

РОЗДІЛ VI. ПРОБЛЕМИ МИСТЕЦЬКОЇ ОСВІТИ

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Olha Yeremenko

Sumy State Pedagogical University named after A.S. Makarenko
ORCID ID 0000-0001-9328-1726

Kong Lingran

Sumy State Pedagogical University named after A.S. Makarenko
ORCID ID 0009-0009-4863-3302
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PRIORITY PEDAGOGICAL CONDITIONS AND METHODS OF FORMING TEENAGERS' ARTISTIC-PERFORMING VALUES

The publication is dedicated to the study of the problem of developing basic pedagogical conditions and methods of forming teenagers' artistic-performing values in the process of learning singing in extracurricular activities. Such pedagogical conditions are characterized as: enrichment of the artistic thesaurus of teenagers in order to activate practical singing activity; implementation of artistic and dialogic interaction between participants of the educational process; creation of a positively trusting hedonistically directed artistic atmosphere of singing training. The priority methods of ensuring the investigated phenomenon are substantiated, including: development of genre-stylistic features, sketch-practical performance parallels, empathic-hedonistic, etc.

Key words: pedagogical conditions, methods, formation of artistic-performing values of teenagers, learning singing.

Introduction. We have identified and substantiated a number of pedagogical conditions for the effective formation of basic school students' artistic-performing skills in singing. It is no accident that researchers believe that a condition is defined as a factor that affects something; a requirement or condition that ensures a common understanding; or the situation in which a certain process takes place. Therefore, we agree with scientists that conditions are a set of measures to achieve defined goals, which includes external conditions and methodological techniques aimed at interaction with the student.

Analysis of current research. In general and art pedagogy, considerable attention of scientists is devoted to the study of the issues of development and introduction of pedagogical conditions. In particular, M. Borytko points out that conditions become a factor that ensures the effective flow of the pedagogical process (Yezhova, p. 195). In addition, scientists consider the essence of such a concept as a set of pedagogical measures that should improve the quality of the educational process.

In the field of art education, H. Padalka considers pedagogical conditions of art education, which in our study are aimed at the formation

of artistic-performing values while learning singing, as specially structured or organized circumstances that affect its effectiveness (Padalka, 2013).

In this study, we understand pedagogical conditions as a set of appropriate pedagogical measures that influence formation of artistic-performing values in teenagers during learning singing.

O. Rostovskyi substantiates the importance of the art of music in the modern world, putting forward the need for a number of pedagogical conditions, including: stimulation of active interaction of teenagers with artistic phenomena and events through extracurricular activities; supporting students' understanding of the intonation nature of musical art and their ability to perceive its figurative content; getting students acquainted with highly artistic samples of various musical genres and styles (Rostovskyi, 2011).

The aim of the article is to substantiate the main pedagogical conditions and methods of forming artistic-performing values of teenagers in the process of learning singing.

Research methods. In this study, general scientific methods were used: analysis and generalization – for the objective analysis of scientific works on selected issues; comparison – to determine effective pedagogical conditions and methodological means of forming the investigated construct.

Research results. Taking into account the experience of practicing scientists and the understanding of the conditions that have emerged at the current stage of art education development, we believe that formation of artistic-performing values in teenage schoolchildren in the process of learning singing should be carried out in the following pedagogical conditions: enrichment of teenagers' artistic thesaurus with the aim of activating practical singing activities; implementation of artistic and dialogic interaction between participants of the educational process; creation of a positively trusting hedonistically directed artistic atmosphere of singing training.

The first important aspect in the formation of artistic-performing values among teenage students is enrichment of their artistic vocabulary in order to increase practical vocal activities. It is important to emphasize that in the research that is presented, vocal training takes place during extracurricular activities. Analysis of scientific sources confirms that the concept of "extracurricular activity" is studied by various scientists. It is important to note that extracurricular musical work is a complex of various types of activities that supplement and deepen art lessons with the aim of forming artistic-performing values in schoolchildren. Extracurricular activities make it possible to involve students in musical activities. During

extracurricular activities, the boundaries of artistic and value orientations are expanded, musical knowledge is deepened, performance skills and abilities are improved. So, the essence of extracurricular work is to improve students' practical and creative skills in order to develop their emotional sphere and better study and understand musical works.

In the scientific literature, various types of extracurricular activities are considered, which are divided into categories. These categories are related to the object of influence (group, individual) and the direction of learning (aesthetic, musical). Evenings, musical greetings, thematic events, celebrations, etc. can be singled out among the most relevant forms of extracurricular work. During extracurricular activities, schoolchildren develop interests, likes and dislikes, which contribute to the formation of artistic-performing values.

In the context of the given condition, which involves enrichment of teenagers' artistic vocabulary for the activation of practical vocal activity, an increase in cognitive aspects in the process of vocal training is observed. There is also the formation of evaluative approaches and value perceptions aimed at interaction with vocal and choral material based on the acquired information. All this contributes to the development of artistic-performing values among teenagers. It is important to note that teenagers evaluate aesthetic aspects in the context of the significance of objects and phenomena as beautiful and complete, with the aim of enriching their own artistic vocabulary to improve the organization of practical vocal activities. The main result of the acquisition of artistic knowledge and the activation of vocal activity is creation of specific conditions for the formation of artistic-performing values of students. This result is possible due to the integration of extracurricular activities and art lessons.

Another important pedagogical condition for the formation of artistic-performing values of students is stimulation of artistic and dialogic interaction between the participants of the educational process. This is justified by the fact that the effectiveness of teaching the art of music depends on the quality of theoretical training. An essential aspect of this type of communication is interaction between both the teacher and the student, where the teacher considers the student as a unique individual, capable not only of learning aesthetic values, but also of creating, processing and interpreting them (Oleksiuk, 2006).

Application of the specified condition makes it possible to realize independent creative inventions of teenagers. They have a positive

influence on the formation of artistic-performing values of the participants in the educational process.

It is important to note that the opinions of schoolchildren and their artistic preferences are taken into account in order to promote interaction and the dialogical nature of joint vocal activity. Undoubtedly, the interaction between the participants of the educational process (the teacher and the teenager) consists in the exchange of thoughts, considerations, artistic evaluations, etc. The artistic and aesthetic experience of both the teacher and the student is of key importance in this process, as there is an exchange of artistic impressions and observations regarding the images of musical works. Organization of creative activity plays an important role in this process, since without it it's impossible to form artistic-performing values. Learning is considered productive only in the case of cooperation between the teacher and students in artistic creativity.

In the selected context, it is worth paying attention to the fact that the age characteristics of teenagers, their cognitive actions cause the use of various tasks in extracurricular work in the process of singing. In addition, the positive saturation of singing activity occurs on the basis of the attitude of the teacher to the student. The selected interaction has a positive effect on the volume and quality of musical information being studied, taking into account the unique characteristics of each teenager. In this context, methods of stimulation and support that encourage interest in vocal material are important.

In general, the process of forming artistic educational dialogic actions becomes possible thanks to the teacher's ability to ask adequate questions, listen carefully, and show interest in the student's answers, as well as in the results of his creative expression. In such conditions, pedagogical talent and speech competence become the basis for artistic dialogue, where the teenager has the opportunity to actively participate.

Creation of a positive, trusting and hedonistic educational atmosphere during the vocal process is considered the third key condition for the formation of artistic-performing values among teenage schoolchildren. The implementation of such a positive and trusting atmosphere in vocal classes and in extracurricular activities effectively affects the creativity of teenagers, their artistic expressions and prevents the emergence of stiffness and insecurity. Implementation of this condition contributes to the development of creative initiative, the activation of artistic abilities and the stimulation of independence among

teenage students. The positive and trusting attitude of students towards the teacher affects their interest in vocal and choral material and ensures the comprehensive assimilation of artistic knowledge. The teacher's desire to create a positive atmosphere in vocal classes contributes to the development of students' musical abilities and artistic needs. Thus, sincere, open and benevolent interaction with students as individuals, the ability to understand their worldview and outlook is a necessary prerequisite for creating a positive atmosphere for the purpose of adequate perception of artistic phenomena.

It is necessary to generalize, based on the analysis of the research information provided above, that the set of pedagogical conditions proposed by us is considered as a single whole. Moreover, modern sociocultural changes require new approaches to the development of pedagogical conditions for the formation of teenagers' artistic-performing values.

We consider it appropriate to describe methodological techniques that are included in the structure of the model of the methodology of forming teenagers' artistic-performing values in the process of vocal training. The concept of "teaching method" means the way of interaction of the participants of the educational process, which is aimed at achieving educational goals and is interconnected with the solution of educational tasks. In addition, "teaching method" is considered as a systematic activity aimed at assimilation of knowledge and acquisition of practical skills by the participants of the educational process. It is important to note that the choice of teaching methods is determined by the specifics of their use and takes into account the style of behavior and activity of participants in the educational process.

Modern pedagogical science understands art teaching methods as systematized forms of interaction between the teacher and students aimed at achieving educational goals in the field of artistic environment.

In general, the methods make it possible to master the musical and pedagogical reality, the possibilities of clarifying educational tasks. The need to justify their choice, to reveal the means of communication as a certain system, including the methodology, is considered the main aspect of the work of the author's methodology. The methodology is interpreted as a set of approaches, principles, conditions, means to achieve the required result. Undoubtedly, the methodology is aimed at the strategy of obtaining new pedagogical information and separate ways to solve the intended tasks.

The methods of formation of artistic-performing values are substantiated through the awareness of cultural experience in the perception of musical phenomena, aesthetic concepts, imaginative thinking and emotional reaction, as well as the assessment of musical contexts. In addition, the peculiarity of adolescence is taken into account, when students already have certain values that need to be expanded and developed. In such conditions, formation of artistic-performing values is stimulated by expanding the perception of works in various genres and styles, as well as by studying and performing a variety of song and choral repertoire.

It is worth noting that in adolescence there are certain difficulties in singing. The main aspect is that the lack of experience in singing among teenagers leads to the fact that they cannot perform more complex vocal and choral repertoire, and accessible, simpler ones do not excite them. This stimulates the need to choose exercises and songs that are more difficult. This approach is provided by using the method of creative exercises. The effectiveness of this method is based on the fact that students use individual elements of complex works as exercises. This contributes to the correct formation of sound (articulation, breathing), which contributes to a more effective mastering of the work as a whole. The proposed method is used in singing together with methods of fragmentary learning.

During formation of artistic-performing values, the ability to empathize with moods and feelings, taking into account the aesthetic assessment of the artistic image, plays a significant role. Since the effective formation of the chosen phenomenon involves taking into account interests, tastes, preferences, one's own attitude to musical samples. The process presented in the study is ensured, in particular, by the introduction of the method of emotional content analysis of works of musical art. Under such circumstances, information about the life and work of the artist or the writing of a certain work should activate a more complete coverage of the content and essence of the work and show the public's attitude towards it.

The method of working out genre and style features contributes to a more holistic understanding of the content of a musical sample and its genre and style features. Together with these approaches, the method of repetition of perception is used, which stimulates the ability of teenagers to listen to musical works. The implementation of this method of interaction with the approach of understanding the means of musical expressiveness activates perception and ensures an adequate assessment of musical images by teenagers. The methods of "musical stimuli" and "performance of

instrumental themes” are of great importance, which are used not only for the development of students’ taste, interest and desire to master musical samples, but also for the formation of artistic-performing values.

The method of sketch-practical performance parallels (according to H. Padalka) cooperates with the methods presented above. This method expands the possibilities of teenagers in understanding the creative process of the composer and in performing these works, in particular in the field of vocal and choral music.

Researchers have substantiated the methods that direct the process of communication with various types of art to the students’ aesthetic attitude to the samples of art. Among the specified methods: figurative-emotional, analytical-molding, empathetic-hedonistic, the variable implementation of which productively ensures formation of artistic-performing values of teenage students during learning singing in extracurricular activities.

It is worth noting that the visual-emotional method is used to improve aesthetic ideas and helps teenagers understand artistic connections. Analytical-molding approach allows comparing pictorial and expressive characteristics in the artistic field, which is the basis for students’ understanding of the specifics and general laws of art. This method coexists with the method of artistic and comparative analysis, where the content and form of images are considered interrelated. The method of empathic-hedonistic approach promotes development of the ability for aesthetic satisfaction in students during communication with artistic phenomena.

In general, the analytical-molding method aims students at the coexistence of elements of form, the associative-figurative method affects comparison of the content of images in the field of art, the empathic-hedonistic method is aimed at achieving aesthetic pleasure during the students’ experience of images in the artistic field.

Thus, L. Smirnova considers the principles of choosing choral material and proves that this process should take place in the mutual validity of all components of the educational content. In particular, H. Padalka points out the key aspects of the selection of artistic information, including taking into account the general principles of learning (such as consistency, systematicity, accessibility, etc.) and selection of high-quality works of art that have educational and developmental potential with a humanistic orientation.

In the plane of the described stimulation, the study of forms of folk creativity and their various arrangements and interpretations takes place along with the modern requirements of ethnicization of pedagogical

phenomena. Taking this into account, in the context of ethno-pedagogy, the analysis of works of art based on folklore sources should characterize the essential features of folk life and their correspondence to social events and phenomena.

Artistic-performing values can be formed only if students are interested in music, study the best examples and wish to be realized in practical activities. Undoubtedly, in order for music to become an important part of life, it is necessary not only to perceive it, but also to understand figurative language, content, artistic images and consciously interpret them. It is important to note that in the fifth and sixth grades, vocal and choral work can be challenging, and teenagers may be at a disadvantage related to their age. In such a context, the lack of singing skills that should have been formed at the initial stage may limit their ability to learn more complex repertoire. Learning two voices is especially difficult. In such conditions, it is important to realize clarity through various means: sheet music, examples of song performance. Methods of explanations and current commenting are actively used during vocal and choral training.

It can be noted that concerts for basic school students can focus on topics such as nature, dance and patriotism in music. During the preparation of lecture-concert programs, several aspects are taken into account, in particular: justification of the choice of topics that are relevant for adolescence; understanding of musical works that are especially interesting for young people; creation of various types of introductory speeches and dialogues; study of audience reaction at concerts and discussion of impressions from solo and choral performances.

During the formation of artistic-performing values, an important role is played by aesthetic evaluations, which allow listeners to understand music through their own requests, tastes, preferences and values. Undoubtedly, the effective development of the ability to aesthetic evaluation is connected with the skills of analyzing musical works. In this study, such a process is implemented on the example of vocal and choral compositions, which have a literary origin and reveal musical and figurative content. For this reason, the method of emotional content analysis of vocal and choral images is effective.

Development of teenagers' ability to emotionally react to vocal and choral works is most effective in the case of repeated perception, which is relevant for working with this musical material. Therefore, it is considered appropriate to use the method of repeated artistic perception of art. This

method can be used in various forms: during the pre-planned familiarization of teenagers with specific works to increase the effectiveness of their perception; during the performance at the end of each concert-lecture of a certain set of works from the previous program.

The method associated with artistic comparison, which was introduced into our methodology, allows us to use the technique of contrasting comparisons. This means getting acquainted with vocal and choral works in different interpretations and comparing one's own performance of the same work. Application of the "different in similar" method gives students the opportunity to compare different orchestras, timbral shades of instruments and voices during the presentation of the same work. The method of comparing similar vocal and choral works is most effectively used in the form of musical collections, which can be collected according to genres (lullabies, humorous) or thematic guidelines ("Ukraine", "Regional folklore", "Sounds of the forest", etc.).

Conclusions. The review of scientific experience regarding formation of artistic-performing values among teenagers and the need for improvement taking into account the modern requirements of art education made it possible to develop and justify pedagogical conditions and methodological tools aimed at the formation of the studied phenomenon. It is important to emphasize that all the developed and described methods complement each other.

Prospects for further scientific investigations consist in determining the main content aspects of the use of technical means of ensuring the development of artistic-performing values of the younger generation.

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АНОТАЦІЯ

Еременко Ольга, Кун Лінжань. Пріоритетні педагогічні умови та методи формування художньо-виконавських цінностей підлітків.

Стаття присвячена вивченню проблеми розвитку основних педагогічних умов та методів формування художньо-виконавських цінностей підлітків у процесі навчання співу в позакласній діяльності. З'ясовано, що значну увагу вчених приділено вивченню питань розвитку й упровадження педагогічних умов.

Задля досягнення поставленої мети в дослідженні було використано загальні наукові методи: аналіз і узагальнення – для об'єктивного аналізу наукових творів з обраних питань; порівняння – для визначення ефективних педагогічних умов та методологічних засобів формування досліджуваної конструкції.

Аргументовано, що умова визначається як фактор, який на щось впливає; вимога або умова, яка забезпечує спільне розуміння; або ситуація, в якій відбувається певний процес. Визначено, що умови є набором заходів для досягнення визначених цілей, що включає зовнішні умови та методологічні методи, спрямовані на взаємодію зі студентом. Охарактеризовано такі педагогічні умови, як: збагачення художнього тезауруса підлітків з метою активації практичної співацької діяльності; реалізація художньої та діалогічної взаємодії між учасниками освітнього процесу; створення позитивно довірливої гедоністично спрямованої художньої атмосфери співацьких занять. Обґрунтовано пріоритетні методи забезпечення досліджуваного явища: розвиток жанрово-стилістичних ознак, паралелі ескізної практики, емпатичні-гедоністичні тощо. Огляд наукової літератури щодо формування художньо-виконавських цінностей підлітків та необхідності вдосконалення з урахуванням сучасних вимог мистецької освіти дозволило розробити та впровадити педагогічні умови та методологічні інструменти, спрямовані на формування досліджуваного явища. Доведено, що всі розроблені та описані методи доповнюють один одного.

Визначено, що перспективи подальших наукових досліджень полягають у визначенні основних змістових аспектів використання технічних засобів забезпечення розвитку художньо-виконавських цінностей підлітків.

Ключові слова: педагогічні умови, методи, формування художньо-виконавських цінностей підлітків, співацьке навчання.