

Щодо визначення назрілих координат вивчення проблеми насилля і прав дитини, то зазначимо необхідність перегляду цього концепту і удосконалення його понятійної артикульованості, оскільки проблема насилля дитини досить обширна за предметним змістом і масштабами розповсюдження, а отже й потребує розробки нового міждисциплінарного наукового напрямку, де домінуюча і об'єднуюча роль повинна належати правовій науці, в межах якої слід скоординувати роботу у двох напрямках: 1 – постановка та обґрунтування проблеми насилля дитини в контексті війни; 2 – правовий аспект забезпечення безпеки і прав дитини в контексті війни, що буде основою прийняття відповідного законодавчого матеріалу.

Співпраця бразильських і українських науковців є підставою для переконання, що ефективність такого виду роботи може бути забезпечена при умові надання їй комплексного характеру при спільній участі представників різних наукових спеціальностей із різних країн.

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Halyna TARASENKO,

Doctor of Pedagogical Sciences, Professor,
Public Higher Educational Establishment
«Vinnytsia academy of continuing education»
ORCID ID: 0000-0001-9394-2600

Bohdan NESTEROVYCH,

Ph. D, Associate Professor,
Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University
ORCID ID: 0000-0003-2042-3281
Ukraine

MUSICAL EDUCATION OF PRESCHOOL CHILDREN IS IN THE CONTEXT OF MODERN AXIOLOGY OF NEW UKRAINIAN SCHOOL

Over recent years, Ukraine has been rapidly developing a modern European strategy for providing quality education at all levels. The aspiration of society for democratic change has led to the development and testing of the concept of the New Ukrainian school and the relevant documents that will facilitate its implementation¹.

¹ Chasnikova, O., Nazarenko, T., Nesterovych, B., Tarasenko, H. & Dubrovina, I. (2020). Implementation the Principle European Education in the New Ukrainian School. Czech_Polish Historical and Pedagogical Journal, 12/2, 122–131. Retrieved from <https://doi.org/10.5817/cphpj-2020-026>

Nowadays musical and aesthetic factors of spiritual development of children occupy a prominent place in the general system of education. In the context of humanitarian approach to solving artistic and educational problems all types and genres of musical art should play a proper role, primarily, within the personal development of a child. Audio artistic images should perform not only hedonistic function that causes pleasure. The first task of music is to touch in the hearts of children those strings that will help them to become more sensitive, sincere, humane, because ultimately all kinds of art, due to the figurative expression of Bertolt Brecht, are intended to teach us the one thing – the art of living on the Earth.

Music is an indispensable tool of cultural and creative work in preschool educational institution. Its spiritual and valuable potential requires the educator to search nontrivial forms of musical and educational work with children. However, nowadays teacher's readiness towards creative and interpretative usage of music in the educational process of preschool educational institution, unfortunately, is not high.

Ukrainian researchers created a significant fund of theoretical and methodological approaches for solving problems of musical and aesthetic education of children. However, the problem of valuable providing of musical and educational work with preschool children still remains not enough studied.

In this article we will attempt to uncover the axiological mechanisms of musical and educational work with pupils of preschool institutions and to present the results of experimental research of children's valuable perception of musical images.

We believe that music and educational work in preschool educational institution has a strategic significance for renewal and reformation of holistic educational process. It is known that the educator of preschool institution, according to social expectations, at first, should provide cultural and artistic character of education of children which eventually will harmonize their relations with the outside world. However, such harmonization is possible only if cultural orientation of educational process is available. Its traditional epistemological orientation, orientation on the highest level on the development of cognitive sphere of children restrain parity distribution of teacher's attention to the development of all spheres of their personal outlook, including valuable and emotional sphere. Potential of axiologically and acmeologically directed children's activities, unfortunately, is realized only in some cases.

A powerful "valuable and starting" mechanism that will accelerate the personal development of the child can be expressed in the form of artistic

and aesthetic creativity. Being voluntary in nature, altruistic by essence such activity has a social effect anti substruction from the world, strives for creation of comprehensive standards of attitude to it². Interaction of aesthetic and moral ideal in the system of artistic images which are proposed to the mind of a preschooler, can positively influence the scale of his personal values. Bright emotional experiences that occur in children's souls during the process of literate organization of artistic perception of artistic images, significantly strengthen occasional and vague emotions, born by verbal moralizing of a teacher or parent. Moral knowledge that influences children from the side of adults is fixed in the form of scientific concepts. However, the form of presentation of such knowledge, usually negates their benefits and constructiveness, because pupils, according to the testimony of psychologists, do not have a desire to behave themselves in accordance with reported moral standards³.

We cannot agree with the position of psychologists about the fact that only strong emotional experiences of images of perception give an impulse to action. Moral standards acquire an axiological importance only if the emotional infection by their content is realized. "Wrapped" in the artistic form, moral norms are much more attractive to a child than an indifferent maxim. Art with vivid metaphorical language is able to ensure an expressive emotional reaction of junior pupil upon the moral content of artistic images. Art does not only encourage – it demonstrates artistic models of real actions and deeds within the richness of a concrete situation. If a child can see all the stages of deployment of the deed, particularly its result, it appears sufficiently powerful feeling, which gives an impulse to the action.

Musical art does not produce concrete visible images of specific actions and deeds (in contradistinction to visual art series). Nevertheless, expressiveness of musical language entirely compensates this so-called "deficiency", because that is music which directly, strongly and unmistakably appeals to emotional sphere of the listener, providing, at least, psychophysical response to melodic and harmonic, rhythmic, timbral and other complex of sound systems. As a rule, perception of musical images causes excitement, and it is often much stronger than that one arising in the process of perception of literary or plastic artistic series. If perception of music is organized in accordance with psycho-pedagogical and methodical canons, the listener gets a chance not only to become agitated, but "to sublimate" his own emotional reaction to catharsis, beyond which projection of "purified" morally improved action or deed starts.

2 Бех И. Д. Нравственность личности: стратегия становления. Ровно : РИО управления по печати, 1991. 146 с. С. 15.

3 Там само. С. 62.

System of musical and educational work should take into account the peculiarities of psychosomatic and value-oriented impact of music upon children. It is not absolutely enough just to inform children about the existence of various musical masterpieces of a global culture. It is not enough to take care only of emotional background of children's musical perception. Provision of these, on the one hand, necessary, and on the other hand, rather formalized conditions does not solve a problem of implementation of the educational potential of music to the end. Psychologists rightly consider creation of exciting educational situations to be only the first step in the educational work of a teacher. However, it cannot restrict educational efforts, because one thing, which a child was excited about today, tomorrow can leave her indifferent. It is important to be able to enrich an educational situation with new emotional shades all the time. In addition, it is imperative to include children in reflexive activity that helps to turn their thoughts to themselves.

In our study we explain reflection as rethinking of relationships with subject-social world in the mind of concrete person, which are actualized due to the contact with nature and society, including other people and active mastering of norms and different ways of life. It is expressed, on the one hand, in the construction of new images of himself that are realized in the form of appropriate deeds, and on the other hand - in the development of more adequate knowledge about the world and their subsequent implementation through specific actions.

Reflexive nature of art can play a fundamentally important role in the formation of valuable orientations of children. Existential reflection of artistic images helps the child to rethink relations with the surrounding world, to find its position, to speed up the process of personal self-creation. Beyond active involvement of children in the process of artistic reflection moral and aesthetic education becomes formal and dogmatic.

In view of the above mentioned, we are inclined to interpret music and educational work in preschool educational institution as a systematic inclusion of children in artistic and creative activity of perception, evaluation, creative interpretation of music, based on the optimal implementation of its valuable and educational potential, variable search of organizational and educational forms of presentation of musical material, permanent emotional enrichment of educational situations and ensuring of pupils' reflexive reaction to the content of musical images.

In the process of experimental research that comprised 485 pupils of preschool educational establishments of Vinnytsia, we put an aim to explore

the typical state of musical and educational work in preschool educational establishments of Ukraine. It turned out that in the majority of inspected establishments musical and educational work is traditionally reduced to a music class that is held, as a rule, by a narrow-minded specialist (by a teacher of music). Such teacher, as it is shown by special observation, takes care of organizational and methodological support of music lessons in greater measure, meanwhile he pays less time and attention to value-semantic aspects of musical and educational work with children.

As for educators of musical and educational work in their groups, unfortunately, they have a very osculant relationship. They occasionally include in plans of educational work those forms which are truly able to make the child closer to music. Here superiority is given to festive situations where music acquires meaning only of the necessary background. Educational direction organized in such way of educational work is obvious, but such work often leaves children indifferent to the artistic material.

For instance, a poll of children of six-year-old age after a specifically held conversation by teachers "Travel across pages of "Children's Album" by Peter Tchaikovsky" demonstrated relatively low interest of the majority of children (68 %) to the bright images of music, which are vividly presented in the famous collection. Even "fairy toylike" musical images (Baba-Yaga, wooden soldiers, horses, doll etc.) did not captured children's imagination, and pupils mechanically reproduced nominative information, received in the process of conversation ("I like this collection because the composer dedicated it to his nephew Volodya Davydov";

"This music is known by all the children in all countries" etc.).

In essence, organizational and methodological deficiencies of conducted conversations can be referred to the reasons of such lifeless of children's aesthetic reaction. In particular, it is a superfluous emphasis upon the logical side of musical material in the process of its presentation, saturation of the story with facts and figures that have no relation to the imaginative content of works. In most cases artistic and expressive means (musical language) were not the subject of separate analysis and evaluation by children, because teachers subconsciously avoided such aspects of dialogue in connection with their own low musical and aesthetic readiness. Emotional background of musical perception by children was not always adequate, because not all the teachers were able to present the artistic material expressively, that indicated their insufficiently developed pedagogical technique. In our opinion, the most significant drawback is that no teacher was able to "build a bridge" between

the musical images and the inner world of child's feelings at all. Ignoring of children's having already acquired emotional experience, inability to actualize it and to attach to the musical perception cause "aloof" position of pupils during the musical and aesthetic conversation on any (even the most interesting) topic.

After this organized listening of the play by Peter Tchaikovsky "Sickness of the doll" we have proposed children to perform a series of evaluative and creative tasks. In particular, pupils invented oral stories in the form of miniature, considering our question "Why do our dolls become ill?". From our point of view, these stories have reflected quite significant emotional and aesthetic indifference of children who had just listened to bright, penetrating and expressive music, such as:

"Dolls never get sick, except in fairy tales or cartoons where they are poor and ill. And in real life dolls just sit in the corner. They are not alive" (Andrew G., age 6).

Lack of empathy was observed in 56% of pupils. Children hesitated before they decided to "inspire" a musical character and feel its pain. A reflexive reaction to the proposed musical situation was almost entirely absent. Only 12 % of children have designed situation for themselves and for their own behavior concerning toys, such as:

"Dolls suffer when we break them. I had a doll Kate. I have accidentally torn its leg up and then I could not sleep all the night. I thought that my doll was moaning. My father repaired my doll. And now I shall love my doll and protect it" (Elena, age 6).

Therefore, the impact of musical and educational work in preschool educational institution depends not only on quantitative indicators (number of events, ensembles, musical groups and number of participants). The true effectiveness of this work is achieved when children informally "appropriate" emotional and aesthetic content of the offered musical images, which, in turn, gently teach them to feel compassion.

In the process of experimental work we tried to check effectiveness of pedagogically acquitted variant interpretations of musical works that can occur during music lessons. For example, the study of "Children's Album" by P.Tchaikovsky obliges teachers to appreciate the specificities of preschoolers' thinking, whom these works of art will be produced for. Fairy plots, brightness of artistic and expressive means should receive in variants of execution an interesting interpretation for children. For example, in the plays "Sickness of the doll", "Funeral of the doll" and "The new doll" it was used interpretive variability of selection of rates of implementation for better understanding

of the emotional content of music by children. In the play “March of the wooden soldiers” and “Pony Play” there were distinctly changed (artistically exaggerated or downplayed) the rhythmic features and register feasibility. Such “metamorphosis”, according to our hypothetical predictions, had to focus children’s attention on leading artistic means of a particular work and to help them to understand their importance and indispensability.

Organization of preschoolers’ perception of famous musical play “Baba-Yaga” by P.Tchaikovsky was aimed at an adequate understanding by children of distinctiveness of the image that composer had created.

Perception of this work should be linked with demonstration of “visual image” of Baba-Yaga, which can be borrowed from the works of prominent masters of book graphics (such as in works created by an artist and a storyteller I.Bilibin). Music director should flexibly combine the analysis of artistic and expressive means of musical and graphical images of fabulous creature. He should pay children’s attention to coincidence of artistic language of a composer and a graphic artist. It seems that abrupt, jerky melody finds its plastic expression in numerous broken lines of the depiction. This fact reflects the nature of the fairytale character and illustrates danger, malice, cunning of thoughts and actions of Baba-Yaga. Provided by a teacher polyartistic approach to organizing of children’s perception will enrich the artistic imagination of children and enable the forming of vivid verbal-evaluative reaction of pupils on musical material that will facilitate the formation of artistic and aesthetic tastes and moral positions concerning the confrontation between kindness and evil.

A deliberate change of pace and rhythm of the music which teacher performed into calm, slow, smooth movement of the melody and accompaniment that is diametrically opposite to the composer’s variant aroused astonishment and denial in children’s minds. There were the following children’s assessments: “Baba-Yaga does not fly in such way. She moves rapidly to scare everyone around. That is why music is supposed to be “horrible”.

To deepen the emotional and axiological analysis of this artwork we have included children in the process of further creative interpretation of acquired artistic impressions which greatly increased the reflexive reaction of pupils. For instance, children produced their thoughts “Would you like to be Baba-Yaga?” which showed a raised axiological readiness of preschool children to understand the value-semantic load of the musical image. Besides that, children told about their desire not to be even somehow similar to this evil being, for example:

"I do not want to become Baba-Yaga at all. Then I will not have any friends. Nobody likes Baba-Yaga for her voracity and cunning. She eats children and does have any compassion. She must be expelled from the wood. I want good animals like rabbits, squirrels, bears to fly in the mortar" (Maria, age 6).

The most gifted children made their first attempts to express their attitude to the fabulously musical image poetically and created small poems with previously proposed verbs that indicated the expression of movements and sounds: *fly – cry* // *moan – howl*.

For example: *In the mortar disheveled Baba-Yaga is flying,
All the children are scared, because she is crying.
Every tree under her mortar is moaning,
With the terrible voice she is howling.*

(Peter, 6 age)

In the process of experimental work we have included children in graphic improvisations concerning the themes of listened musical compositions. Children of senior school age performed the task "Draw musical Baba-Yaga", in particular using computer graphics technique that made this kind of work very interesting and breathtaking for them⁴.

In general, analysis of the products of children's art showed the effectiveness of purposeful, pedagogically justifiable variant interpretations of musical works that directs children's attention to the means of musical expression and leads to the deeper awareness of emotional and axiological content of music by children.

Thus, the provisions of humanization and humanitarization of musical and educational work in preschool educational institution, in our opinion, are rooted in modeling definitely educational relationship between teachers and pupils in the process of perception, evaluation and creative interpretation of musical images. The transition from the formally logical "acquaintance" with music to personally oriented education by means of music can be based on specific types of artistic and educational relationships that we formulate on the basis of generalized approaches to modeling of educational relations, pointed out by Ukrainian researchers⁵. Here we include:

- ▶ verbal and informational relationships where the teacher's word about music should be enthusiastic, caring, expressive, with a high degree of suggestion of an attitude to art. Among the most frequently used methods of influence

4 Нестерович Б. І. Музично-виховна робота в початковій школі: реалії та перспективи оновлення // Теоретико-методичні проблеми виховання дітей та учнівської молоді : зб. наук. праць. К. : Ін-т проблем виховання АПН України, 2005. Вип. 8. Кн. 2. С. 91–94.

5 Бойко А. М. Оновлена парадигма виховання: шляхи реалізації. К. : ІЗМН, 1996. 232 с. С. 229.

should be suggestion, explaining, conversation, example. However, frontal and sectional forms should not be abused because it leads to formalism, external impact on the consciousness of pupils;

- organizational and practical relationships that include the involvement of children into individual and collective artistic and creative activities. Forms of musical and educational work are based on the account of individual and typological features of pupils;
- verbal and organizational relationships that provide various options for combining methods of education and ensure the transition of musical knowledge into personal experiences by transferring information to emotional and behavioral programs of pupils. Among the forms of educational work the most useful will be synthesized and suitable for collective artistic activity (e.g., music contests and festivals, musical games and travels, etc.)
- creative and variable relationships that cause the constant search for optimal forms of artistic and creative interaction between a teacher and pupils on the way to understanding the moral and axiological content of artistic works. Among these forms can be confidently called musical and searching situations of variant interpretation of music compositions.

Consequently, updating of musical and educational work in preschool link of educational process is possible only under conditions of transition to personally oriented, axiologically equipped paradigm of education in general. It will be realized due to the involvement of pupils to individual and collective forms of artistic and creative interpretations of musical images on the basis of development and increase of capacity of empathy and reflexive mechanisms of perception by their children. Only comprehension of the moral and aesthetic content of musical masterpieces will help children to build their own valuable attitude to art in particular, and to life in general.

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