

## РОЗДІЛ І. ПРОБЛЕМИ МИСТЕЦЬКОЇ ОСВІТИ

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### STAGES OF IMPLEMENTATION OF THE METHODOLOGY OF BASIC SCHOOL STUDENTS' AESTHETIC CULTURE FORMATION BY MEANS OF MUSICAL FOLKLORE

*The article reveals the stages of implementation of the methodology of basic school students' aesthetic culture formation by means of musical folklore. At the first, motivational-instructional stage, the main task was to stimulate the students who took part in the experiment on the implementation of the author's methodology of forming their aesthetic culture by means of musical folklore, as well as upbringing of a conscious and responsible attitude to the problem of studying musical folklore works. The first stage was aimed at formation of the motivational-axiological component of the basic school students' aesthetic culture. At the implementational-corrective stage of the molding experiment, attention was directed to the formation of the cognitive-knowledge component and implementation of the second pedagogical condition, the essence of which was to create an environment in the education institution favorable for the development of the aesthetic culture of its students. The task of the third, result-creative stage of the experiment, consisted in the creative implementation of the knowledge acquired during art lessons and in extracurricular activities about the musical folklore of different peoples with the aim of establishing emotional-aesthetic connections, forming an aesthetic experience and behavior, and on this basis forming basic school students' aesthetic culture.*

**Key words:** art education, music education, aesthetic culture, methodology of basic school students' aesthetic culture formation, musical folklore.

**Introduction.** School graduate, according to the concept of the "New Ukrainian School", involves formation of such a key competence as an ability to express oneself in the field of culture. The above actualizes the need for the formation of the aesthetic culture of basic school students, which is connected with their personal growth on the basis of personality-centered, axiological, hermeneutic, activity-based, multicultural approaches through involvement in the aesthetic experience of humanity, the formation of a value-aesthetic attitude to reality, the result of which is harmonious development and self-realization of the student's personality. It is indisputable that the means of art, primarily musical folklore, play a decisive role in the formation of the students' aesthetic culture, which makes it possible to establish connections with

the spiritual, material and practical world of the individual through his involvement in folk musical creativity, understanding the essence and features of folk music, its aesthetic content, etc.

The importance of aesthetic culture formation in students of general secondary education institutions is declared in a number of state documents, in particular: Laws of Ukraine “On Education” (2017), “On Comprehensive General Secondary Education” (2020), “On Extracurricular Education” (2021), Concept of “New Ukrainian school” (2016) and so on.

**Analysis of current research.** The importance of the problem under consideration is also confirmed by long-lasting attention of the theorists and practitioners in the field of art (N. Huralnyk, A. Kozyr, L. Kondratska, O. Oleksiuk, O. Rebrova, H. Padalka, O. Shevniuk, O. Shcholokova and others); aesthetic education (L. Bazylichuk, M. Boichenko, V. Butenko, O. Demianchuk, V. Kotov, L. Levchuk, V. Lozovyi, L. Mykhailova, A. Nykyforov, H. Padalka, N. Pylypenko, N. Pliukhina and others); aesthetic and artistic-aesthetic culture formation (V. Basarab, M. Vyshnevetska, N. Hatezh, H. Hryban, O. Huk, V. Kyrylenko, N. Korol, O. Kutsik, O. Oleksiuk, H. Padalka and others).

Given the above, there is a need to develop and implement the corresponding methodology, the stages of which will be revealed in the article as its **aim**.

**Research methods.** The research used such empirical research methods as pedagogical observation, conversations, questionnaires, interviewing participants in the educational process of basic school; pedagogical experiment (ascertaining, molding) – to diagnose the condition and determine the levels of the basic school students’ aesthetic culture; experimental verification of the effectiveness of the developed methodology.

**Research results.** The molding experiment on the basic school students’ aesthetic culture formation by means of musical folklore was based on the personality-centered, axiological, hermeneutic, activity and multicultural scientific approaches and was carried out during three consecutive stages: motivational-instructional, implementational-corrective and result-creative, each of which provided for the implementation of the pedagogical conditions necessary for forming the studied phenomenon. Checking their efficiency required choosing the appropriate forms and methods of work at certain stage of the molding experiment.

At the first, *motivational-instructional stage*, the main task was to stimulate the students who took part in the experiment on the implementation of the author's methodology of forming their aesthetic culture by means of musical folklore, as well as upbringing of a conscious and responsible attitude to the problem of studying musical folklore works, i.e., the motivational-axiological component of the basic school students' aesthetic culture formation. In our study, the identification of the attitude of the participants of the molding experiment to the raised issues and the enrichment of their knowledge about the essence of the phenomenon of aesthetic culture became a significant basis of the specified process.

In order to realize the outlined goal, at the beginning of the molding experiment, a survey of its participants was conducted, focused on clarifying the following questions:

- do you like the lesson "Art"?
- do you find this lesson interesting?
- do you do a certain type of art (visual, musical, choreographic, theatrical, etc.) additionally in extracurricular time?
- did you get acquainted with the works of musical folklore during art lessons or extracurricular activities?
- are the works of musical folklore interesting to you?

In the process of discussing the issues outlined above, schoolchildren expressed the following opinions:

*– at art lessons, we hardly got acquainted with the works of musical folklore (Inna K.);*

*– I study at a music school in the choir department, and therefore I am familiar with the works of musical folklore, but they are not given enough attention in school classes (Vlada K.);*

*- I like musical folklore, especially Ukrainian – the works are so melodic, sometimes sad, sometimes humorous. It depends on their genre (Anastasiia S.);*

*- I don't like this lesson, I think it's better to study something more useful, for example, the subjects from which I will take the final test (Ivan D.);*

*- the lesson is interesting, but in the remote mode we do not have the opportunity to sing together, because everyone has different connections, different Internet speeds, we can only listen, and I would like to do more creative tasks (Mariia K.);*

- *last year we listened to works of musical folklore, and this year we have not yet, although I personally like musical folklore – we need to know your roots (Bohdan D.);*

- *the lesson is interesting, but I would like to have more opportunities to perform creative tasks, and not just listen to the teacher or an audio recording of a musical piece (Angelina T.);*

- *I think that we do not study enough the works of musical folklore of different peoples of the world; for example, it would be very interesting for me to familiarize myself with works of Japanese or Chinese musical folklore (Ruslan B.).*

In addition, students reported that they do not sufficiently analyze musical works in art classes, sometimes there is not enough time for this due to the uninteresting presentation of the material and poor discipline in the classes, and therefore they do not always understand their essence, and therefore they cannot fully appreciate the beauty of works of musical folklore and they do not cause emotional and aesthetic experiences in education applicants; it was also found out that schoolchildren feel a lack of analytical skills, which prevents them from properly orienting themselves in the genre-stylistic and intonation features of musical folklore, as well as analyzing the texts of these works.

Thus, during the survey, a number of problematic issues were identified that need to be resolved in the process of implementing the author's methodology. In addition, it was clarified that the solution of the outlined problems can be carried out in different ways, at different levels of the educational process organization in the institution of general secondary education, both at lessons and in extracurricular activities. In this context, the most important thing was the awareness by the basic school students of the fact that in eliminating the vast majority of the mentioned problems, their position, their cognitive activity, understanding of the essence of the phenomenon of aesthetic culture, increased attention to reflection, manifestation of independence of thinking and judgment, the desire to creative and aesthetic self-improvement.

Focusing attention on these aspects contributed to raising students' awareness of the need to acquire a wider range of knowledge and skills, which will contribute to the formation in them of an interested attitude and desire to study the works of musical folklore, which made it possible to move to the next, *implementational-corrective*, stage of the molding experiment, during which the main attention was directed to the

formation of the cognitive-knowledge component and the second pedagogical condition was implemented, the essence of which was to create an environment in the education institution favorable for the development of the aesthetic culture of its students.

Accordingly, art lessons were turned into “world cafes” and “round table” meetings, “brainstorming” methods were used, mini-projects, cases, quests, discussions, as well as role-playing games and simulations, which allowed schoolchildren to immerse themselves in the plot of a certain work of musical folklore. It is worth noting that the educational process during the implementation of the experimental methodology took place both offline and online using modern information and communication technologies and means of distance learning and/or video communication – platforms Teams, Google Meet, Zoom, etc. Multimedia presentations, audio and video recordings of the performance of musical folklore works, PowerPoint, Canva, and Prezi programs were widely used in the teaching of art in the relevant lessons and in extracurricular activities in both face-to-face and remote modes.

Within the coverage of the second stage of implementation of the experimental methodology of forming basic school students’ aesthetic culture by means of musical folklore, we consider it appropriate to dwell in more detail on the use of interactive teaching methods in the formation of the cognitive-knowledge component of the students’ aesthetic culture.

In particular, a number of “round table” meetings were held among 9<sup>th</sup> grade students. At the first meeting, the following questions were discussed:

- what is the concept of “beauty”, “beautiful” for me?
- what emotions can works of art evoke?
- what emotions do I feel while listening to a piece of music?

During the next “round table” organized in the art class, possible emotional reactions and aesthetic feelings of basic school students were discussed while listening to works of musical folklore of various types. In order to generate ideas about the most optimal emotional reactions to a specific piece of musical folklore, a “brainstorming” method was used. The use of this method was preceded by the actualization of schoolchildren’s knowledge about its essence and role in the organization of search and cognitive activity. Basic school students were familiarized with the rules of using this method, the main of which is the *acceptance of all* (our italics – L.Z.) ideas expressed by the participants, even if, at first glance,

unacceptable, attention and respect for everyone's opinion, creation of an atmosphere of free communication, elimination barriers that would prevent the participant from expressing his opinion. In the context of emotional and aesthetic reactions, such psychological support turned out to be very effective, since usually teenagers do not tend to share their own emotions. It became a positive practice that the students independently formulated the rules for conducting the "brainstorming", namely: 1) prohibition of any criticism; 2) active participation in the development of ideas expressed by other students.

Relying on the general didactic principle of integrity, which refers to the need for appropriate integration of knowledge from various fields of art education for the more effective formation of an aesthetic personality, students were invited to activate their knowledge on the folklore of different peoples from the lessons of Ukrainian language and literature, foreign language and foreign literature, world history and history of Ukraine, geography, etc., as well as get acquainted in detail with selected works of musical folklore, reflected by means of visual, choreographic and theatrical art.

Actually, such steps were a preparation for the transition to the next, *result-creative stage* of the experiment, the task of which consisted in the creative implementation of the knowledge acquired during art lessons and in extracurricular activities about the musical folklore of different peoples with the aim of establishing emotional-aesthetic connections, forming an aesthetic experience and behavior, and on this basis forming the aesthetic culture of basic school students.

As an example, we will demonstrate the use of musical folklore tools to update knowledge, develop students' abilities to creatively interpret the specified works and form an aesthetic experience on this basis in the 9<sup>th</sup> grade during the study of the topic "Ukrainian cinema: a mosaic of types and genres". In order to achieve the outlined goal, the students were invited to familiarize themselves with excerpts of Ukrainian films that used the means of musical folklore, in particular "Shadows of Forgotten Ancestors" by S. Parajanov, in which the beauty of nature is expressed by means of Hutsul musical folklore, conceptually summarized by M. Skoryk in the "Hutsul Triptych". Schoolchildren had the opportunity to deepen their knowledge of stylized musical folklore, which is characterized by the use by composers and performers of modern

arrangements of musical folklore works in order to reproduce the national style in the process of performing such works in a folk manner.

Students listened to three parts in sequence (“Childhood”, “Ivan and Marichka”, “Death of Ivan”) and shared their impressions of their emotional reactions and aesthetic perceptions.

In particular, Ruslan K. noted the unique Hutsul flavor of the pieces he listened to and emphasized that while listening to the music, his emotional state changed – from elation to sadness. The student also noted that “from the first sounds of music, he vividly imagined the nature of the Carpathians”.

Oksana R. expressed the opinion that she was “fascinated by the musical works she listened to”, which reflect the soul of Ukrainian people thanks to the use of traditional folk instruments.

Maksym B. shared his personal experience of performing the first part of the triptych, as he attends a children’s music school in the violin class, and the emotional and aesthetic feelings that both the performance of this piece and its listening evoke in him.

Creative homework was a mini-project – creating a video clip for the first part of the “Hutsul triptych” (“Childhood”) performed by Maksym B.

Note that the mini-project method was popular among basic school students who were involved in the creation of theatrical productions of musical folklore pieces, video clips, presentations using PowerPoint, Canva, Prezi, etc. tools.

It is worth noting that the issue of discussing the peculiarities of stylization of musical folklore works of different peoples of the world in the 7<sup>th</sup> grade was paid attention within the framework of the “round table” meeting at art lessons while studying the topic “Folklore and modern stylization”. The discussion of this issue was carried out after listening to excerpts from the folk opera by Ye. Stankovych “When the Fern Blooms” performed by the H. Veriovka Choir and the National Symphony Orchestra of Ukraine and the song “Oi na Ivana, ta i na Kupala” performed by the theater of the song “Sources”. In order to actualize knowledge, students were asked to repeat the definitions of the concepts of “folklore”, “folk creativity”, “folk music”, “musical folklore”, “stylized folklore”, “folk opera”, etc.

At first, students shared their impressions of the music they listened to. It was found out what features of sound characterize the song works of musical folklore in the opera. Attention was also focused on the songs of

the calendar-ritual cycle, in particular the Kupala songs, which were used in the folk opera offered for listening.

The subject of the discussion was a comparison of the features of the performance of calendar-ritual, in particular Kupala, songs by an academic folk choir and a song theater. In particular, the opinions of the students were divided regarding the aesthetic feelings caused by listening to the mentioned works. Thus, several students preferred a more academic performance, stressing that this manner allows one to feel better the aesthetics of Ukrainian folk songs, while others, on the contrary, noted that it was the performance of Kupala songs by the song theater that allowed them to “immerse themselves in authenticity” (Hanna N.).

Thus, in the educational process of the general secondary education institution, the principle of reflexivity was implemented in the formation of the aesthetic culture of basic school students by means of musical folklore.

In this context, attention was focused on the establishment of interdisciplinary coordination, which was manifested in the parallel formation of the aesthetic culture of basic school students in the process of actualizing knowledge not only in musical art, but also in history, literature, and other educational subjects. For this purpose, together with other subject teachers, educational activities dedicated to the formation of aesthetic culture by means of folklore of the representatives of different countries of the world were developed.

The basis for coordinating the joint actions of subject teachers was determination of guidelines in the selection of the subject of the educational event, where the main criterion was the ability of a folklore piece to evoke the aesthetic sense of basic school students.

It should be added that the majority of such educational activities were carried out in the form of quests, in particular web quests, which involved the sequential completion of a number of tasks by basic school students (both individually and in small groups, depending on the type of quest), which allowed for the formation of a more holistic view about different types of folklore, historical context, get acquainted with the peculiarities of musical folklore of the representatives of different peoples of the world.

**Conclusions.** The methods described above were actively used in the organization of the educational process according to the experimental methodology. The respondents noted their satisfaction with the implemented methods (round table, world cafe, brainstorming, etc.),



primarily because they got the opportunity to freely express their own thoughts without fear of making a mistake, especially when it came to aesthetic feelings, emotions and perceptions, since these phenomena are subjective, and only by comparing, discussing, one can arrive at a generalized idea of a piece of musical folklore and its aesthetic value.

**The prospects for further research** are seen in the verification of the results of implementation of the author's methodology of forming basic school students aesthetic culture by means of musical folklore.

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## АНОТАЦІЯ

**Лян Цзи.** Етапи впровадження методики формування естетичної культури учнів основної школи засобами музичного фольклору.

*У статті розкрито етапи реалізації методики формування естетичної культури учнів основної школи засобами музичного фольклору. На першому, мотиваційно-настановному етапі, головним завданням стало стимулювання учнів, які брали участь в експерименті, до впровадження авторської методики формування їх естетичної культури засобами музичного фольклору, а також виховання свідомої особистості та відповідального ставлення до проблеми вивчення творів музичного фольклору. Перший етап був спрямований на формування мотиваційно-аксіологічного компоненту естетичної культури учнів основної школи. На імплементаційно-корегувальному етапі формувального експерименту увага була спрямована на формування когнітивно-знаннєвого компоненту та реалізацію другої педагогічної умови, сутність якої полягала у створенні в закладі освіти середовища, сприятливого для розвитку естетичної культури своїх учнів. Завдання третього, результативно-творчого етапу експерименту, полягало у творчій реалізації набутих на уроках мистецтва та в позакласній роботі знань про музичний фольклор різних народів із метою встановлення емоційно-естетичних зв'язків, формування естетичного досвіду та поведінки і на цій основі формування естетичної культури учнів основної школи.*

**Ключові слова:** мистецька освіта, музична освіта, естетична культура, методика формування естетичної культури учнів основної школи, музичний фольклор.

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## **MAIN RESULTS OF RESEARCH ON THE PROBLEM "PEDAGOGICAL CONDITIONS FOR FUTURE MUSICAL ART TEACHERS' PREPARATION FOR THE IMPLEMENTATION OF ART INNOVATION TECHNOLOGIES"**

*The article is devoted to the main results of the dissertation research, in relation to solving the problem of improving the quality of future musical art teachers training in Ukraine and China, who acquire higher art-pedagogical education (specialty 014 Secondary education. Musical art), regarding effective work in the field of art (music) education, artistic-aesthetic upbringing and multifaceted development of modern schoolchildren, who are referred to in the scientific discourse to the "Alpha" generation. It is about the preparation of these teachers for the implementation of art innovation technologies in the process of general art (music) education of the specified schoolchildren in the context of the socio-cultural environment of the post-information society. The article defines the component structure of the investigated phenomenon, the research methodology in the form of scientific approaches, as well as the principles*