

SUMMARY

Li En Hui. Methodological direction of the formation of students' musical and auditory imaginations in the conditions of forterian learning.

The article deals with methodological aspects of the development of musical and auditory perceptions of students of specialized music institutions. Based on the analysis of scientific literature, the essence and structure of musical and auditory perceptions of students in the process of piano learning are determined. It has been established that musical and auditory representations develop in real musical activity aimed at learning and embodying musical images. Such images are created in the process of emotional and aesthetic experience and thinking, as well as with the participation of inner hearing and motor actions. These three components are interconnected and contribute to the development and formation of musical and auditory perceptions. This complex emphasizes the importance of maximum development of students' independent thinking. The basis of the formation of musical and auditory representations is auditory activity, which provides auditory-motor coordination, provides an assessment of the performance according to artistic and technical parameters. It is noted that the connection between inner hearing and motility becomes important for the formation of musical and auditory perceptions. At the same time, motor actions depend on the psychophysical state and specific functional features of various chains of the auditory-motor apparatus. The formation of sensorimotor actions of school-aged students is achieved as the experience of musical-instrumental performance is acquired, and the conscious mastery of performing actions allows one to accurately and emotionally feel the movement and on this basis to manage musical and auditory representations. Taking into account the analyzed theoretical provisions in the process of piano training, the following pedagogical conditions are defined: 1/ during training, include in the repertoire emotionally attractive and aesthetically expressive musical works from using their full or partial illustration; 2/ implement artistic and creative tasks of various directions throughout the entire period of musical education; 3/ to form musical and auditory ideas of students taking into account different types of musical activities. The methods and methods of learning that help students to effectively develop their own musical and auditory ideas, so that they get the necessary skills and abilities in the field of performing activities, are considered.

Key words: musical and auditory representations, specialized music institutions, piano training, individual and psychological features, performance activity.

UDC 378

Pang Bo

Sumy State Pedagogical University named after A. S. Makarenko

ORCID ID 0000-0002-3387-9088

DOI 10.24139/2312-5993/2022.07-08/342-355

RESULTS OF A PEDAGOGICAL EXPERIMENT ON THE FORMATION OF ARTISTIC-COGNITIVE COMPETENCE OF JUNIOR SCHOOLCHILDREN

The article actualizes the problem of artistic-cognitive competence of junior schoolchildren; considers the main methodological tools of the study. An artistic-cognitive competence is characterized in the context of clarification by the pupil of the educational-cognitive problems that arise in the process of perceiving and creating

musical images. The relationship between formation of pupils' cognitive competence and the cognitive function of art is emphasized. The role of cognitive-informational and practical orientations of music classes for the formation of artistic-cognitive competence of schoolchildren is determined. The methodology for the formation of artistic-cognitive competence of junior schoolchildren in the process of music education, which consists of inducing-activating, cognitive-evaluative, productive-creative stages, is justified. A complex of general scientific methods (analysis, systematization, comparison, generalization of scientific information, structural-system) was used, which gave an opportunity to compare theoretical approaches to the definition and justification of the main concepts and methodological tools.

Key words: *methods of formation, experimental research, step-by-step methodology, competence, musical-cognitive competence, junior schoolchildren.*

Introduction. Introduction of a complex of various methodological tools in order to solve multifaceted scientific tasks effectively affects the process of art education. In the course of forming artistic-cognitive competence of primary school pupils at art lessons and in extracurricular activities, the choice of methodological research tools depends on its purpose and tasks, as well as on the specifics of the subject and theoretical and methodological background. It should be emphasized that effectiveness of the studied construct depends on the scientifically based choice of methods in the direction of argumentation and development of a specific methodology, which is determined by the specified research topic.

Analysis of recent research. In the process of conducting a pedagogical experiment, the levels of artistic-cognitive competence formation of junior schoolchildren are determined by means of musical art. It is appropriate to emphasize the scientists' opinion who note that experimental work is carried out under the conditions of active and purposeful intervention of the researcher in the objective nature of the existence of objects and phenomena. This approach involves creation of special conditions for the experiment.

Philosophers claim that in the process of experimental work, the law of positive transformation of the investigated reality is implemented. For our research, the method of cognition is important, the specifics of which is distinguished by the fact that its application in the experiment involves a combination of rational, sensory, and practical cognition techniques. Implementation of the experiment is ensured by substantiation of theoretical positions, formulation of the research problem, identification of specific tasks, definition of research methods, development of criteria, indicators, conducting ascertaining, molding, and control stages.

The purpose of this article is to substantiate the developed methodology of the experiment on the formation of artistic-cognitive competence of junior schoolchildren in the process of music education, which consists of inducing-activating, cognitive-evaluative, productive-creative stages.

Research methods. During the study a set of general scientific methods (analysis, systematization, comparison, generalization of scientific information, structural-system) was used, which gave the opportunity to compare theoretical approaches to the definition and justification of the main definitions and methodological tools.

Research results. We consider it expedient to state that implementation of a pedagogical experiment for the formation of artistic-cognitive competence of primary school pupils is determined by the quality level of implementation of the developed pedagogical conditions, which are purposefully created in order to achieve the effectiveness of art education (Kryvonos, Demchenko, 2011, p. 20-22).

This study provides for the creation of such pedagogical conditions as: achievement of cultural landmarks during music education, which allows for the implementation of such a content of the educational process, as a result of which art is perceived by schoolchildren as a value of world culture; ensuring individualization of art education, which guides the teacher to identify and preserve individual manifestations, taste preferences in art in junior pupils, taking into account and developing unique, unrepeatable means of artistic activity for a certain personality; realization of the unity of rational and emotional ways of mastering art, which involves activation by the art teacher of the intellectual capabilities of students in unity with emotional aspects of awareness of the aesthetic essence of artistic images and their creation. As H. Padalka notes, perception, evaluation and creation of art in the educational process cannot take place fruitfully if interaction of rational and emotional aspects of the world perception of students is not taken into account (Padalka, 2008, p. 79).

Implementation of reasonable conditions takes place during realization of the principles of artistic-cognitive competence formation of junior schoolchildren, including: artistic integrity of art awareness; accentuation of national features of music, painting, dance movements as a certain stylistic unity of the artistic image; promoting the pupil's artistic development on the basis of communicative hedonistic actions, which involves expanding the possibilities of artistic perception, forming musical abilities and skills,

activating creative potential and the ability for artistic creativity, as well as developing special musical abilities (Masol, 2006, p. 140-141).

The principle of artistic integrity of art awareness leads to the achievement of the unity of the educational process, provides for the provision of a single goal (personal artistic development of the younger generation) due to the effectiveness of content provision of educational work. The specified principle encompasses the mass process in various aspects, it is manifested in the content parameters of art education, in its methodological support, in organizational principles. This principle provides cultural orientation of art education, which is implemented at all stages of experimental work. Culturological features of the artistic-educational process enable pupils to perceive art as an asset of world culture (Padalka, 2008, p. 152).

Considering this, an artistic integrity of the artistic process is a necessary aspect of artistic-cognitive competence formation of primary school pupils, which ensures the awareness of art education students as a social phenomenon in the context of the development of world artistic culture.

This principle provides an opportunity to get acquainted with a wide range of art, to learn about different artistic trends in order to enrich the artistic experience. In addition, the specified principle ensures formation of the individual's culture. Formation of artistic-cognitive competence of primary school pupils naturally implies the unity of general culture and art in the learning process.

In addition, the principle of artistic integrity of art awareness means involvement of pupils in highly artistic materials in their interdependent coherence. Therefore, integrity is a certain focus of art education on those artistic directions, art schools, stylistic approaches that make it possible to obtain a complete, all-aspect view of the development of the artistic culture of mankind (Padalka, 2008, p. 150). Under such circumstances, artistic information should be coordinated in order to ensure students' holistic understanding of artistic images.

The principle of artistic integrity of art awareness is manifested in the methodological provision of the artistic-educational process, since the choice of methods of artistic education and personality development is motivated by the tasks of ensuring their interaction. In the context of achieving artistic integrity, the interaction of classroom and extracurricular activities, selection of certain forms of artistic and educational work should be built.

We consider it appropriate to emphasize that the step-by-step methodology of forming the artistic-cognitive competence of junior schoolchildren in the process of music education is based on the principle of accentuating national features of music, painting, dance movements as a certain stylistic unity of the artistic image. It should be emphasized that development of musical abilities should take place in view of the need for the formation of artistic-cognitive competence in junior schoolchildren in order to develop their ability to correlate their own feelings and evaluate musical phenomena with ideas about beauty. It should be summarized that formation of pupils' artistic-cognitive competence involves giving priority to national artistic creativity (Ma Chen, 2017). This involves not only the systematic enrichment of the educational process with works of national artistic culture, but also ensuring such an attitude towards national culture that interprets it as the main source of formation of pupils' artistic values. During formation of artistic-cognitive competence by means of musical art, schoolchildren should master the national culture as a holistic phenomenon. Therefore, it is not the fragmentary assimilation of individual works that gains importance, but purposeful awareness of various aspects of the national artistic culture, which is characterized by national artistic values.

A consistent historical-theoretical understanding of national art should take place with a practical grasp of the figurative essence of the works of art, taking into account its genre-stylistic and emotional diversity. Involvement of schoolchildren in the conscious reproduction of national signs of art in the attempts of their own productive and creative activity acquires great importance in this area.

Implementation of the national-style analysis of artistic works into the artistic-educational process contributes to the formation in pupils of the ability to deeply understand the national features of music, painting and other types of art as a certain stylistic unity. Ukrainian scientists (S. Horbenko, O. Rudnytska, O. Semashko, A. Shevchuk and others) studied the leading principles of implementing national approaches in art education. Thus, according to M. Yarko, implementation of artistic and aesthetic education of the younger generation should be based on a deep analysis of the characteristics of national culture.

In the scientific inventions of L. Khlebnikova regarding the national-stylistic foundations of the knowledge of Ukrainian music, the main principles are substantiated: coverage of national music and systematization of musical material on the basis of historical-stylistic

features; activation of pupils to empathic and emotional experience of Ukrainian works; application of comparative approaches to the understanding of national-stylistic features of music (Khliebnikova, 2006).

The use of national-style analysis involves encouraging schoolchildren to understand the essence of musical images in the context of national characteristics. In such circumstances, the pupil should feel the national roots of the composer's creativity in the process of perceiving the depth of the content of the musical work, the beauty of the artistic palette.

In the development of experimental methods, the principle of promoting artistic development of the pupil on the basis of communicative hedonistic actions is of great importance. It involves activation of the possibilities of artistic perception, formation of musical abilities and skills, development of creative approaches in artistic actions, as well as development of special musical abilities. The subject-subject relationship contributes to the attitude of the teacher to the pupil as a unique individual capable of producing aesthetic values.

Under such circumstances, artistic tastes and preferences of junior schoolchildren are taken into account, which makes it possible to carry out the artistic-educational process on a parity basis. The meaningful aspect of such interaction ensures application of the evaluation approaches to artistic phenomena (Padalka, 2008, p. 173). Therefore, the educational process is productive, in which both a teacher and pupils are not only focused on creativity, but also act together in this area. Joint interaction, search for something new turns out to be a particularly effective means of creative expression of junior schoolchildren (Padalka, 2008).

In the context of implementation of this principle, the pupil's personality is interpreted as an object of his own artistic development. The pupil is interested in forming such an attitude to art education, during which activity is consciously aimed at revealing one's own artistic potential, at realization of individual artistic possibilities (Padalka, 2008, p. 74).

The hedonistic aspect of the function is associated with a creative process, which involves emphasizing the role of aesthetic pleasure during perception and creation of artistic images. Schoolchildren are encouraged to have a hedonistic attitude (experiencing harmony, perfection) to artistic phenomena. Under such circumstances, the law of the unity of content and form during pupils' perception of works acquires importance in order to realize the aesthetic essence of the work.

In our study, the scientists' opinion regarding the specifics of the experiment, which allows in special conditions to isolate the phenomena under investigation, as well as purposefully change the conditions of pedagogical influence on the respondents (Honcharenko, 1997, p. 136), is a significant one.

Therefore, conducting an experiment makes it possible to vary the factors affecting the processes and phenomena being studied, as well as to repeatedly implement them. Thus, there is an opportunity to form new experience in specially organized and implemented conditions.

Experimental verification of the formation of artistic-cognitive competence of junior schoolchildren in the process of music education took into account the use of such functions as: motivational-developmental, cultural, intellectual-emotional, communicative-creative. It is established that implementation of the motivational-developmental function is characterized by such features as: interest of junior schoolchildren in art; finding favorite works; realization of value needs of schoolchildren; involvement in understanding of the content of artistic works in order to correlate the composer's ideas with one's own experiences.

The developmental influence of art education consists in encouraging the pupil to self-determination, forming a life outlook. The developmental essence of art is mediated by the ability of artistic images to evaluate the phenomena being reproduced. So, the specificity of the perception of an artistic image is that what is reproduced in artistic images is compared with one's own ideas (Hadalova, 1989).

The practical experience of the methodological work on the formation of artistic-cognitive competence of primary school pupils gives reason to emphasize that awareness of the diversity of the objective and sensory world, disclosure of its aesthetic influences, as well as discovery of new among known phenomena is provided by the intellectual-sensual function. After all, life events are integrally reflected in an artistic image in the unity of rational and emotional approaches. Thanks to this, phenomena reproduced in artistic images are not only emotionally experienced, but also mentally realized.

For our research, the opinion of H. Padalka regarding interpretation of the intellectual aspect of the specified function of art in the plane of forming pupils' desire for self-education (Padalka, 2008, p. 17-19) is significant. The scientist claims that consideration of works of art within aesthetic and social generalizations, historical phenomena; content-intellectual and emotionally

sensitive characteristics of art perception; embracing the spiritual essence of artistic images creates the essence of the cognitive function of art (Ma Chen, 2017, p. 17-19). In addition, thanks to the communicative aspect of the specified function, teenagers get the opportunity of artistic polysubject communication (Kryvonos, Demchenko, 2011). Implementation of this function of art education involves creating in schoolchildren an attitude to dialogue with the author of the work, detailing the awareness of the work, and only then – encouraging self-expression during vocal-choral interpretation of the work (Piatnytska-Pozdniakova, 2003).

In addition, musical activity of junior schoolchildren in the context of formation of artistic-cognitive competence takes place with the help of a communicative and creative function. It should be noted that this function interprets art as a symbolic system, which is characterized by figurative information that systematizes and summarizes artistic experience, as well as personal assimilation of universal cultural practice.

Formation of artistic-cognitive competence of junior schoolchildren during music education is facilitated by the communicative and creative function. Undoubtedly, realization of the impact of art on creative development of pupils takes place in the artistic-creative process (Khliebnikova, 2006, p. 49-54). Perception of art (in particular, listening to musical works) contains powerful mechanisms of influence on the activation of pupils' creative potential. During one's own reproduction of an artistic image, imagination, fantasy, and emotional manifestations are activated.

The main task of the molding experiment is to check the effectiveness of the developed methodology of forming the artistic-cognitive competence of primary school pupils in the process of learning musical art. As part of the molding experiment, the experimental work was carried out among students of Sumy State Pedagogical University named after A.S. Makarenko, Chernivtsi National University named after Yurii Fedkovych, as well as Chernivtsi Lyceum No. 10 and Sumy Children's Music School No. 2.

It is worth noting that development of the author's methodology was carried out in such aspects as: formation of a positive motivational sphere in order to activate interest in musical phenomena; awareness of artistic knowledge, mastery of expressive means of musical art; formation of knowledge, abilities and skills in the process of music education with the aim of developing the pupils' artistic-cognitive competence. During the research work, the most important tasks in the context of the molding experiment were singled out, namely:

- activation of interest and formation of junior schoolchildren's desire to understand new musical phenomena;
- formation of the desire to understand musical material;
- activation of primary school pupils' needs to master musical activities in all its forms (listening to music, singing, musical and rhythmic movements, playing children's musical instruments, musical literacy);
- acquiring knowledge about musical repertoire;
- development of musical skills and abilities;
- formation of artistic-cognitive competence during musical activities.

According to the purpose of the molding experiment, such methods and techniques were used as: conversation, discussion, explanation, story, which corresponded to the characteristics of the group of verbal methods, were appropriate for learning musical skills and abilities; illustrative and demonstrative methods: singing with the voice, showing, demonstrating, illustrating; a method of activating cognitive interest and taking into account previous experience, a method of comparison (of musical works, fragments of separate works in order to realize that music is built on the basis of contrasts and repetitions), which had the characteristics of practical methods; audio, multimedia that corresponded to the visual group of methods; method of directionality of observation of the development of musical action, interpretation of musical works, method of finding emotional and figurative signs inherent in the heuristic group of methods; role-playing games, discussions, creative musical tasks that make up the problem-search group of methods (Kryvonos, Demchenko, 2011, p. 80-85).

As L. Masol notes, various musical phenomena can act as a comparison: the pitch of sounds, different modes, registers, genres, forms (Masol, 2006, p. 82-84). In addition, comparison helps students understand the features of the work. The methods of thinking about music are aimed at personal, creative and individual assimilation of spiritual values by pupils. In combination with the methodological means described above, the method of creating compositions ensures unification of various forms of communication of students with music during performance of the work.

Implementation of the molding actions of the research work was ensured by such stages as: expository-activating, in the light of which formation of interest in mastering skills and abilities in order to develop artistic and cognitive competence was carried out among pupils of primary

school age; cognitive-evaluative, which takes into account pupils' mastery of relevant musical skills; productive-creative, in the context of which formation of practical skills and abilities with the aim of developing the artistic-cognitive competence of the participants of the educational process is revealed.

Introduction of the specified stages is ensured by the logic of the functioning of music education of junior schoolchildren according to the components of the structural model (motivational-encouraging, cognitive-active, creative-evaluative). At the above stages, specially developed pedagogical conditions were used in one way or another (achieving cultural landmarks during music education; ensuring individualization of art education; realizing the unity of rational and emotional ways of mastering art).

In order to check the method of forming the artistic-cognitive competence of junior schoolchildren during the study of musical art and implementation of the first, motivational-activating stage, such methodological tools as: observation, discussion, demonstration, display, comparison, etc. were used (Piatnytska-Pozdniakova, 2003). The specified stage was carried out during the first half of the school year during music lessons and in extracurricular work. The prevailing pedagogical condition is related to the manifestations of individual approaches in art education. A survey was organized, during which pupils answered questions about their interests and preferences in the perception of musical works; the desire to understand different types of art in order to master them. We consider it necessary to emphasize that verbal methods (explanations, conversations) were used in work with parents and pupils participating in the pedagogical experiment. Such work was carried out with the aim of explaining the impact of art on the formation of artistic-cognitive competence and conscious desire to engage in music. The first stage of experimental work was carried out by the method of comparison of performance interpretations of a certain work in the course of the students' teaching practice, as well as during the discussion of fragments of the art lesson.

Students were encouraged to draw up extensive methodological development of scripts for artistic events, lesson plans for music lessons or extracurricular activities (Khliebniakova, 2006). The specified stage took place taking into account the dominant role of a music teacher. Taking into account the need to clarify the main tasks of the first stage, the cognitive awareness of junior schoolchildren was expanded, interest in receiving musical impressions was awakened, etc.

So, an important moment of the specified stage of formation of artistic-cognitive competence during the pedagogical experiment was activation of primary school pupils to emotional response to the images of musical works, mastering skills of perceiving emotional-figurative content of works of musical art. It should be emphasized that formation of artistic-cognitive competence occurs not only in the process of listening to music, but also in its performance (singing, playing children's musical instruments, musical and rhythmic movements). After all, emotional and figurative performance of a work is impossible if we do not understand its figurative content. Therefore, adequate perception of musical works is important.

Conscious perception, the quality of which is determined by the artistic knowledge-practical experience of pupils, is related to the tasks of forming artistic-cognitive competence. Implementation of the method of repeatedly perceiving a piece of music during individual and group work made it possible to activate the interest of junior schoolchildren in a piece of music (for example, "Strange Grasshopper" – music by I. Kyrlyna, lyrics by V. Orlov; "Drimko" – music by O. Kabatsi, lyrics by V. Romanets; "Rain" – music by O. Kabatsi, lyrics by L. Begun and others). The existing method is used together with the method of artistic analysis of the work, as well as with the method of comparisons and analogies, which contribute to the transfer of the listening experience acquired by junior schoolchildren to other works similar in musical structure. For example, the pupils' awareness of the alternation of the chorus in the song "Rain" effectively affects understanding of the musical form in other similar works.

At the second cognitive-evaluative stage of the experimental methodology, the leading task was not only acquisition of knowledge about musical art, formation of pupils' singing, musical and rhythmic skills, but also development of their artistic-cognitive competence, worldview, imagination, memory, thinking, etc. (Hadalova, 1989, p. 6). Methods of explanation, narration, and illustration of musical material were used, which helped to demonstrate high-quality artistic activity while listening to music, singing, playing children's musical instruments, mastering musical literacy, and performing musical and rhythmic movements. Relying on image-emotional comparisons had influenced development of the sensory-emotional sphere of junior schoolchildren.

So, the explanatory and demonstrative group of methods in music education interacts with the reproductive ones, which consist in the reproduction and repetition by pupils of the singing sound, ways of

working with voice, musical and rhythmic movements, analytical activities related to the processing of a musical piece during listening, depending on the demonstration of these actions by the teacher.

In addition to the above, the use of search and heuristic methods during the pedagogical experiment influenced formation of artistic-cognitive competence of junior schoolchildren. This group of methods was implemented in the process of assimilation of vocal-technical and artistic skills, helped to determine the emotional and content load of the work. The search method was used for the purpose of conducting an artistic analysis of a musical text by primary school pupils, as well as creating their own performance. Thus, as an additional independent material, it was proposed to analyze L. Revutsky's "Bird's Lullaby", a fragment of the Ukrainian folk song "And we sowed millet", etc.

One cannot devalue the value of the phonetic method, which is special in vocal pedagogy, which helps to establish active functions of the articulation apparatus, activate the work of larynx and respiratory organs (Antoniuk, 2007, p. 16). This contributes to the correct voice formation of primary school pupils. In addition, the method of musical generalization was used during music education for the purpose of forming artistic-cognitive competence, which consists in the fact that junior schoolchildren's awareness of generalized artistic knowledge can only be based on musical perception.

The method of emotional dramaturgy helped in the research work to correlate the "directing" of the art lesson with specific learning conditions, to find out its emotional dramaturgy and to implement it during music education. During lectures-concerts, concerts-discussions, the opening speech together with explanations of the program set the listeners up, made them interested in the topic, and created a certain mood in them regarding perception of music.

In the process of implementing the productive-creative stage, there was a conscious attitude of junior schoolchildren to musical works, presence of a well-founded opinion, which contributed to the formation of artistic-cognitive competence. A special role was given to the unity of musical and aesthetic knowledge of junior schoolchildren and development of their performance skills during musical activities. Schoolchildren continued to familiarize themselves with the best examples of musical creativity, highly artistic musical works, which influenced formation of their artistic-cognitive competence.

In the context of this stage, the method of performing and musical improvisations, creative tasks, the method of image creation, etc. was used. In addition, the method of aesthetic evaluation of one's own performance or performance of a piece by classmates, or performance by another choral team had a positive effect on the quality of artistic-cognitive competence. Pupils carried out an artistic assessment, identified peculiarities of each version of the performance of the work. The specified tasks contributed to the invention of the most expressive performance of a musical work, which contributed to the formation of artistic-cognitive competence.

The method of consolidating knowledge in unity with the method of performance and musical improvisation ensured that schoolchildren became aware of the peculiarities of creating the simplest own versions of performance.

Conclusions. In the conclusions, we consider it expedient to generalize that clarification of modern educational tasks in the direction of formation of a highly cultured personality, capable of a responsible and professional attitude to cultural and social events in today's world, is possible under the conditions of the latest revision of the content, methods, forms and other means aimed at improvement of personal qualities, in particular, such an important aspect of them as artistic-cognitive competence. Undoubtedly, the process of forming artistic-cognitive competence of junior schoolchildren involves orientation of the educational activities to the development of the general and artistic culture of pupils. Materials presented in the publication testify to the effectiveness of the proposed experimental methodology in the unity of inducing-activating, cognitive-evaluative, productive-creative stages, within which the created pedagogical conditions are implemented for the formation of artistic-cognitive competence of junior schoolchildren in the process of music education.

REFERENCES

- Антонюк, В. Г. (2007). *Вокальна педагогіка (сольний спів)*. К.: ЗАТ «Віпол» (Antonshuk, V. H. (2007). *Vocal pedagogy (solo singing)*. K.: CJSC "Vipol").
- Гадалова, І. М. (1989). *Методика викладання музики в початкових класах*. К.: Музична Україна (Hadalova, I. M. (1989). *Methodology of teaching music in primary grades*. K.: Musical Ukraine).
- Гончаренко, С. У. (1997). *Український педагогічний словник*. Київ: Либідь (Honcharenko, S. U. (1997). *Ukrainian Pedagogical Dictionary*. Kyiv: Lybid).
- Ерошенко, О. В. (2005). *Основи вокальної методики: програма та метод. матеріали до курсу*. Харків: ХДАК (Yeroshenko, O. V. (2005). *Fundamentals of vocal technique: program and method. materials for the course*. Kharkiv: KhDAK).

- Кривонос, О. Б., Демченко, О. М. (2011). *Методологія науково-дослідної роботи: навчальний посібник*. К.: ВСВ «Медицина» (Kryvonos, O. B., Demchenko, O. M. (2011). *Methodology of research work: study guide*. K.: VSV "Medicine").
- Масол, Л. М. (2006). *Методика навчання мистецтва у початковій школі: посібник для вчителів*. Харків: Веста, вид-во «Ранок» (Masol, L. M. (2006). *Methods of teaching art in primary school: a guide for teachers*. Kharkiv: Vesta, "Morning" edition).
- Ма Чен (2017). Функціональний аналіз підготовки майбутніх учителів музичного мистецтва до співацької діяльності учнів загальноосвітніх шкіл. *Професіоналізм педагога: теоретичні й методичні аспекти*, 5, 25-32 (Ma Chen (2017). Functional analysis of future music teachers training for singing activities of secondary school students. *Teacher professionalism: theoretical and methodical aspects*, 5, 25-32).
- Падалка, Г. М. (2008). *Педагогіка мистецтва (теорія і методика викладання мистецьких дисциплін)*. Київ: Освіта України (Padalka, H. M. (2008). *Art pedagogy (theory and methods of teaching art disciplines)*. Kyiv: Education of Ukraine).
- П'ятницька-Позднякова, І. С. (2003). *Основи наукових досліджень у вищій школі: навч. пос. К.* (Piatnytska-Pozdniakova, I. S. (2003). *Basics of scientific research in higher education: teaching assistant*. K.).
- Хлебнікова, Л. О. (2006). *Методика хорового співу у початковій школі*. Тернопіль: Богдан (Khlebnikova, L. O. (2006). *Methodology of choral singing in elementary school*. Ternopil: Bohdan).

АНОТАЦІЯ

Пан Бо. Результати педагогічного експерименту щодо формування мистецько-пізнавальної компетентності молодших школярів.

У статті актуалізовано проблему мистецько-пізнавальної компетентності молодших школярів; розглянуто основний методичний інструментарій дослідження. Схарактеризовано мистецько-пізнавальну компетентність у контексті з'ясування здобувачем освіти навчально-пізнавальних проблем, які виникають у процесі сприймання та створення музичних образів. Підкреслюється взаємозв'язок формування пізнавальної компетентності учнів із пізнавальною функцією мистецтва. Визначається роль пізнавально-інформаційних та практичних орієнтирів занять музичного мистецтва задля формування мистецько-пізнавальної компетентності школярів. Обґрунтовано методичку щодо формування мистецько-пізнавальної компетентності молодших школярів у процесі музичного навчання, що складається з спонукально-активізуючого, когнітивно-оцінювального, продуктивно-творчого етапів. Задіяно комплекс загальнонаукових методів (аналіз, систематизація, порівняння, узагальнення наукової інформації, структурно-системні), що дали можливість порівняти теоретичні підходи до визначення й обґрунтування основних дефініцій та методичних засобів.

Ключові слова: методи формування, експериментальне дослідження, поетапна методика, компетентність, музично-пізнавальна компетентність, молодші школярі.