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FORMATION OF JUNIOR SCHOOLCHILDREN'S EMOTIONAL RESISTANCE IN OUT-OF-SCHOOL EDUCATION INSTITUTIONS BY MEANS OF MUSICAL FOLKLORE

The article proves the necessity of studying the problem of forming the emotional stability of junior schoolchildren in out-of-school education institutions by means of musical folklore. The aspects of artistic-musical and moral-aesthetic education of children by means of musical folklore in the process of their extracurricular activities are considered. The age characteristics of junior schoolchildren are highlighted in order to clarify the importance of musical folklore in the formation of emotional stability. It is established that the main characteristics of the emotional stability of a person are the ability to preserve his essential positive characteristics in difficult life circumstances. It is noted that the emotional stability of junior schoolchildren is determined by the social environment, namely the teacher's authority and trust in him. The role of musical education in the out-of-school education institutions as a multifaceted process of pedagogical influence, during which the musical-artistic, moral-ethical, emotional and intellectual development of the individual is carried out, is clarified. It is argued that in modern conditions it is at the same time the promotion of real art, the universal moral values embodied in it, and an active form of involving children in the best assets of national art.

Key words: *emotional stability, junior schoolchildren, out-of-school education institutions, musical folklore.*

Introduction. Formation of artistic and emotional stability of the younger generation by means of musical folklore is an integral part of art education with the aim of actualizing national factors in today's conditions.

The artistic heritage, accumulating the emotional and aesthetic experience of generations, embodies and transmits a valuable attitude to the world through the prism of ethno-national specificity, therefore it is an effective means of educating morality, patriotic feelings, and citizenship. Art values are also important in view of the modern existence of children and youth in a multicultural space. Thanks to the universality of figurative language, they convey meaningful information understandable to different peoples, enable individuals to engage in non-verbal dialogue with various

cultures of the past and present, understand others and thus expand their own spiritual world, its uniqueness and originality.

The school aims to give its pupils the basics of ethical culture, to form in them the need and willingness to feel and create beauty in life, the habit of evaluating facts and phenomena from the standpoint of aesthetics and its main categories, as well as to form a lasting interest in art, understanding of its role in society in view of spiritual enrichment of a person; to give deep knowledge and clear ideas about artistic values created by world and national cultures; to cultivate stable evaluation criteria and an emotional-aesthetic attitude to works of art, life phenomena, to develop the ability of active transformation with the introduction of elements of beauty into all spheres of human life and art.

In the context of the above, the timeliness of the chosen topic does not raise doubts and is motivated by modern requirements for art education, in particular, for music education of schoolchildren in the out-of-school education institutions.

Analysis of current research. In the elaboration of the outlined problem an important role played the concepts of music education (A. Kozyr, M. Leshchenko, H. Padalka, O. Rebrova, O. Rudnytska, O. Khyzhna, O. Shcholokova, V. Shulhina, O. Ustymenko-Kosorich and others); psychological and pedagogical studies on the issue of teaching junior schoolchildren (N. Danko, O. Savchenko, I. Rozhko, H. Tarasenko and others); ideas of Ukrainian teachers-musicians M. Lysenko, M. Leontovych, K. Stetsenko; approaches to the formation of the musical culture of the younger generation (N. Huzii, O. Lobova, L. Masol, O. Rostovskyi, L. Khlebnikova and others); works on the formation of artistic tastes and needs of schoolchildren (M. Boichenko, O. Kuznetsova, O. Lobova, L. Pankiv, O. Rostovskyi, I. Chistiakova and others), works devoted to the problems of music teacher training (N. Huralnyk, O. Yeremenko, A. Kozyr, O. Oleksiuk, O. Otych, H. Padalka, O. Rudnytska, O. Shcholokova and others).

The problems of artistic-musical and moral-aesthetic education of children by means of folk creativity in the process of educational, extracurricular and out-of-school activities were studied by H. Karas, A. Mandryk, A. Petrov, T. Tursunov, L. Shemet. Formation of national awareness of children and youth by means of Ukrainian ethnic culture was revealed in the works of R. Bereza, H. Klovak, V. Chornobai. The process of schoolchildren's upbringing on the basis of activity approach to ethnic culture, folklore and folk traditions, with the aim of forming socially

responsible, creative personality was studied by L. Kupriianova, A. Lukanovska, R. Prima, N. Solomko.

The aim of the publication is to substantiate the need for the formation of emotional stability of junior schoolchildren by means of musical folklore.

To clarify the goal, a set of **scientific research methods** was applied: theoretical – analysis of philosophical, psychological-pedagogical, musicological literature to reveal the essence of the formation of emotional stability of junior schoolchildren in the out-of-school education institutions by means of musical folklore, as well as the definition of basic scientific concepts; synthesis, abstraction and concretization – to substantiate the theoretical and methodological foundations of the chosen problem.

Research results. In order to be able to substantiate the appropriate ways of forming emotional stability by means of folklore, it is necessary to delve into the essence of folklore as a peculiar phenomenon, which is a carrier of multifaceted information – philosophical (the philosophy of the earth, work, farmers), cosmogonic (about the origin of the world and the universe), historical, ritual, moral and ethical, educational, aesthetic, cultural. All these directions are harmonious and organically intertwined with mythopoetic creativity, connected with associative-figurative and, in particular, with artistic-figurative thinking of a person, all of them provided a deep influence on the body and soul of a person. In turn, it is possible to characterize folklore as a synthetic multifaceted life phenomenon only from the point of view of a certain worldview position, which determines the methodological approach to the consideration of folklore in general and to emotional stability in particular.

When considering the issue of the specifics of the formation of emotional stability of junior schoolchildren, we must focus on the age-specific features of the development of children aged 6-10 years old.

Junior school age is a period of accumulation of new information. The successful performance of this important life function is facilitated by a trusting attitude towards authority, increased receptivity, a sensory-figurative nature of thinking, a playful attitude towards reality. The age of six to eight years is the period of the most intense creative development (Rostovskyi, 2001).

The mental development of a first-grader has many common features with the development of an older preschooler. Children achieve significant development of language and speech, and on its basis – the

ability to reason and draw logical conclusions under the guidance of adults. There is a desire for knowledge, mastery of the first norms of behavior, awareness of one's self in relationships with peers and relatives, the ability to independently carry out simple tasks proposed by adults, to serve oneself, to help others, to direct one's actions not only at directly perceived, but also at imagined objects and situations. Emotions in children aged 6-7 years old are not yet established, the will is weak, suggestibility prevails. It is noted in the literature that under properly organized conditions, children of this age show persistence and attentiveness while performing interesting work.

A significant role is played by children's drawing, which, on the one hand, characterizes the peculiarities of the child's mental development, and on the other, is a peculiar form of assimilation of social experience. In addition, it also carries the child's unconscious – the real meaning of its relationship with the surrounding reality, which it is not aware of. It is also a form of creativity that makes itself known at this age.

Achievements in the mental development of a preschooler are manifested in psychological readiness for learning – the ability to master the heritage of humanity in an organized way. This age has priority for mental development, it is called the “golden age”, “an amazing gift of culture”. However, as evidenced by special studies, crisis phenomena in the culture of society cause a childhood crisis, which is accompanied by a violation of the child's relationship with an adult, the process of socialization as a whole. Accordingly, cases of abnormal mental development are more common.

Junior school age is characterized by a radical change in the child's place in the system of social relations, and, therefore, a new social situation of development. The content of this situation is determined by the child's relationship with the teacher, who becomes for him the ambassador of society. Under his guidance, the child actively and consciously masters social norms. The child is not yet able to understand the essence of real relationships between people. Hence appears his sensitivity, sensibility to the rules of behavior and to those its samples that are demonstrated by an authoritative adult.

Scientists who have studied age-specific features of child development note the possibility and importance of intensive formation of theoretical thinking. Based on the interaction with the teacher, the child develops the ability to learn. However, educational activities often have a

formal character, since it is more important for the teacher that children conduct the learning activities correctly than the content, mastering of which they are aimed at. In this case, the motive of his educational activity for the child is the evaluation of the teacher in itself and therefore it is more important than his own real achievements.

Self-esteem begins to dominate the mark only in the 3rd-4th grades, this happens in connection with the further development of the pupil's self-awareness. This is how the ability to self-regulate is formed, which proves a certain level of development of the cognitive and regulatory function of the psyche.

At this age, the child perceives the environment as it is, in the form of images and facts. He is attracted to objects with bright colors, large shapes, he is interested in fairy-tale plots, where heroic, bright images appear. The child is completely in the grip of the image, without the desire to penetrate into the essence of things. In general, it is not typical for children of this age to think about any complications. Pupils are not able to learn on their own, because at this age, perception, attention, and memory are arbitrary. Each time, the child needs to be encouraged, made to think in order to arouse interest. Imagination of junior schoolchildren is very rich, but has an arbitrary character. In the process of education and upbringing, they pass from reproductive forms to creative processing. The development of imagination and fantasy takes place in close connection with other cognitive processes, in particular with thinking, which has a concrete-figurative character. This specificity is manifested in the fact that children can solve this or that task only based on the specified words of specific objects, their images or ideas about them. When pupils need to illustrate general statements with examples, they experience difficulties. It is easier for them to analyze a specific fact and draw specific conclusions from it than to explain general provisions.

Children of this age are characterized by mental plasticity, inquisitiveness, sincerity and immediacy, refined sensitivity. Therefore, the development of intellectual abilities should be accompanied by aesthetic feelings. The student's emotional sphere is no less important object of development, like all others.

Perception of any images of art, in particular folklore, by junior schoolchildren is a complex, specific process. Corresponding studies show that artistic thinking of children of this age is not sufficiently developed,

their life experience is small, conscious associations and knowledge about this or that art are almost completely absent (Protsiuk, 2007).

Modern trends in out-of-school art education require pupils not only to have high intellectual performance, but also to display certain emotional and volitional qualities when stressful circumstances arise. Among the psychological factors of ensuring the effectiveness of the activities of children of primary school age in stressful situations is emotional stability, which reduces the powerful impact of stressful negative emotions, actualizes the manifestation of readiness for action, and contributes to increasing the stress resistance of the individual. The study of emotional stability and the psychological factors that determine it, as well as the ways and means of its formation, support and preservation, is of urgent importance for this scientific research.

In our opinion, the main characteristics of an individual's emotional stability are the ability to preserve his essential positive characteristics in difficult life circumstances. The process of forming emotional stability in secondary school pupils is currently one of the objects of attention of psychologists, teachers, and parents. Since emotional stability is one of the most important qualities of a person, it should be developed from an early age. Despite a sufficient number of studies on the phenomenon of emotional stability of the individual, there is no single approach to its scientific definition.

A. Semenov proposes to understand the emotional stability of junior schoolchildren as the ability of their psyche to overcome the state of excessive emotional pressure when performing complex activities, not succumbing to destructive emotional stress and at the same time having a stable positive direction of emotional experiences (Semenov, 2013).

H. Lapshynska considers emotional stability as a property that characterizes a person in the process of intense activity, the psychological mechanisms of which harmoniously interact with each other (Lapshynska, 2014).

Scientific investigations testify that emotional manifestations are determined not only by the life circumstances of the pupils' personalities, but also by their age characteristics. Junior school age (children aged 6 (7) to 11) is important in the formation of a child's personality, because it is then that the foundations of personal and emotional development of primary school pupils are laid. Thus, A. Semenov, studying the problem of emotional stability as a determinant of the preservation of the

psychological health of a primary school pupil, claims that the emotional stability of a primary school pupil is determined by the social environment, namely the teacher's authority and trust in him (Semenov, 2014).

Musical art plays a significant role in the formation of emotional stability of junior schoolchildren in out-of-school education institutions. Moreover, music not only reflects human feelings, but also regulates them, manages their development, not only informs the listener, but also charges him with his ideas.

Musical education in out-of-school education institutions is a multifaceted process of pedagogical influence, during which the musical-artistic, moral-ethical, emotional and intellectual development of the individual is carried out. In modern conditions, it is at the same time the promotion of real art, universal moral values embodied in it, and an active form of involving children in the best assets of national art.

The study of scientific sources confirms the opinion that at the current stage of society development, extracurricular institutions occupy a special place in the socio-cultural development of young people, since they create comfortable conditions for the acquisition of systematic knowledge, abilities and skills in the field of art, provide for free intellectual and spiritual development, formation of an individual style of activity in terms of organizing one's own creativity (Sadovenko, 2008). It has been found out that the peculiarity of music education in these institutions is determined by their multifacetedness in the direction of combining the general music and aesthetic education of schoolchildren and the process of forming their knowledge, abilities and skills in the field of art, especially when mastering samples of musical folklore.

Observation of practical work in out-of-school education institutions helps to reveal the methodological foundations of the formation of pupils' emotional stability: ensuring the personal and developmental character of the musical-educational process, which enables to reveal the individuality of each pupil, the satisfaction of his various musical interests and needs; organization of holistic cognition by pupils majoring in musical art by means of musical folklore; encouraging pupils to actively and purposefully participate in various types of musical activities, which contributes to the dynamic transition of acquired knowledge, abilities and skills into their personal possessions; directing the learning process to the formation of an active and creative attitude towards the best examples of musical art.

Conclusions. So, the presented publications testify in favor of the relevance of the selected problem of forming the emotional stability of junior schoolchildren in the out-of-school education institutions by means of musical folklore and prove the importance of its formation at the current stage of the art education development.

Prospective directions for the research of the chosen problem are seen in the study of the peculiarities of the choice of musical material for junior schoolchildren with the aim of forming their artistic and emotional stability.

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АНОТАЦІЯ

Устименко-Косоріч Олена, Єременко Ольга. Формування емоційної стійкості молодших школярів у закладах позашкільної освіти засобами музичного фольклору.

У статті доводиться необхідність вивчення проблеми формування емоційної стійкості молодших школярів у закладах позашкільної освіти засобами музичного фольклору. Розглядаються аспекти художньо-музичного і

морально-естетичного виховання учнів засобами музичного фольклору у процесі їхньої позашкільної діяльності. Висвітлюються вікові особливості молодших школярів із метою з'ясування вагомості музичного фольклору у формуванні емоційної стійкості. Установлено, що головними характеристиками емоційної стійкості особистості є можливість збереження нею своїх сутнісних позитивних характеристик у важких життєвих обставинах. Констатовано, що емоційна стійкість молодших школярів зумовлена соціальним середовищем, а саме авторитетом учителя та довірою до нього. З'ясовано роль музичного виховання в закладах позашкільної освіти як багатоаспектного процесу педагогічного впливу, у ході якого здійснюється музично-художній, морально-етичний, емоційний та інтелектуальний розвиток особистості. Аргументовано, що в сучасних умовах воно є одночасно пропагандою справжнього мистецтва, втілених у ньому загальнолюдських моральних цінностей і активною формою залучення дітей до кращих надбань національного мистецтва.

Ключові слова: емоційна стійкість, молодші школярі, заклади позашкільної освіти, музичний фольклор.

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INNOVATIVE TECHNOLOGIES IN GENERAL ART EDUCATION OF THE POST- INFORMATION SOCIETY

The article is devoted to the modernization of the general art (musical) education of Ukraine based on an innovative approach according to European quality criteria in the context of the socio-cultural environment of the post-information society. An analysis of innovation, in particular innovative productive pedagogical technologies spread in modern art education, was carried out. In the process of research based on the study of scientific literature, pedagogical observations, surveys of practicing teachers, students and their parents, it was found that the interests, preferences and tastes of the majority of schoolchildren in the art (music) field are acquired spontaneously, the result of which is the mass interest of young people in musical works, the artistic quality of which is debatable. A number of conclusions have been drawn regarding the impossibility of forming the cultural competence of modern schoolchildren and involving them in real artistic culture without the widespread introduction of innovative pedagogical technologies into the educational process, as well as regarding the improvement of the professional training of future musical art teachers, in particular, the creation of appropriate pedagogical conditions necessary for them to master the specified technologies and the ability to implement them in the educational process in institutions of general secondary education.

Key words: innovation, technologies, future teachers, musical art, post-information society, modernization, GSE institution, information and communication technologies (ICT), art (music) education, music lesson, pedagogical activity.