

## РОЗДІЛ VI. ПРОБЛЕМИ МИСТЕЦЬКОЇ ОСВІТИ

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### DIAGNOSTIC TOOLKIT FOR ASSESSING THE LEVELS OF THE BASIC SCHOOL STUDENTS' AESTHETIC CULTURE FORMATION BY MEANS OF MUSICAL FOLKLORE

*The article theoretically substantiates the diagnostic toolkit for assessing the levels of the basic school students' aesthetic culture formation by means of musical folklore. In order to assess the levels of aesthetic culture formation on the basis of analysis of scientific and pedagogical literature on the problem of research and taking into account the component structure of the phenomenon of the basic school students' aesthetic culture (motivational-axiological, cognitive-knowledge, emotional-creative components), the criteria and indicators corresponding to each structural component were singled out. In the process of the experimental work, such diagnostic tools as pedagogical observation, expert evaluation, questionnaires, testing, diagnostic maps, creative diagnostic tasks, surveys, etc. were used.*

**Key words:** secondary education, art education, basic school students, diagnostic toolkit, aesthetic culture, musical art, musical folklore.

**Introduction.** Competence-based approach for teaching school students envisages formation in them of a number of key competences, among which special place belongs to the ability of the graduate to express himself in the field of art. In this context special place belongs to musical art, which has powerful potential for personality development. One of the characteristics of the versatile personality is his/her aesthetic culture. In order to assess the levels of formation of the individual's aesthetic culture it is necessary to choose the appropriate tools.

**Analysis of current research.** The problem of forming and assessing aesthetic culture in education applicants of different levels, from preschool to university, is reflected 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.

At the same time, researchers haven't paid much attention to the issue of forming aesthetic culture of the basic school students by means of musical folklore in general and assessing its levels in particular.

**The aim of the article**, given the importance of assessment of the levels of aesthetic culture formation in basic school students, lies in theoretical substantiation of the corresponding diagnostic toolkit.

**Research methods.** The study used theoretical (analysis and generalization of scientific-pedagogical literature concerning the diagnostic tools for assessing the levels of aesthetic culture formation) and empirical – methods of pedagogical observation, conversations, questionnaires, interviewing participants in the educational process of basic school; ascertaining pedagogical experiment – for diagnosing the state and determining the levels of aesthetic culture formation of the basic school students.

**Research results.** The experimental verification of the methodology of forming basic school students' aesthetic culture by means of musical folklore was carried out during 2020-2022 on the basis of the Konotop Lyceum No. 9 of the Konotop City Council of the Sumy Region and the CI Sumy Comprehensive School of the I-III Levels No. 20.

Experimental work on the implementation of the author's methodology in the educational process of the specified institutions was carried out within the limits of ascertaining, molding and control directions of experimental work.

The participants of the study were 205 basic school students (101 students of the experimental group and 104 students of the control group).

During the organizational and preparatory stage, a survey of educators who teach the discipline "Art" was conducted in order to identify the presence/absence of problems that, in their opinion, may occur in the process of forming the aesthetic culture of basic school students by means of musical folklore.

The survey contained two fundamental directions: 1) teachers' awareness of the importance of forming the aesthetic culture of basic school students, as well as possible difficulties the teachers face in this

process, and 2) analysis of the methodology of forming the aesthetic culture of basic school students by means of musical folklore, which should provide a multifunctional activity for a modern art teacher in basic school.

The result of the survey was obtaining data, the analysis of which made it possible to come to the conclusion that teachers are generally aware of the importance of implementing the methodology of forming the aesthetic culture of basic school students by means of musical folklore, but they do not always pay enough attention to this type of musical art in lessons. Thus, the teachers only partially agreed with the fact that musical folklore has a more powerful potential in shaping the aesthetic culture of students. At the same time, they proved the students' interest in musical folklore, both Ukrainian and other peoples of the world.

Therefore, the results of the previous research made it possible to identify the main features of teachers' attitude to the issue of forming the aesthetic culture of basic school students by means of musical folklore with an orientation to solving problems that arise in the educational process of basic school students in art classes and extracurricular activities.

In addition, the main provisions of the experimental methodology proposed for implementation in the basic school of experimental institutions was discussed with the art teachers.

At the ascertaining stage of the research work, at the beginning of the first semester of 2020-2021 academic year, a diagnostic-confirmatory section was conducted according to a chosen methodology, in which criteria and indicators, as well as a diagnostic toolkit for identifying the levels of the basic school students' aesthetic culture formation, were defined.

Special attention was paid to the scientific substantiation of the diagnostic toolkit of the proposed methodology, since this approach to determining the criteria and corresponding indicators of the formation of the components of aesthetic culture makes it possible to obtain a holistic view of the specific features of the studied phenomenon and provides the foundations for the successful implementation of a pedagogical experiment.

After all, it is an indisputable fact that the criterion, which is a yardstick for evaluation, is an objective feature, with the help of which comparison or classification of the studied phenomena or processes is carried out (Mykhaskova, 2020).

Therefore, we can state that the determination of the degree of manifestation of the indicators allows to reveal the level of formation of the aesthetic culture of basic school students and to reveal the dynamics in the formation of the studied phenomenon by comparing the results obtained before the implementation of the experimental method and after the experiment was completed, and, accordingly, to assess the impact of the proposed methodology.

Taking into account the above, we consider the concept of the “level of formation” as a measure of quality that will be formed in basic school students in the process of familiarization with musical folklore at art classes and in extracurricular activities of a general secondary education institution based on the generalization of the obtained diagnostic data and their comparison with the expected results.

Based on the analysis of scientific and pedagogical literature on the problem of research and taking into account the component structure of the phenomenon of aesthetic culture of basic school students, we singled out criteria and indicators corresponding to each structural component.

The assessment of the first, motivational-axiological component, was carried out with the help of a motivational-personal criterion, which made it possible to identify students’ interest in studying the musical folklore of different peoples and to realize its significance for the formation of a system of values and beliefs.

When determining the indicators of the formation of the motivational-personal criterion, we were guided by the assumption that formation of the motivational-axiological component of the aesthetic culture of basic school students should be characterized by the interest of schoolchildren in studying the works of musical folklore of different nations. We also assumed that the degree of formation of a number of personal traits affects the success of students’ aesthetic culture, for example, the degree of activity,

creativity, global awareness, value attitudes and beliefs, the desire to learn new things.

Accordingly, the indicators of the motivational-personal criterion were chosen:

- degree of interest in studying works of musical folklore of different peoples;
- the degree of formation of personal qualities of basic school students.

The second, cognitive-knowledge, component of the research phenomenon indicated the relevant knowledge and cognitive skills of basic school students, their ability to analyze and interpret works of musical folklore. In order to evaluate the cognitive-knowledge component, a cognitive-competence criterion was chosen, which allows determining the aesthetic competence of basic school students as the developed aesthetic tastes, needs, artistic-figurative thinking, mastery of the language of art, the ability to be a listener, viewer and creator, the ability to perceive, interpret and evaluate works of musical folklore, express a personal attitude to them, arguing their opinions and assessments, readiness to use the experience gained in independent creative activity.

Determining the levels of formation of the cognitive-knowledge component of the phenomenon of aesthetic culture required the selection of appropriate indicators, namely:

- the degree of erudition in the field of musical folklore of different peoples and the development of artistic thinking;
- a measure of competence in the field of analysis and interpretation of works of musical folklore;
- the degree of development of aesthetic tastes and needs.

The third, emotional-creative, component of the formation of the aesthetic culture of basic school students was evaluated according to the emotional-transformative criterion, which made it possible to determine the quality of the students' aesthetic creative-transformative activity and the degree of emotional reactions.

The indicators of the emotional-transformative criterion were chosen:

- measure of creative activity of basic school students in art classes and extracurricular activities;

- the degree of ability to emotional immersion in the world of musical art, first of all, musical folklore, aesthetic empathy, aesthetic perception;

- measure of development of creative abilities of schoolchildren.

In order to evaluate the indicators outlined above, such diagnostic tools as pedagogical observation, expert evaluation, questionnaires, testing, diagnostic maps, creative diagnostic tasks, surveys, etc., as well as mathematical statistics methods for processing the information obtained during the experimental work, were used.

The initial level of formation of the aesthetic culture of basic school students according to the motivational and personal criterion was determined in the process of pedagogical observation of education applicants – students of 5-9<sup>th</sup> grades at art classes and during extracurricular activities. For this purpose, a questionnaire and tests were also used to identify the degree of students' interest in studying the musical folklore of different nations and a diagnostic card for self-assessment of the degree of formation of personal qualities of basic school students.

The questionnaire used to obtain diagnostic data according to the first indicator, i.e., reflected the degree of students' interest in studying the musical folklore of different peoples of the world, contained a number of questions aimed at identifying the student's attitude to the study of musical folklore in general and its specific features inherent in different peoples. It was also clarified whether students prefer the theoretical aspects of studying musical folklore, or whether they prefer involvement in the process of musical performance.

The testing method was also used to determine the formation of the specified indicator of the motivational-personal criterion. Students of general secondary education institutions had to give short answers to the proposed questions (YES/NO), reflecting the presence/absence of their interest in studying works of musical folklore.

The results were processed according to the following algorithm:  
1) the number of positive answers was summed up; 1-3 positive

answers were valued at 1 point, 4-6 positive answers – 2 points; 7-8 positive answers – 3 points; 9-10 positive answers – 4 points.

The study of the degree of personal qualities formation in basic school students – the second indicator of the motivational-personal criterion – made it possible to reveal the ability of students of general secondary education institutions to conduct self-assessment and the degree of adequacy of assessment of their personal qualities, first of all, the attitude towards works of musical art, in particular musical folklore, the degree of formation of aesthetic values and norms. The diagnostic procedure was aimed at identifying the presence/absence of such personal traits as: desire for creative self-expression/creativity, activity, global awareness (respect for cultural diversity, awareness of cultural differences between peoples, reflected in their traditions, folklore, values, attitudes, beliefs, convictions, etc.), value attitudes and convictions, the desire to learn new things, willpower, the presence of interest and direction, aesthetic and creative development by means of musical folklore, etc.

In this case, the assessment tool was a diagnostic card, which determined the degree of manifestation of personal qualities on a 4-point scale. The positive answers given by the respondents (+) were summed up and converted into points according to their percentage ratio with the number of questions: up to 25 % – 1 point; 26-50 % – 2 points; 51-75 % – 3 points; 76-100 % – 4 points.

Determination of the arithmetic average for all indicators made it possible to identify the degree of formation of the motivational-axiological component according to the motivational-personal criterion. According to the obtained results of the introduction of the diagnostic method, the respondents were divided into four groups according to each of the indicators.

The study of the level of formation of the cognitive-knowledge component of the phenomenon of aesthetic culture of basic school students was carried out according to the cognitive-competence criterion, which was revealed through a number of indicators: the degree of erudition in the field of musical folklore of different peoples and the development of artistic and figurative thinking; measure of competence in

the field of analysis and interpretation of works of musical folklore; the degree of development of aesthetic tastes and needs.

The procedure of obtaining diagnostic data according to the indicator: the degree of erudition in the field of musical folklore of different peoples and the development of artistic thinking was carried out using a modified Aesthetic Fluency Scale, which is a commonly used indicator of the level of people's knowledge of art. This scale was originally developed for museum visitors, but its use has spread to other groups of the population, including students of various levels of education in non-art specialties.

Aesthetic erudition is considered by the developers of the scale as a "base of knowledge about art that contributes to the acquisition of aesthetic experience in individual learners" (Smith & Smith, 2006, p. 50). The Aesthetic Erudition Scale, one of the most well-known scales for measuring art knowledge, was designed to measure people's knowledge of art through respondents' self-reported knowledge of artists, artistic styles, periods, and concepts. The respondent evaluates each of the 10 proposed items on a scale from "never knew the artist or artistic idea" to "have detailed knowledge of the artist or artistic idea, the essence of their experience".

In the modified scale of aesthetic erudition, we asked basic school students 10 questions about various works of musical folklore, genres, styles, and features characteristic of certain peoples. Respondents were asked to choose one answer option, which was evaluated from 0 to 4 points:

0 points – "never heard of this concept/this work";

1 point – "I've heard about this concept/this work, but I don't really know what it means";

2 points – "I have a very rough idea of what it means/what the work is about";

3 points – "I understand this concept/recognize this work";

4 points – "I can explain myself what this concept means/tell about this work".

Accordingly, the task was to independently determine by the respondents their level of knowledge regarding this or that concept/piece of musical folklore.

Answers were evaluated on a 4-point scale, the points received by the respondent were summed up. If the total number of points was between 40 and 31, then the respondent received the final 4 points. If the result was from 30 to 21 – he received 3 points, from 20 to 11 – 2 points. If the sum of intermediate points was 10 or less, such a respondent received 1 point.

The second indicator – a measure of competence in the field of analysis and interpretation of works of musical folklore – was evaluated according to audio-analytical tasks, where students of general secondary education institutions were asked to determine stylistic, intonation-genre, textural features of perceived works of musical folklore.

In the first task, the applicants were asked to determine the stylistic, intonation-genre, and textural features of calendar-ritual songs. In particular, the calendar-ritual song “Oi, in the garden” performed by the female vocal ensemble “Oksamyt” was offered.

For the second task, the respondents were offered for auditory perception and analysis the Ukrainian folk song “Tuman yarom, Tuman dolynoiu” (social-household, Cossack) performed by the National Honored Academic Folk Choir of Ukraine named after Hryhorii Veriovka.

The third task was the analysis of the genre-stylistic features and performance-artistic quality of the song epic (historical songs, dumas, ballads) on the example of the Ukrainian folk song-ballad “Song about Bondarivna” (performed by Taras Kompanichenko).

Students of general secondary education institutions who noted the differences in stylistic, intonation-genre, textural features of works of Ukrainian musical folklore, the quality of intonation and performance-artistic skill of vocal and choral works and were able to prove their own point of view, received the highest score (4 points), the presence of insignificant errors and a less convincing and more concise justification of one’s own positions made it possible for the respondent to receive 3 points; students’ answers, which contained significant errors and did not allow demonstrating their own position, were evaluated at 2 points; students whose tasks were completed with significant shortcomings and errors received 1 point as a result.

Obtaining diagnostic data on the indicator of the degree of development of aesthetic tastes and needs of basic school students was carried out using tests containing 14 questions.

The method of processing the results provided that the lowest score (1 point) was the level of formation of the studied indicator among those who gave 1-3 positive answers to the questions proposed in the tests; 2 points were awarded to students who gave 4-7 positive answers; respondents who gave 8-11 positive answers received 3 points. Positive answers to 12-14 questions were evaluated with 4 points.

The procedure for obtaining diagnostic data according to the first indicator (a measure of the creative activity of basic school students in art classes and in extracurricular activities) was implemented through the performance of a number of creative diagnostic tasks both in art classes and in extracurricular activities: 1) plastic improvisation tasks – the students were asked to convey the different nature of the works of musical folklore with movements; 2) tasks on rhythmic improvisation – schoolchildren were asked to create a rhythmic accompaniment to works of musical folklore of different genres and nature; 3) tasks on performing a favorite piece from Ukrainian musical folklore; 4) tasks on associations from the music – after listening to an audio recording of a piece of musical folklore, reproduce its content in the form of a picture or a mini-essay.

Schoolchildren who convincingly demonstrated their ability for creative activity during the performance of all tasks received the highest grade – 4 points. Students, who performed all the proposed tasks with minor inaccuracies, received 3 points. If the student could complete at least two of the proposed four diagnostic-creative tasks, he received 2 points, while respondents who demonstrated a low level of performance of all tasks received the lowest score – 1 point.

The results of the ascertaining section according to the emotional-transformative criterion are slightly higher than those obtained according to the previous criteria, which, however, convincingly prove that basic school students have insufficient creative activity and creative abilities, which, in turn, does not contribute to the formation of their aesthetic culture.

**Conclusions and prospects for further research.** The diagnostic tools, used for assessing the levels of the basic school students'

aesthetic culture formation by means of musical folklore helped to determine such levels as: the level of initial formation, the level of low formation, the level of sufficient formation and the level of high formation. The results obtained in the ascertaining experiment have shown that the majority of basic school students had low and initial levels of aesthetic culture formation. Such results, from our point of view, are explained by the novelty of the majority of the diagnostic tasks offered to schoolchildren, the low level of students' adaptability to this kind of activity, and the lack of experience in the creative interpretation of works of musical folklore.

To raise the level of aesthetic culture of basic school students, the author's methodology was developed and implemented. Highlighting results of its implementation will become the topic of the further publications.

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#### АНОТАЦІЯ

**Бойченко Марина, Лян Цзи.** Діагностичний інструментарій оцінювання рівнів сформованості естетичної культури учнів основної школи засобами музичного фольклору.

*У статті теоретично обґрунтовано діагностичний інструментарій для оцінювання рівнів сформованості естетичної культури учнів основної школи засобами музичного фольклору. З метою оцінки рівнів сформованості естетичної культури на основі аналізу науково-педагогічної літератури з проблеми дослідження та врахування компонентної структури феномену естетичної культури учнів основної школи (мотиваційно-аксіологічного, когнітивно- знаннєвого, емоційно-креативного компонентів), виділено критерії та показники, що відповідають кожному структурному компоненту. Задля здійснення оцінки окреслених вище показників було використано такі діагностичні інструменти, як педагогічне спостереження, експертна оцінка, анкетування, тестування, діагностичні карти, творчо-діагностичні завдання, опитування тощо.*

**Ключові слова:** середня освіта, мистецька освіта, учні основної школи, діагностичний інструментарій, естетична культура, музичне мистецтво, музичний фольклор.