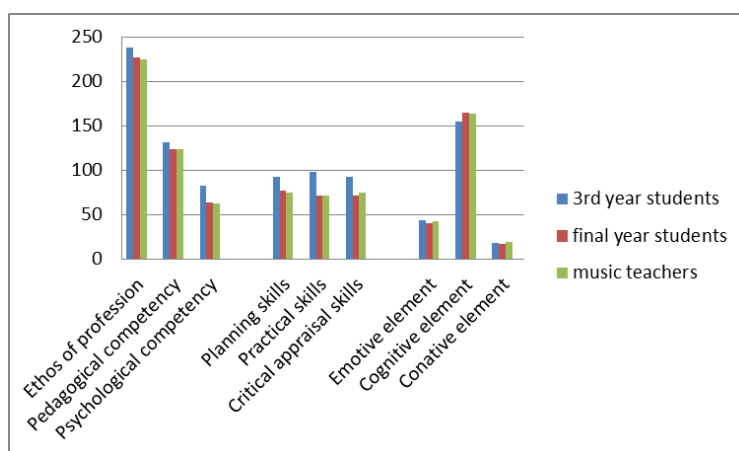
implements in four “steps”. The first step is insight that is accompanied with a certain excitement during which you intuitionally and simultaneously understand the concept of teaching activity, ways of solving problems. Besides that, because of such understanding, you can anticipate the results of implementation of the idea. The second step is intuition and logical analysis of the created idea. The third step is implementation of idea in public, at the same time intuitionally and logically modifying it. The fourth step is intuition and logical appraisal of results, according to which you decide to continue its implementation or modify it [Kharkin, 1992].

Within the frame of our technology with the purpose of stabilization of students’ professional self-identity, we organized a number of public creativity competitions and simulated trainings for different kinds of professional activity. During competitions and trainings due to achievement-oriented interactions, future music teachers performed creative tasks that inspired them to search for and use heuristic approaches to reach pedagogical goals. All students of the third and fourth years took part in these creativity competitions. Preparing competitions we assumed that creative assignments: a) should be surprising, b) need fast reaction of the competitor, c) should contain innovative elements in their professional activity, d) should be performed in front of the audience and other competitors who in a certain way react to their actions.

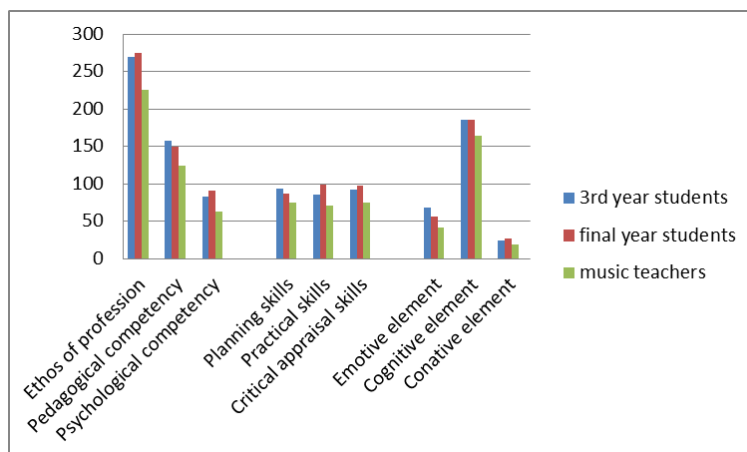
RESULTS AND DISCUSSION

To get more detailed idea about dynamics of students’ professional identity as music teachers and about features of its stabilization through time, we worked out a multiple-factor survey form. The content and structure of the survey form, its benchmarks and indicators, statements and questions are focused on the model of professional self-concept of music teacher of comprehensive school (pic. 1). We used this survey form for the same samples of students when they were the first, the third and the final year students (34 students) and for 44 music teachers who obtained their degree in “music teacher of secondary school” and have experience in teaching from 3 to 8 years. In the following, we can see the data on the tests and their findings.

Each respondent gained certain amount of points for each unit according to criteria and characteristic values of professional self-concept. We compared numerical data of samples of students with the data of the same survey among music teachers of comprehensive school (refer to pic. 2, 3).



Picture 2. Diagnostics of Weighted total score gained by music teachers and students of 3rd and 4th years (participating in the study). Sample of 12 people



Picture 2. Diagnostics of Weighted total score gained by music teachers and students of 3rd and 4th years (not participating in the study). Sample of 12 people

Estimating students' professional self-concept, we assume that existence of high degree of correlation (the strength of statistical relation) between findings of tests that were done at the closing stage of approbation of our pedagogical technology (the first semester of the third study year) and at the final stage of study at educational institution will show that pedagogical stability of professional self-concept of future music teachers is developed. To analyze statistical relation of findings, we used methodology developed by Karl Pearson (Pearson's r) [Akhmetzhanova, Antonova, 2016]. Widely known Chaddock scale makes it possible to evaluate the degree of correlation. In our research we used next values to define the degree of correlation: less than 0,3 means no correlation or low level; 0,3 to 0,5 means moderate level of correlation; 0,5 to 0,7 means satisfactory level of correlation; 0,7 to 0,9 means high level of correlation and more than 0,9 means extremely high level of correlation.

When the findings indicate relative stability of professional self-concept's "core" (represented numerically by total score gained during the survey) during certain period of time, it points to the satisfactory level and high level of students' pedagogical stability.

We can calculate Pearson's coefficient of correlation (strength of relationship) using the formula:

$$r_{xy} = \frac{\sum(d_x \times d_y)}{\sqrt{(\sum d_x^2 \times \sum d_y^2)}}$$

, where

r_{xy} is coefficient of correlation (relation) between statistical results obtained at the final stage of pedagogical technology and in the final year;

d_x is a deviation from arithmetic mean of each survey results at the final stage of pedagogical technology;

d_y is a deviation from arithmetic mean of each survey results in the final year;

\sum is sum.

This is example of calculation of Pearson's coefficient of correlation for graduates of 2017. We compared the diagnostic results of ethos of profession of the unit "Pedagogical attitude" that we obtained at the beginning of the third year with the final year results (Table 1).

No.	Diagnostic results of the 3rd year students (X)	Diagnostic results of the final year students (Y)
1	19	18
2	18	16
3	23	22
4	20	19
5	19	18
6	24	22
7	22	22
8	17	17
9	20	19
10	16	15
11	18	18
12	22	21
Arithmetic mean	$M_x = X/12 = 238/12 = 19,83$	$M_y = Y/12 = 227/12 = 18,91$

Table 1. Diagnostic results of ethos of profession among the third year and the final year students of the unit “Pedagogical attitude” (the sample of 12 people).

Sum of squared deviations are: $\Sigma(d_x^2) = 67,4175$, $\Sigma(d_y^2) = 62,9172$

Sum of productions deviations: $\Sigma(d_x \times d_y) = 62,7409$

Substituting available values in Pearson’s coefficient of correlation formula (r_{xy}), we get:

$$r_{xy} = \frac{\Sigma(d_x \times d_y)}{\sqrt{\Sigma d_x^2 \Sigma d_y^2}} = \frac{62,7409}{\sqrt{67,4175 \times 62,9172}} = 0,96$$

Calculating Pearson’s coefficient of correlation, it is usual to estimate statistical significance of relation by defining t- criterion from the formula:

$t_r = \frac{r_{xy}}{\sqrt{1 - r_{xy}^2}}$, where n – the number of respondents.

In the present case t- criterion equals 10,84.

We can find the critical values of t- criterion at the related tables, and if degrees of freedom is $f = 12 - 2 = 10$ and significance point is $p = 0.01$ than its critical value equals 0,71. As found by us $t_r(10,84)$ is bigger than $t_{крит}(0,71)$, so it means that established relation is statistically significant.

In reference to the calculation example it follows that when Pearson’s coefficient of correlation equals 0,96, it indicates high strength of relations between survey findings of third year and final year students if $p < 0.01$. Consequently, we can assume that according to the “ethos of profession” findings of the unit “Pedagogical attitude” respondents have high level of pedagogical stability.

The same way we calculated correlation coefficients of results of all three units of our survey form, which we gained during the survey of students obtaining profession of music teacher of comprehensive school. Generally, we did all statistical calculations for every components of our survey with the help of application program package of the website statpsy.ru and “Microsoft Excel” (Table 2).

	Pearson’s coefficient of correlation	t-criterion, if $t_{крит}$ equals 0,71
Unit “Pedagogical attitude”		
Ethos of profession	0,96	10,84
Pedagogical competency	0,89	6,17
Psychological competency	0,828	4,667

Unit “Technological complex”		
Planning skills	0,87	5,57
Practical skills	0,85	5,1
Skills in critical appraisal of pedagogical process	0,78	3,94
Unit “Musicality”		
Emotive element	0,98	15,57
Cognitive element	0,804	4,27
Conative element	0,905	6,72

Comparing these findings with research results based on methods of L.B. Schneider and Ermolaeva, and which make it possible to understand the status of students’ professional identity, we can conclude that complex of activities focused on formation of future music teachers’ professional identity produces a desired effect.

Table 2. Calculations of Pearson’s coefficient of correlation between third year and final year students (the sample of 12 people)

CONCLUSION

The research we performed allows us to come to a number of conclusions. Firstly, it is necessary to use courses of lectures and seminars, practical trainings and different kinds of extracurricular activities during the process of professional education, which focused on the development and stabilization of professional self-concept of future music teachers.

Secondly, theoretically, we can present structural and conceptual model of music teacher’s self-conception as a system that consists of three units: musicality that is defined by cognitive, emotive and conative elements; pedagogical attitude that is defined by the attitude toward ethos of profession, pedagogical and psychological knowledge; technological complex that includes interactions skills, diagnostic skills, planning and projecting skills.

Thirdly, pedagogical stability of professional self-concept of future music teachers can develop due to creation and implementation of goal-oriented technology in educational process. According to the technology, all stages of professional education include many reflective, diagnostic, predicted and projective activities and future music teachers, based on such activities, can perform complex practice-oriented and personalized tasks. Model of pedagogical technology of music teachers’ pedagogical stability formation consists of concept-oriented, content and process-oriented components. Process-oriented component of technology also includes three phases: crystallization, pedagogisation, and professional identity (stabilization).

Fourthly, poor effectiveness of professional education is related to the poor motivational and sense bearing structures of personality, rather than to students’ limited cognitive capacity. Vectors like intensity and successfulness of students’ studying process find expression by forming, keeping and developing their professional identity. Professional self-concept determines selection and interiorisation of profession relevant and person relevant information, development of sense bearing values, shaping of behavioral patterns etc.

Fifthly, the process of formation of professional self-concept and pedagogical stability of future music teachers can be efficient and fast if teaching staff of different departments act not only as a group of professionals in different fields, but also as consolidated team, which members share attitude of each other according to axiological goal of the profession of teacher. In other words, the ultimate goal of the teaching staff of different departments, who specialize in instrumental performance, vocal and choir, as well as professors who teach the cycle of music-historical or musical-theoretical disciplines, is to prepare music

teachers who appreciate the teacher-musician profession and can obtain necessary knowledge and skills to plan and implement music educational process skilfully; as well as create educational background for students' personal and creative self-actualization during the process of introduction into music art and creativity. Finally, specific features of future music teachers' pedagogical stability and a lot of different psychological barriers, which students need to overcome to develop it, call for elaboration and implementation of focused pedagogical technology into educational process of HEIs. Such technology must integrate all components of educational process, cover whole period of professional education and focus on structural and conceptual model of music teacher's professional self-concept.

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