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### SUMMARY

**Liu Shaohui.** Personal oriented aspect of the formation of musical and artistic experience of students of faculties of arts.

*The article presents a personally oriented direction of training students of art faculties of pedagogical universities for musical and rhythmic work with students, in the process of which they acquire their own musical and artistic experience. The personally oriented direction of training future teachers of music and choreography is successfully carried out under the conditions of full acceptance of a positive attitude towards the student as an individual (acceptance of his individuality as a special, unique self with all the nuances of manifestations, attitude towards students and the situation as a given); adequate empathetic understanding of the student's feelings and the meaning they have for him; manifestation of the teacher's congruence, which includes naturalness, authenticity, conformity, the ability to remain oneself in working with students.*

*The importance of self-control as a personal quality of the future specialist is highlighted, which is due to an individual approach to the perception of artistic images of artistic works, which is acquired and honed throughout life. The strategy of self-control of the individual involves prospective planning of professional activities, as well as the selectivity of the relationship to other people, the situation, values, and one's own life. In general, the integrative combination of motivational, competent and creative and performing abilities of students of the faculties of arts allows to create the necessary framework for the formation of their musical and artistic experience.*

**Key words:** *preparation of students of art faculties, personally oriented direction, musical and artistic experience, self-control, congruence of the teacher.*

**UDC 373.5.015.32:[7+008]:784.4**

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DOI 10.24139/2312-5993/2022.06/152-162

### **PEDAGOGICAL CONDITIONS AND METHODS OF FORMING BASIC SCHOOL STUDENTS' AESTHETIC CULTURE BY MEANS OF MUSICAL FOLKLORE**

*The article reveals pedagogical conditions (stimulation of cognitive interest in musical folklore of the representatives of various peoples as a means of forming aesthetic culture; creation of an environment in the education institution favorable for the aesthetic culture development in students of general secondary education institutions; development and application at art lessons and in extracurricular activities of creative technologies for the formation of the aesthetic culture of basic school students; implementation of various forms of individual creative work) and methods*

*(motivational, cognitive and interactive) of forming basic school students' aesthetic culture by means of musical folklore.*

**Key words:** *education, pedagogical conditions, methods, basic school students, schoolchildren, aesthetic culture, musical art, musical folklore.*

**Introduction.** Nowadays actualizes the issue of aesthetic education and upbringing of student youth, able to express oneself in the field of culture, which is one of the key competences outlined in the concept of the “New Ukrainian School”. The result of this education and upbringing is formed aesthetic culture of an individual that can be achieved through creation of appropriate pedagogical conditions.

**Analysis of relevant research.** Different aspects of the problem of aesthetic education and aesthetic culture formation are highlighted in the works of V. Basarab, L. Bazilchuk, M. Boichenko, V. Butenko, O. Demianchuk, N. Hatezh, H. Hryban, O. Huk, N. Korol, V. Kotov, V. Kyrylenko, O. Kutsik, L. Levchuk, V. Lozovyi, L. Mykhailova, A. Nykyforov, O. Oleksiuk, H. Padalka, N. Pylypenko, N. Pliukhin, M. Vyshnevetska and others.

**The aim of the article** is to reveal pedagogical conditions and methods of forming basic school students' aesthetic culture by means of musical folklore.

**Research methods.** The study used such theoretical methods as analysis, synthesis, comparison, generalization, systematization of scientific and pedagogical works devoted to the study of the problem of aesthetic culture of an individual; analysis of positive conceptual ideas of pedagogical experience in order to identify and specify the essence and structure of aesthetic culture of a basic school student as a cultural and educational phenomenon, determination of appropriate pedagogical conditions and methods.

**Research results.** Substantiation of the pedagogical conditions for basic school students' aesthetic culture formation by means of musical folklore needs, first of all, addressing the interpretation of this concept. In the foreign discourse, the concept of “condition” is quite ambiguous and is interpreted as: “1) a certain state; 2) the circumstances in which a person lives, works or performs a certain activity; 3) a situation that affects the course of certain events; 4) a person's state of physical health or well-being; 5) a disease or medical problem that exists for a long time because it cannot be solved; 6) rules or decisions that must be agreed upon in order to reach an agreement; 7) a situation that must be created in order

for a certain event to take place; 8) the state of a certain group of people due to their life situation, problems, etc.” (*Oxford Advanced American Dictionary. Condition*).

In the Ukrainian dictionaries, the concept of “condition” is interpreted as “a necessary circumstance that enables implementation, creation, formation of something or contributes to something, ... as a factor, driving force of any process, phenomenon; factor” (Busel, 2009).

Pedagogical conditions reflect the relationship between the potential and real possibilities of the educational process and make it possible to manage this relationship by actualizing the positive and neutralizing the negative effects of pedagogical circumstances. Therefore, we understand the pedagogical conditions for the formation of the aesthetic culture of basic school students as a set of interrelated influences of specially created external circumstances of the educational process organization, necessary to achieve the planned result.

Let us note that one of the mechanisms of forming the person’s aesthetic culture is the individual style of his activity, the improvement of which takes place in the educational process. Factors that speed up or slow down the investigated process include: the way of awareness/assimilation of socio-cultural norms, personal position, level of formation of willpower. Summarizing the results of the scientific research of Ukrainian and foreign scientists, dedicated to the problem of defining and introducing pedagogical conditions in the organization of the educational process of educational institutions of various levels, we came to the conclusion that the process of forming the aesthetic culture of a basic school student by means of musical folklore can be effective only when he, having realized his own potential, will turn into a responsible and interested subject of his own personal and professional growth and will show a desire to develop his own aesthetic culture. Therefore, when developing pedagogical conditions for the formation of aesthetic culture of the basic school students by means of musical folklore, we took into account that the effectiveness of their application will be determined not only by external factors, i.e., the orientation of the educational process to the appropriate activity, a wide range of creative tasks, the creation of a stimulating atmosphere of pedagogical communication at art classes and in extracurricular activities, etc., but also by internal, purely subjective factors that

depend on the personal qualities of students of general secondary education institutions, their life and aesthetic experience, etc.

Taking into account the above, we distinguish the following pedagogical conditions:

1) stimulation of cognitive interest in musical folklore of the representatives of various peoples as a means of forming aesthetic culture;

2) creation of an environment in the education institution favorable for the development of the aesthetic culture of students of general secondary education institutions;

3) development and application at art lessons and in extracurricular activities of creative technologies for the formation of the aesthetic culture of basic school students;

4) implementation of various forms of individual creative work.

Let's consider these pedagogical conditions in more detail.

The implementation of the first pedagogical condition – *stimulation of cognitive interest in the musical folklore of representatives of various peoples as a means of forming an aesthetic culture* – involves organization of the educational process in art classes and in extracurricular activities, which would contribute to encouraging schoolchildren to study musical folklore and forming in this process their aesthetic culture. It is common knowledge that an important role in this process is played by interactive teaching methods, which make it possible to transform it into a creative process in which the aesthetic culture of schoolchildren is formed. The main goal of interactive methods is to stimulate cognitive interest and increase the motivation of general secondary education applicants to study art in general and musical folklore in particular, which ultimately ensured the realization of potential, positive dynamics of personal growth of basic school students and the development of their aesthetic qualities. In the art education system and in the extracurricular activities of the general secondary education institution, in the context of our author's methodology, the use of a number of interactive methods is provided both in the process of getting acquainted with the theoretical aspects of the development and characteristic features of the musical folklore of various peoples of the world, and directly with the works of musical folklore. Accordingly, the goal becomes such an organization of education, in which the aesthetic culture of the basic school student

becomes the dominant component of educational activity. Such training encourages students to better understand the works of musical folklore and to see the beauty in them. By developing aesthetic perception, the ability for aesthetic evaluation, aesthetic taste, forming aesthetic behavior and acquiring aesthetic experience, students gradually increase the level of aesthetic culture formation. If such activity takes place during the entire period of learning in basic school, then the principle of consistency, continuity and strength in the formation of the studied quality is ensured.

Therefore, in order to implement the specified pedagogical conditions, we have chosen for use at art lessons and in extracurricular activities a number of interactive methods aimed at ensuring the stimulation of basic school students to study the works of musical folklore of various peoples of the world, their aesthetic perception, analysis and evaluation and on this basis formation of aesthetic culture in basic school students.

One of such interactive methods is the “world café”, the essence of which is the exchange of ideas or experiences in a relaxed atmosphere, in a circle of friends, because it is an undeniable fact that such an atmosphere allows you to get rid of the excitement that is usually observed in students during ordinary answers, to get rid of stiffness, which ultimately allows to activate cognitive activity and aesthetic perception.

The main rules for using the “world café” method are: following the topic chosen for discussion; the presence of the discussion participants with prepared questions that should activate the process of generating ideas; encouraging discussion of all participants; acceptance of any idea, even an unexpected one (Dudar, b/d).

Note that the specified method has proved its effectiveness both in the offline and in the online mode of learning. So, the division of students into groups (usually 3-4) was carried out both physically and in the conditions of distance learning virtually, into rooms, while each group was offered for listening and further analysis a piece of musical folklore of the same genre, but belonging to representatives of different peoples of the world. It is worth noting that the works were listened to together by the whole class, and then a certain group chose a work in random order.

First, students discuss the genre and style features of the work in groups, and then go beyond these groups, communicating with other participants, collecting their ideas and aesthetic experience. In the online

mode, such an exchange of opinions becomes possible through communication in the chat (both in group and in personal messages). After the exchange of ideas, the panelists return to their groups (or virtual rooms) and present a common vision for the interpretation of the proposed work of musical folklore.

Such an interactive method, popular among teachers, as “brainstorming” has proved itself well. Unlike the “world café”, ideas about the interpretation of a piece of musical folklore are generated by the whole class after listening to the piece/s of musical folklore (if the purpose of the lesson is to compare them). Participants of brainstorming activities generate ideas together and then choose the best ones.

Educational quests (including online quests) were used to increase the interest of basic school students in learning theoretical information about the works of musical folklore of various peoples of the world. An educational quest is a specially organized type of search activity, for the performance of which education applicants obtain information at certain addresses, while the addresses themselves also, as a rule, require searching (Kulishov, 2018, p. 6).

To the features of this interactive method researchers refer:

- integration of project-based, problem-based and game-based learning;
- the need for team interaction (for group quests);
- the presence of a specific plot, usually of an adventure nature;
- variety of educational products obtained as a result of completing the quest;
- the possibility of organizing in both real and virtual formats (Kulishov, 2018, p. 9).

Incidentally, we note that within our methodology, both real-time quests, during offline art lessons and extracurricular activities, as well as web and QR-quests (during distance learning) were used.

In addition to the methods outlined above, in the process of implementing the author’s methodology of forming the aesthetic culture of basic school students by means of musical folklore, we used research mini-projects, cases, discussions, round tables, which allowed for a more in-depth study and analysis of the works of musical folklore, as well as role-playing games and simulations, with the help of which students “lived” the plot of a certain work.

Putting forward the second pedagogical condition – *the creation of an environment in the education institution favorable for the development of the aesthetic culture of students of general secondary education institution* – we meant that in these institutions the aesthetic and creative environment, which involves the use of socio-cultural and artistic-aesthetic influences on the subjects of the educational process. Such influences largely determine the content of education, contribute to the development of all components of the aesthetic culture of schoolchildren. In addition, we took into account the students' level of artistic-aesthetic perception of musical works, in particular folkloric works, the opportunity to improve their ability to form aesthetic judgments and evaluations in art classes and in extracurricular activities.

We agree with the view of American researchers (Pinciotti, Verba, 2013) regarding the functions-characteristics of an environment favorable to the development of the aesthetic culture of students, which:

- awakens feelings, focuses attention and involves each student in the perception of a rich and visually cohesive learning space;
- stimulates every student to study patterns and recognize the beauty and uniqueness of others and the surrounding world;
- awakens a sense of belonging, reciprocity, significance, competence and care for those around;
- stimulates communication, directs activity and develops curiosity, imagination and sense of beauty;
- awakens and strengthens the unique role of art in development, education and everyday life (Pinciotti, Verba, 2013).

In order to fulfill the specified pedagogical condition, it was necessary to organize a physical space that would stimulate communication, exchange of ideas, and teamwork while using the interactive methods outlined above, as well as to create a favorable climate of mutual support, exchange of ideas, and experiences. The difficulty of applying this pedagogical condition lies in the fact that students with different levels of artistic-aesthetic experience study in GSEI. Often schoolchildren do not realize their own capabilities and the importance of their development in the process of learning at school and extracurricular activities. Such applicants do not show significant interest in classes. Therefore, the task of the teacher is to form in such students the need to study works of musical folklore and, on this basis, to form an aesthetic culture.

The third pedagogical condition was *the development and application in art classes and extracurricular activities of creative technologies for the formation of the aesthetic culture of basic school students.*

Justifying this pedagogical condition, we analyzed the research of foreign authors in the field of psychology of art, dedicated to the study of the relationship between aesthetic experience and creative thinking. According to A. Koestler, the essence of creativity lies in the perception of a situation or an idea in two self-consistent, but usually incompatible reference systems. Aesthetic experience has the same mechanism as the creative act and occurs when two incompatible matrices of thought are combined into a completely new whole. Intellectual enlightenment and emotional catharsis are, according to A. Koestler, the essence of aesthetic experiences and aesthetic experience (Koestler, 1964). The results of a study by D. Aks and J. Spratt (1996) show that creativity and aesthetic experiences are interconnected. However, the results are not clear-cut; they suggest that people with high scores on tests of divergent thinking prefer less detailed patterns (low fractal dimension), while creative people prefer more detailed patterns (high fractal dimension) (Aks, Spratt, 1996).

The study (Myszkowski, Storme, Zenasni & Lubart, 2014) found a relationship between visual aesthetic sensitivity (which is the perceptual ability to identify differences in terms of harmony, good design, or symmetry) and creativity. According to the results of this study, visual-aesthetic sensitivity is moderately positively correlated with creativity as measured by the figural task of the Divergent Thinking Test. In the field of musical arts, researchers (Rawlings, Hodge, Sherr, and Dempsey, 1995) found high rates of Eysenck's psychoticism (which the authors associated with creativity) among subjects with a relative preference for "hard" music, "hard" chords, and dissonant musical triads. Creativity has been found to be associated with a preference for more complex pieces of music (Ziv & Keydar, 2009). I. Stojilovic proves that creativity generates greater openness to new and unusual experiences, improves positive mood and leads to greater flexibility and freedom of ideas, which is positively reflected in a stronger attachment to works of art (Stojilovic, 2017).

Therefore, within the framework of the implementation of the specified pedagogical conditions, basic school students were actively

involved in creative activities – performing works of musical folklore, improvisation, imitation games, theatricalization, which made it possible to better immerse themselves in the works of musical folklore and create situations of emotional and aesthetic experience of the specified works.

The peculiarity of the application of the fourth pedagogical condition – *the introduction of various forms of individual creative work* – is related to the previous one and is due to the fact that the possibilities of aesthetic culture development are revealed not only in group, but also in individual forms of work. After all, every student can take from a musical work what he perceives in it. Therefore, the implementation of various forms of individual creative work is the most optimal way to develop the independence of the student's personality, his subjectivity, and therefore, the development of his creative abilities and aesthetic culture. Considering the fact that in such an activity, each student has the opportunity to choose for himself a certain form of individual participation in creative activity, for the performance of which he has the best abilities, inclinations and readiness, we can talk about the existence of a situation of success, which leads to aesthetic satisfaction.

We note that formation of basic school students' aesthetic culture by means of musical folklore according to the components and pedagogical conditions determined in our study took place during three stages (motivational-instructive, implementational-corrective and result-creative), each of which had its own goal and task.

Accordingly, during the specified stages, the methods of forming the aesthetic culture of basic school students were used, which most corresponded to its purpose and tasks, namely: motivational, cognitive and interactive.

The first stage was characterized by using motivational teaching methods focused on the development of interest and the need to study works of musical art, in particular musical folklore, fostering a positive attitude towards artistic activity (recognition, encouragement, persuasion, approval, stimulating assessment, overestimation, creating situations of success and mutual assistance, stimulation of interest in the results of the student's own artistic-aesthetic activity, etc.).

The second stage was dominated by cognitive teaching methods, focused on the development of analytical thinking, the accumulation of

knowledge in the field of musical folklore, the formation of the ability to synthesize and summarize them (narration, discussion, conversation, explanation; commenting, the method of analyzing works of musical folklore, the method of verbalizing the content of works of musical folklore, the method of logical guess, etc.).

Interactive methods aimed at forming the aesthetic culture of basic school students were used during all stages of the research process, but dominated at the third stage, because at this stage students demonstrated better motivation and ability for creative activity. Such methods include: educational discussions, "round tables", "world café", commenting on video and audio material, creative improvisations, theatrical performances, mini-projects, cases, quests, etc.

**Conclusions.** The highlighted pedagogical conditions and methods are aimed at enhancing aesthetic education of basic school students at art lessons and extracurricular activities of general secondary education institution. The prospects of further studies are seen in implementation of these pedagogical conditions in the process of experimental work with basic school students.

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### АНОТАЦІЯ

**Лян Цзи.** Педагогічні умови та методи формування естетичної культури учнів основної школи засобами музичного фольклору.

*У статті розкрито педагогічні умови (стимулювання пізнавального інтересу до музичного фольклору представників різних народів як засобу формування естетичної культури; створення в закладі освіти середовища, сприятливого для розвитку естетичної культури учнів закладів загальної середньої освіти; розробка й застосування на уроках мистецтва та в позакласній роботі креативних технологій формування естетичної культури учнів основної школи; впровадження різноманітних форм індивідуальної творчої роботи) та методів (мотиваційних, пізнавальних та інтерактивних) формування естетичної культури учнів основної школи засобами музичного фольклору.*

*Обґрунтовано, що формування естетичної культури учнів основної школи засобами музичного фольклору відповідно до визначених педагогічних умов відбувалося протягом трьох етапів (мотиваційно-настановного, виконавсько-корекційного та результативно-творчого), кожен із яких мав свою мету і завдання. Під час зазначених етапів використовувалися методи формування естетичної культури учнів основної школи, які найбільше відповідали його меті та завданням, а саме: мотиваційні, пізнавальні та інтерактивні.*

**Ключові слова:** виховання, педагогічні умови, методика, учні основної школи, школярі, естетична культура, музичне мистецтво, музичний фольклор.