

The collective monograph of teachers and researchers considers the main issues of theory and methods of work in higher education in Ukraine in various areas of training future teachers. Particular attention is paid to the history and emergence of various methods of teaching and forming personal qualities of students. The book is intended for employees of higher education and future students of pedagogical specialties.

Higher education in Ukraine



Oleh Mikhailychenko (Ed.)

Problems of theory and methodology work of higher education in Ukraine

Collective monograph



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**Problems of theory and methodology
work of higher education
in Ukraine**

*Monograph edited by
prof. Oleg Mikhailychenko*

**Проблеми теорії та методики
роботи вищої освіти
в Україні**

*Монографія за редакцією
проф. Олега Михайличенка*

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У колективній монографії викладачів та дослідників розглядаються основні питання теорії та методики роботи у вищій школі України по різних напрямкам підготовки майбутніх учителів.

Книга призначена працівникам вищої школи та майбутнім студентам педагогічних спеціальностей.

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**MUSIC AND PEDAGOGICAL THOUGHT IN UKRAINE AT THE
TURN OF THE MILLENNIUM
МУЗИЧНО-ПЕДАГОГІЧНА ДУМКА В УКРАЇНІ НА МЕЖІ ДВУХ
ТИСЯЧОЛІТЬ**

Ukraine's accession to the European Educational Society dynamically influences the modernization processes that take place in the strategies and practices that exist in the international higher education space. With this approach, the process of formation and development of music education in Ukraine in the second half of XX – early XXI century can not be understood without scientific analysis and generalization of previous research, identifying patterns and trends in music education in different periods of historical development.

Thorough theoretical and practical research of domestic scientists represents the achievements related to the processes of modernization and optimization of the music education sector. The study of the historiographical process of music and music-pedagogical education at different stages of its formation was carried out by domestic scholars, among whom are B. A. Brilina, A. V. Kozyr, O. V. Lobova, L. M. Masol, A. K. Martyniuk, O. V. Mykhailychenko, M. A. Mikhaskov, G. Yu. Nikolay, N. A. Ovcharenko, O. M. Oleksyuk, G. M. Padalka, E. P. Pechersk, I. I. Poluboyarin, O. E. Rebrov, O. Ya. Rostovsky, O. P. Rudnytska, T. A. Szeged, T. A. Smirnov, T. P. Tanko, V. V. Tushev, V. F. Cherkasov, K. I. Shamayev, O. P. Shcholokov, Y. E. Yutsevich.

The pedagogical aspect of the problem of development of gifted students of art specialties and the development of aesthetic culture of students of art specialties in the process of musical and creative activity was studied by B. A. Brylin.¹

¹ Брилін Б. А., Брилін Е. Б., Бриліна В. Л. Розвиток естетичної культури студентів мистецьких спеціальностей у процесі музично-творчої діяльності: теорія і методика : монографія. Вінниця : Нова книга, 2020. 320 с.

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The researcher substantiated the process of preparing future music teachers to work with school variety orchestras, presented the principles of repertoire selection, features of work in orchestral groups and individual work with orchestrators, presented methods of rehearsals and interpretation of instrumental works for orchestra. In addition, BA Brylin studied the development of students' creativity in the process of acquiring knowledge, skills and abilities of instrumentation and preparation of orchestral scores for various pop ensembles, formation of skills of composition, presented features of aesthetic culture of future music teachers in the process of working on the orchestra repertoire.

The formation of professional skills of music teachers in the system of multilevel education was the subject of research A. V. Kozyr.²

The researcher highlights the theoretical and methodological foundations of the formation of professional skills of music teachers, revealed the essence and analyzed the conceptual approaches to the formation of this phenomenon. In addition, the principles of formation of professional skills of music teachers are highlighted and the pedagogical conditions for their implementation are determined, the relationship between general pedagogical and professional in the theory and practice of professional skills of music teachers is revealed. A. V. Kozyr developed a holistic organizational and methodological system for the formation of professional skills of music teachers in a combination of motivational, competence, critical-reflexive, creative, activity-volitional components. The researcher implemented an organizational and methodological system for the formation of professional skills of music teachers, focused on achieving certain levels, which involved the introduction of a step-by-step method of forming this phenomenon.

Analysis and generalization of a number of sources suggests that the works of A. V. Kozyr studied and summarized the features of professional and personal development of future teachers of music in the study of conducting and choral disciplines. The main task of the cycle of conducting and choral disciplines is to continue the traditions established by the Ukrainian professional school of choral singing, which serve the education of highly qualified choral conductors, bright creative personalities, masters of choral work. Professional and personal development of future teachers of music in the process of studying conducting and choral

² Козир А. В. Професійна майстерність учителів музики: теорія і практика формування в системі багаторівневої освіти : [монографія] К. : НПУ імені М. П. Драгоманова, 2008. 506 с.

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disciplines, says the scientist, aimed at constant acmeological self-establishment in future practice.

Of particular note is the scientific work of O. V. Lobova, which substantiates the didactic and methodological system of forming the foundations of musical culture of junior high school students in the process of general music education.³

It is noteworthy that O. V. Lobova developed programs on «Music» for secondary schools, prepared and published textbooks on «Music» for students in grades 1-8. Olga Vladimirovna is the author of textbooks on «Music» for students studying in schools in Hungarian, Polish, Romanian, Czech.

Note that O. V. Lobova studied the problem of pedagogical skills of music teachers in non-formal education based on the use of digital technologies, considered the essence of the concept of non-formal education and described the common forms of teacher education in non-formal education. In addition, the researcher presented the features of distance learning and the experience of teaching teachers based on Google applications, considered the benefits of organizing learning using the web service Google Classroom. At the same time, the researcher highlights the experience of organizing teacher training, describes the content and technology of teaching in the author's distance learning course, draws conclusions about effective forms of learning and appropriate digital tools for non-formal education of music teachers to develop pedagogical skills.

The development of music and pedagogical education in Ukraine in the late twentieth – early twentieth century is associated with the author of the Concept of artistic and aesthetic education of students in secondary schools L. M. Masol. Under the leadership of Lyudmila Mykhailivna, a new curriculum of the integrated course «Art» was created, curricula «Art Culture of Ukraine» (basic component) and «Media Culture» (variable component) for secondary schools were developed, thus initiating a modern innovative direction of secondary school education.

It is very valuable that under the leadership of L. M. Masol carried out experimental testing of developed programs and manuals in educational institutions of various types, in particular in schools-laboratories of the Institute of Education of the Academy of Pedagogical Sciences of Ukraine. Methodical manual «Artistic and pedagogical technologies in primary school: the unity of teaching and education» prepared by L. M. Masol aims to help teachers master modern innovative technologies of teaching art in

³ Лобова О. В. Формування основ музичної культури молодших школярів: теорія та практика: монографія. ВВП «Мрія» ТОВ. Суми. 2010. 217 с.

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secondary schools. The author reveals the essence of such artistic and pedagogical technologies as integrative, problem-heuristic, interactive, game, museum, media technologies, as well as technologies of project modeling of art lessons and evaluation of educational results in the context of competence approach.⁴

Each of these technologies is illustrated by examples of relevant methods and tasks from secondary school textbooks that have won national competitions over the past decade, and are represented in student workbooks and teacher manuals, computer programs and case studies. Introduction of innovative artistic and pedagogical technologies into educational practice has an important role for aesthetic, in particular polyartistic education of primary school students, formation of their personal value-semantic attitude to art, Ukrainian culture and at the same time tolerance to cultures of other nations.

The first systematic study of the history and theory of national conducting and choral education in Ukraine in the XX – early XXI century was a monographic study by A. K. Martyniuk, which summarizes the theory and practice of conducting and choral school in Ukraine, taking into account changes in music culture and art education during the specified period. The author summarizes the activities of Lviv, Odessa, Kyiv and Kharkiv conducting and choral schools, which form a systemic integrity of the phenomenon of conducting and choral schools of Ukraine of the XX – early XXI century. In addition, the author considers the performing and pedagogical experience of leaders of regional conducting and choral schools, which determines the functioning of the mechanism of inheritance of pedagogical ideas, approaches, principles, methods by followers, including: A. Avdievsky, O. Batovska, I. Bermes, N. Belik-Zolotareva, E. Bondar, O. Vasyuta, V. Gazinsky, V. Golyuk, N. Goryukhina, K. Grechenko, I. Zabolotny, L. Ivanishina, B. Ivanonkiv, V. Irkha, G. Karas, Ya. Kolessa, M. Kuziv, M. Krechka, N. Krechko, E. Marykivsky, A. Miroshnikova, M. Mykhats, M. Oleksiychuk, V. Palkin, N. Petiy-Potapchuk, S. Prokopov, Z. Yakovleva and others.

The scientist highlights the formation of the categorical essence of conducting and choral pedagogy as a branch of scientific knowledge. It should be noted, the author notes, that during the twentieth century there was a formation of the categorical essence of conducting and choral pedagogy as a field of scientific knowledge, which is reflected in theoretical,

⁴ Масол Л. М. Мистецька освіта в Україні: розвиток творчого потенціалу в XXI ст. К., 2013. 240 с.

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methodological and practical research of famous choreographers and choral artists.

The pedagogical content of the Ukrainian conducting and choral school is considered by A. K. Martyniuk in the broadest sense and in the context of the history of national music education, music pedagogy and the role of choral art in this field of life. The activities of outstanding musicians, educators, choral conductors, composers of the first third of the twentieth century are presented. The pedagogical content of the current stage of the Ukrainian conducting and choral school is covered in aspects of the content of education, hierarchization of the content of conducting and choral training, pedagogical principles, methods, technologies.

A. K. Martyniuk's substantiation of the periodization of the Ukrainian conducting and choral school in the context of the history of musical and educational processes deserves special attention. The author identifies two main periods, each of which is also divided into two stages. The first period (X – beginning of the XX century) is characterized by the emergence of the Ukrainian conducting and choral school, the growth of spiritual and formative influence on the society of choral art and education, the accumulation of the main features of the phenomenon. The second period (1910s–2020s) is characterized by the intensification of creative, pedagogical achievements of choral culture and pedagogy, aimed at maintaining the stability of institutional, creative and personal, executive and pedagogical school dimensions, finding a unified system of standards, socio-cultural effectiveness of choral tradition as a factor of national consolidation, openness to the European experience.⁵

It should be noted that A. K. Martyniuk highlights the trends of historical evolution of the school of conducting and choir and the formation of the national model of conducting and choral education in Ukraine XX – early XXI centuries. According to the above algorithm, four levels of educational and cultural institutions are presented in the historical aspect, namely: preschool and out-of-school educational institutions, educational institutions of general music and primary specialized music education, pedagogical and music schools (colleges), higher pedagogical and music institutions of education and culture.

⁵ Мартинюк А. К. Теорія і практика диригентсько-хорової школи в Україні XX – початку XXI століття. Дисертація на здобуття наукового ступеня док. пед. наук за спеціальністю 13.00.01 – загальна педагогіка та історія педагогіки. ДВНЗ «Переяслав-Хмельницький державний педагогічний університет імені Григорія Сковороди», Переяслав, 2021. 490 с.

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The system of formation of professional experience of music-pedagogical activity of future teachers of music art is presented by M. A. Mikhaskova.

The scientific research allowed Marina Anatoliyivna to establish that the formation of professional experience of music-pedagogical activity of future music teachers is based on the ideas of integrative (interdisciplinary and intersectoral), complexity (multicomponent), national certainty and systematics. The principles of realization of professional experience of music-pedagogical activity of future teachers of music art are: complex and systematic training; national orientation of music education; unity of conscious and active activity; integrity and diversity of all activities; emotional learning; creative freedom in all types of music making. It is considered valuable that the researcher proposed pedagogical conditions for the formation of professional experience in music and pedagogical activities of future teachers of music, namely: updating the motives for gaining experience in music and pedagogical activities of future teachers of music; formation of interdisciplinary integration in the institution of higher education of music and pedagogical environment; application of actions and operations obtained in educational activities in a familiar situation, in new conditions and on the model and expansion of the range of professional skills and abilities to the level of search and creative activity; combination of traditional and innovative approaches in professional training of future music teachers; introduction of skills of self-actualization of operations and actions in the process of practical activity of future teachers of music art.⁶

A monographic study by O. V. Mykhailychenko is devoted to the musical and aesthetic education of children and youth in Ukraine in the second half of the 19th and the beginning of the 20th centuries. Based on the analysis of historical and pedagogical experience of previous generations, the scientist substantiated the theoretical foundations of the educational process in educational and out-of-school

institutions, identified historical background and main stages, forms and meth of musical and aesthetic education of children and youth. Ukrainian public figures, composers, musicians-performers and creative associations in Ukraine in the second half of the XIX – early XX century and proved their role in the system of musical and aesthetic education of children and youth.

⁶ Михаськова М. А. Система формування професійного досвіду музично-педагогічної діяльності майбутніх учителів музичного мистецтва: [моногр.]. Хмельницький: ФОП Мельник А. А., 2020. 521 с.

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Based on the study of archival materials, legislative and regulatory documents, curricula and programs, methodological materials governing the activities of educational institutions, publications in periodicals and educational publications, O. V. Mykhailychenko determined the dynamics of formation and development of basic forms and methods of music -aesthetic education of children and youth in the context of social and educational movement and practical activities of public schools and music schools. Focusing on the role of personalities in the historical process, the author of the study studied and summarized the importance of musical, pedagogical and educational activities of prominent Ukrainian performers, including: I. O. Alchevsky, S. A. Krushelnytska, M. O. Mentsynsky, O. P. Myshuga, musicologists M. O. Grinchenko, K. V. Kvitka, F. M. Kolessa, S. P. Lyudkevych, as well as creative unions and societies – «Boyan», «Enlightenment», «Torban», «Union singing and music societies».⁷

As separate forms of organization of musical and aesthetic education of children and youth, O. V. Mykhailychenko researched the activities of amateur musical groups of folk-instrumental art, the development of kobza art in the central and western regions of Ukraine and the spread of various forms of household music.

A holistic picture of the formation and development of music and pedagogical education in Poland in the twentieth century was presented by G. Yu. Nikolay. The author identifies the pedagogical activities of musicians in general and academic education and music training of teachers, establishes the historical stages of formation and development of music and pedagogical education in Poland in the twentieth century, which coincide with the epoch-making changes in political and political system in the country. Scientific interpretation of historical facts allows Halyna Yuriyivna to state that in the process of origin, formation and development of music-pedagogical education in Poland there are five historical stages: confessional-musical (966–1772), which lasts from the adoption of Christianity and its emergence. bosnia of schooling before the first division of the Commonwealth; deunification and education (1773–1917), the boundaries of which coincide with the period of gradual liquidation of the independent Polish state and its division between Prussia, Austria and Russia; unification and search (1918–1939), which covers the period of formation of the national system of teacher training between the two world wars and its unification after the unification of the Polish lands; semantic and organizational (1945–1988), which coincides with the period of

⁷ Михайличенко О. В. Музыкальная дидактика и музыкальное воспитание: теория / О. В. Михайличенко. LAP LAMBERT Academic Publishing, 2015. 48 с.

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existence of Poland and the creation of a system of training school music teachers; European integration, which began in 1989 with the transformation of the political and economic system and the change of cultural and educational paradigm in Poland.⁸

Theoretical and methodological principles of professional training of future music teachers for vocal and pedagogical activities are substantiated in the study of N. A. Ovcharenko, who argues that the professional training of future music teachers for vocal and pedagogical activities becomes effective if it is carried out in accordance with sound theoretical methodological principles that take into account the axiological-cultural, semiotic-hermeneutic aspects of vocal pedagogy and reveal the concept, general didactic and specific laws and principles, model and organizational and methodological principles (content, forms, methods, tools) of professional training of future music teachers pedagogical activity.

N. A. Ovcharenko argues that the professional training of future teachers of music for vocal and pedagogical activities becomes effective if: in the process of professional training are formed motivation and values of teachers and students to vocal and pedagogical activities; the basis for the formation of values in vocal art and vocal pedagogy in future teachers of music art to vocal and pedagogical activities are axiological-cultural and semiotic-hermeneutic approaches; the content, forms, methods, means of the educational process are aimed at forming the readiness of future teachers of music art for vocal and pedagogical activities; concert-performance practice and extracurricular activities of future teachers of music are aimed at improving the effectiveness of their readiness for vocal and pedagogical activities.⁹

O. M. Oleksyuk's scientific research became a comprehensive coverage of the process of formation and development of music education in Ukraine in interaction with general cultural changes in certain historical periods. The historiographical periodization of general and professional music education proposed by the author since the ninth century is revealed in the context of the formation of music and pedagogical thought in Ukraine. In its development, the author identifies six periods associated with certain historical and cultural events in society. The first period, which was based on

⁸ Ніколаї Г. Ю. Музично-педагогічна освіта в Польщі: історія та сучасність: монографія. Суми: СумДПУ імені А. С. Макаренка, 2007. 396 с.

⁹ Овчаренко Н. А. Професійна підготовка майбутніх учителів музичного мистецтва до вокально-педагогічної діяльності : теорія та методологія : монографія / Наталія Анатоліївна Овчаренко. Кривий Ріг : вид. Р. А. Козлов, 2014. 400 с.

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church singing, covers the ninth and sixteenth centuries. The formation of teaching staff from graduates of fraternal schools, which took place in the second period, beginning in 1569 and ending in the early eighteenth century, is characterized as a stage of general reforms, including in the field of music education. The third period begins in the second half of the seventeenth and ends in the eighteenth century. The Kyiv-Mohyla Academy and the Hlukhiv School of Singing became the center of education. Beginning with the XIX century and ending in 1905, there is a fourth period associated with the educational activities of Ukrainian composers V. O. Barvinsky, I. I. Vorobkevich,

F. M. Kolessa, M. D. Leontovich, M. V. Lysenko, D. V. Sichinsky and others. The years 1905–1920 cover the fifth period, which is marked by the development of music pedagogy, the origins of which were B. L. Yavorsky, B. V. Asafyev, S. T. and V. M. Shatsky. 1920–1991 presents the sixth period, where in the development of musical and pedagogical thought the priority belonged to new concepts, the authors of which were B. M. Teplov, D. B. Kabalevsky, V. O. Sukhomlinsky, employees of the Research Institute of Art Education of the USSR Academy of Pedagogical Sciences. Beginning in 1991, a new period of development of music education opens, which is characterized by «the creation of a national system of music and pedagogical education with a new structure and content».¹⁰

The interconnectedness of different types of music art, which were introduced in the structure of music lessons in the 80's, is dominant. It was during this period that the fundamentalization of art education took place, which became the leading slogan of music pedagogy at the turn of the millennium.

Published by O. M. Oleksyuk, the first textbook «Music Pedagogy» [Oleks] became a reference point for future teachers of music art in their future professional activities. Knowledge of music pedagogy will help future professionals to form a «self-concept», will help to understand the peculiarities of personal interaction in the music-pedagogical process, mastering the means, forms and methods of music education, orientation in the laws and principles of music education. The textbook is based on the analysis of modern scientific and methodological developments in music pedagogy, taking into account the work of not only domestic but also foreign scientists, generalization of their own experience, teaching music pedagogy in art universities. Based on the analysis of the relationships between the content elements of traditional courses in music pedagogy, the textbook

¹⁰ Олексюк О. М. Музична педагогіка: Навчальний посібник. К. : КНУКіМ, 2006. 188 с.

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implements the idea of integrated music-pedagogical training, which is the most optimal for art universities.

In the monographic study O. M. Oleksyuk «Development of spiritual potential of the individual in post-classical art education» revealed theoretical and methodological principles of spiritual potential of the individual in post-classical art education, conducted a methodological analysis of the spiritual potential of the individual in art education, outlined spiritual potential of the individual in postclassical art education, the mechanisms of realization of the spiritual potential of the individual in higher art education are determined.

G. M. Padalka's monographic study «Pedagogy of Art. Theory and methods of teaching art disciplines». Attracting the prognostic potential of the idea of understanding hermeneutics, the author of the monograph presents the functions of art education, problems of art education, the integrity of the educational process, its cultural relevance and aesthetic orientation, features of individual learning, encouraging students to reflexive perception of works of art. In addition, the pedagogical essence of verbal, demonstration-image, artistic-practical methods of teaching is determined, the specifics of art lessons are revealed.

The well-known Ukrainian scientist G. M. Padalka substantiated the priority directions of development of modern art education, aesthetic culture of future teachers and conditions of its formation, artistic and pedagogical interpretation of music in the structure of professional training. In addition, pedagogical principles of formation of spiritual values of students of secondary schools, innovative processes in art education, generalizing approaches to teaching art.¹¹

The first textbook for students and future teachers of music art was the manual of the famous Ukrainian scientist and methodologist E. P. Pecherska, «Music lessons in primary school», which outlines the theory and methods of music education in primary school, described a number of pedagogical methods, techniques and means of its implementation, revealed the features of music lessons. In addition, the author provides samples of conversations with students on musical topics, indicative topics of lessons, lesson-based methodological developments in music for primary school teachers. E. P. Pecherska presented the types of musical activity, namely: musical perception, choral singing, children's musical creativity.¹²

¹¹ Падалка Г. М. Педагогіка мистецтва. Теорія і методика викладання мистецьких дисциплін. К. : Освіта України, 2008. 274 с.

¹² Печерська Е. П. Уроки музики в початкових класах : Навчальний посібник. Київ. Либідь. 2001. 272 с.

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The author's substantiation of the structure of the lesson in primary school is of scientific value. E. P. Pecherska singles out a musical diploma, offers methodical recommendations for writing a lesson script. The researcher focuses on acquainting children with Ukrainian folklore, which he considers an effective means of moral and aesthetic education of schoolchildren. To do this, the author of the textbook offers effective forms of educational cooperation of students, musical games, the introduction of individually differentiated approach to students.

It should be noted that a prominent place in the system of music-pedagogical education is given to the interpretation of a musical work in the process of professional training of musically gifted students. According to I. I. Poluboyarin, the formation of the ability to interpret a musical work implies the ability to independently and consciously interpret musical works of different genres, styles, directions, as well as to interpret pedagogical correction depending on the tasks.

I. I. Poluboyarin considers performing actions in connection with mental actions. Musical activity is impossible without emotional performance and the creation of an artistic image. To master musical works it is necessary to know the general laws of music, features of musical development, principles of form structure, specifics of harmonic and melodic language, etc.¹³

In the system of professional training effective, for the formation of the ability to interpret, says I. I. Poluboyarin, is a cycle of performing disciplines that contain objective opportunities for creative development of musically gifted students.

The formation of interpretive skills will help make this process more optimal under the conditions of: rational selection of gifted students 'teaching methods, taking into account the role of temperament in shaping gifted students' individual style, heredity is an exception in the development of gifted students.

Exploring the methodological foundations of pedagogical mentality: culturological and professional aspects O. E. Rebrova argues that the formation of artistic and mental experience in the professional development of future teachers of music and choreography is more effective in an open, flexible organizational and methodological system. the creation of which involved the students themselves. Such a system should: take into account scholastic phenomena, synergetic processes in the socio-cultural

¹³ Полубаярина І. І. Професійна підготовка музично обдарованих студентів: теоретико-методичний аспект : монографія / І. І. Полубаярина. Х. : Майдан, 2013. 395 с.

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artistic space, the laws of feedback; based on the convergence of scientific and methodological approaches (cultural, competence, regional, stratification, praxeological, participatory); to ensure awareness of the integration processes of different types of artistic and communicative educational activities (performing, choreography, pedagogical practice, research) on the basis of the principle of adjacency, combination of common conditions and methods; rely on the pedagogical potential of multicultural and polyartistic environment.¹⁴

Studying and generalizing a wide range of scientific sources suggests that a significant contribution to the study of the history of domestic and Western European music pedagogy made O. Ya. Rostovsky, author of a textbook on «Music Pedagogy», co-author of the concept of musical and aesthetic education introduced in Ukraine in the 80s of the twentieth century.¹⁵

Studying the history of the development of music education and the formation of musical and pedagogical thought, O. Ya. Rostovsky proposes a stable system of periodization, which is based on the conceptual approaches of modern researchers of the history of pedagogy. The first period covers musical and aesthetic education in antiquity, the achievements of the ancient Greeks and Romans. The second is related to the Middle Ages, when music served the interests of the Christian religion. The third period of the Renaissance, the focus of music education on the education of harmoniously developed personality. The fourth is the Enlightenment, the period of Baroque and Classicism, the works of JS Bach, J. Haydn, and W. A. Mozart. The fifth is the flourishing of all kinds of art: music, literature, fine arts, democratization of concert life, opening of theaters, creation of orchestras, music societies, increasing attention to music education in public schools.

The subject of independent research was the period of music education in Kievan Rus; music education in Ukraine in the second half of the 15th – beginning of the 17th century; creation of a branch system of education in Ukraine in the XVII – first half of the XVIII century; musical and educational processes in the second half of the eighteenth - early

¹⁴ Реброва О. Є. Теоретичне дослідження художньо-ментального досвіду в проєкції педагогіки мистецтва: [монографія] / О. Є. Реброва. Київ: НПУ імені М. П. Драгоманова, 2012. 295 с.

¹⁵ Ростовський О. Я. Лекції з історії західноєвропейської музичної педагогіки. Навчальний посібник. Ніжин: Видавництво НДПУ ім. Миколи Гоголя, 2003. 193 с.

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nineteenth century; Ukrainian music pedagogy in the twentieth century; music education in Ukraine at the turn of the millennium.

Thus, along with the generalization of the development of Western European music pedagogy, starting from antiquity and ending with the development of domestic music pedagogy in the twentieth century, O. Ya. Orpha, Z. Kodai, M. Montessori, B. Trichkova. Widely introduced in the educational process by modern music teachers, these systems incorporate the main achievements of music-pedagogical thought, namely: «The unity of music education, upbringing and development; substantive and structural integration of educational material; the fundamental role of music perception in music education; the need to educate musicality as the basis of music; the principle of interconnection of music, singing, plastic movement, dance, pantomime in the development of children's art; methods of organizing children's creativity; elementary music making; the purpose of musical education – the release of oppressed by civilization of the natural forces of the individual; development of her creative abilities; the main tasks of music education – to stimulate and direct creative imagination, to cultivate the ability to improvise, to create in the process of individual and collective music making».

In the context of cultural processes that took place in the late twentieth century, the author of a new direction – general and art education – is O. P. Rudnytska, which summarizes and systematizes the process of formation of general music education in educational institutions of Ukraine from the late sixteenth century to the present. Analyzing the activities of the Kyiv-Mohyla Academy, the author emphasizes that at the beginning of the seventeenth century the Academy trained not only professional musicians, but music was considered an «important discipline in the training of specialists in various specialties».¹⁶

Particular attention was paid to choral singing and instrumental music.

It should be noted that the center of training of musicians in the early nineteenth century was the University of Kharkov, where the instrumental genre occupied a prominent place, and were diverse in vocal music. The center of Ukrainian culture was the Kyiv University of St. Vladimir, which employed prominent figures of musical art, who laid the foundation for further development of the music and pedagogical field.

Investigating the formation of general music education in the leading educational institutions of Ukraine in the XVI – early XIX centuries, summarizing the pedagogical and educational activities of V. O.

¹⁶ Рудницька О. П. Педагогіка: загальна та мистецька. К. : 2002. 254 с.

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Barvinsky, I. I. Vorobkevych, F. M. Kolessa, M. D. Leontovych, M. V. Lysenko, S. F. Lyudkevich,

D. V. Sichinsky, J. S. Stepov, K. G. Stetsenko, the author concludes that the main principles of music education are relevant today, among them «the orientation of the influence of music on the spiritual development of the individual, his moral qualities; formation of the worldview of a teacher of a broad humanitarian profile by means of music; use of varieties of musical art in pedagogical practice; study of national treasures against the background of the achievements of world art culture; the relationship of music with other artistic phenomena».¹⁷

In the context of the development of music and pedagogical education of the XX – early XXI century we consider valuable the study of professional development of music teachers by T. A. Szeded, in which the author substantiates the historiogenesis of professional development of music teachers, highlights its essential characteristics, professional self-realization, professional culture. The researcher summarizes the andragogical technology of training future music teachers for professional development, facilitation meanings of didactic parameters, criteria and levels of readiness of a music teacher for further professional development.¹⁸

A significant phenomenon in the development of musical and pedagogical thought in Ukraine were the scientific achievements of T. A. Smirnova.¹⁹

The scientist summarizes and presents the practice of working with youth choirs of Slobozhanshchyna in monographic studies «Conducting and choral education in Ukraine: past and present», as well as «Theory and methods of conducting and choral education in higher education: psychological and pedagogical aspect» [Smyr]. Seven textbooks prepared and published by T. A. Smirnova, including «Chorology: History, Theory, Methods», «Diagnosis of professional training of future music teachers: a collection of tests» and «Music pedagogy and psychology of higher education», are in demand among students. higher education in the field of art.

Valuable for the development of domestic musical and pedagogical thought is T. A. Smirnova's textbook «Theoretical and methodological

¹⁷ Там само.

¹⁸ Сегеда Н. А. Професійний розвиток педагога-музиканта: теорія та методика : Навчальний посібник . / Наталія Анатоліївна Сегеда. Київ. НПУ ім. М. П. Драгоманова 2012. 184 с.

¹⁹ Смирнова Т. А. Теоретико-методологічні основи музичної педагогіки: підручник для магістрів закладів вищої освіти мистецького спрямування. Харків : Лідер, 2022. 236 с.

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foundations of music pedagogy», which from the standpoint of modern methodology reveals the theoretical foundations of music pedagogy of higher education, studied the content of basic methodological approaches that form the theoretical basis of modern higher education musician. On the basis of comparative analysis the scientist highlights the specifics, substantiates the stages of formation and development of national and foreign music education, revealed the theoretical foundations of music didactics and integrative foundations of music education.

The study of scientific research by T. A. Smirnova proves the importance of the author's scientific achievements for the domestic system of music and pedagogical education. Exploring the methodological foundations of higher music pedagogy, T. A. Smirnova substantiates the methodology of systemic, synergetic, activity, axiological, hermeneutic, humanistic approaches in higher music education. In addition, the author presents the historical and theoretical foundations of music education of students, analyzes Western European music pedagogy, reveals the content, structure and trends of modern foreign post-secondary music education. In addition, T. A. Smirnova analyzes and summarizes the experience of modern higher education in Ukraine, substantiates the problems of integration of music and pedagogical education in Ukraine at the stage of modernization and optimization of education.

The issue of scientific research on historiographical topics has always been relevant and attracted the attention of scholars. A thorough study in music pedagogy was the monograph by T. P. Tanko «Music and pedagogical education in Ukraine», which substantiates the system of music and pedagogical education, starting from the 20s and ending in the 80s of the twentieth century. To characterize the educational processes, the author introduced the scientific term «music-pedagogical education», which reproduces the state of development of the music-pedagogical industry.

Researching and summarizing the problems of music and pedagogical training of teachers in the 20's – 30's, TP Tanko emphasizes that the lack of music and pedagogical staff in the early 20's was a serious obstacle to the organization and development of general music. pedagogical education. Children's educational institutions were not provided with qualified singing teachers due to the lack of a unified system of training music and teaching staff.

Instead, T. P. Tanko objectively studied the process of training employees in music education in music and drama institutes and music colleges in Ukraine in this period. Focusing on the training of music and teaching staff, the author of the monograph emphasizes the need to solve such tasks as: taking into account the needs of schools and other institutions

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with a clear definition and training of music and teaching staff; clarifying the structure of music and pedagogical institutions in accordance with the requirements of schools, preschools and out-of-school institutions; completion of adjustment of curricula taking into account the requirements of training for various children's institutions; development of the content of programs and textbooks, strengthening the human resources of teachers of those educational institutions that train music and teaching staff for schools and out-of-school institutions; drawing the attention of heads of educational institutions to the appropriate selection of entrants to music schools. «The new school needed a new music teacher: well-educated, well-versed in choral work, well-versed in musical literature and fluent in musical instruments» – says the researcher.²⁰

The model of the new teacher was formed under the influence of the brutal regime of ideologizing, the period of repression of progressive figures of music and pedagogical education. Based on these circumstances, the process of professional development of music and pedagogical workers was slow. Scientifically substantiating the forms of general musical training of teachers in public education institutes, pedagogical colleges and pedagogical courses, the researcher focuses on individual personalities, prominent figures in the history of music education, famous Ukrainian composers who were engaged in music education, taught professional disciplines in different types of educational institutions.

The analysis of archival materials allowed T. P. Tanko to conclude that in the 1930s not all educational institutions had pedagogical teams staffed by highly professional teachers of music and music-theoretical disciplines. This negatively affected the quality of the educational process. In order to increase the requirements for the training of music and pedagogical staff, it was also recommended to review the composition of music workers in social education institutions, increase general pedagogical, music-theoretical and methodological training in order to better prepare them for practical educational work with children. In the second half of the 1940s and the beginning of the 1950s, the training of singing teachers for primary school took place in the form of optional classes, which were introduced at separate faculties in certain pedagogical institutes of Ukraine. T. P. Tanko considers optional preparation of students for music-pedagogical work in the context of additional classes. Elective courses were initially designed for 120 hours, and later – for 260 hours and were conducted in two areas – choral and musical. «Creating in the 40's – 50's on the basis of pedagogical institutes of optional music-pedagogical profile,

²⁰ Танько Т. П. Музично-педагогічна освіта в Україні. Х. : Основа, 1998. 192 с.

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although it provided some future teachers with some musical and aesthetic training, but in general the problem of providing schools with qualified staff of music and singing was not solved. In this regard, there is a need for further search for ways to improve the professional training of teachers of music and aesthetic profile».²¹

The author of the monograph concludes that the turning point in the training of music and teaching staff for public schools was the late 50's. «In the 1957/58 academic year, thirteen pedagogical universities of the republic trained teachers of music and singing as a second specialty». Teachers of philological and historical faculties of pedagogical institutes received an additional specialty «singing». 1963–1964 Nineteen pedagogical institutes have already trained primary school teachers with the additional specialty «teacher of drawing or singing in grades V-VII». «Existing faculties of pedagogical institutes of Ukraine with an additional specialty of music teacher provided some assistance in this matter, but did not solve and were not able to solve problems of neither quantitative nor qualitative training of qualified professionals who would competently carry out musical work in schools. and pedagogical schools». High school continued to be without qualified singing teachers.

And only in 1962 began the process of professional training of teachers of music and singing at the newly formed music and pedagogical faculties, which opened at the pedagogical institutes of Ukraine. Based on certain scientific interests, patterns and trends in the formation of music and pedagogical education in the 60's, as well as in the 70's, the author of the monograph is fully disclosed.

The scientific value is the study of the curriculum of various training institutions for music education, analysis of the content of subjects and the number of hours for their mastering. A special place is occupied by the characteristics of the personnel potential of pedagogical groups that trained music and pedagogical workers, and later – singing teachers for various educational institutions.

Thus, the study conducted by T. P. Tanko highlights the stages of development of music pedagogical education in the context of those educational processes that took place in Ukraine, allows us to imagine a holistic system of training music and pedagogical staff in different educational institutions, and since the 50's – at the language faculties of pedagogical institutes.

Theoretical and methodological bases of formation of research culture of future music teachers in the process of professional training are

²¹ Там само.

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substantiated by V. V. Tusheva. The researcher studied the culturological foundations of higher pedagogical education, values in the structure of professional culture, competency approach in forming the profессиogram of the future music teacher, problems of interpretation in the performing practice of conductor-choirmaster, formation of creative activity of junior students in performing artistic and aesthetic tasks.

In the textbook «Fundamentals of Scientific Research» V. V. Tusheva considers the methodology, logic and organization of pedagogical research, methods and techniques of scientific research, methods of obtaining and processing information in research work of students. The scientist covers scientific issues, possible ways of understanding such cognitive constructs as «science», «scientific ideal», «style of scientific thinking». Emphasis is placed on revealing the research culture of the future teacher as a personal phenomenon in the conditions of fundamentalization and universalization of higher education, «learning» of modern educational space, analyzes the historical aspects of research culture in education. The author of the textbook offers examples from dissertations on the substantiation of the scientific apparatus of research, which have practical significance, allow students to trace the relationship between scientific categories, give an idea of the range of research problems in art pedagogy.²²

A certain contribution to the development of music and pedagogical education in Ukraine was made by V. F. Cherkasov, who summarized the experience of training music and singing teachers, and later music teachers, and later – music teachers in higher pedagogical educational institutions of art. The author presents the formation and development of music and pedagogical education since 1952, when the first music and pedagogical faculties at pedagogical institutes were founded and opened, which trained music and singing teachers for urban and rural secondary schools. The study conducted by V. F. Cherkasov is based on the study and generalization of a wide source base, which allowed to identify and consider in chronological order the stages of formation and development of music and pedagogical education in different regions of Ukraine, analyze curricula and programs, justify stages of research, concert-performing and musical-educational activities of teachers and students, to explore the main directions of development of musical-pedagogical thought.

Awareness of the historical development of music education in mass secondary schools of the second half of the twentieth century and the introduction of music education concepts in the practice of working with

²² Тушева В.В. Основи наукових досліджень: Навчальний посібник / В. В. Тушева, УМО НАПН України. Харків: «Федорко», 2014. 408 с.

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students of different ages allowed V. F. Cherkasov to periodize the music education system and identify four periods of its formation and development. The first period of development of the music-educational system covers the years 1945–1961 and is characterized as a period of reconstruction and restoration of the music-educational system destroyed during the Second World War. The second period covers the years 1962–1980 and went down in history as a period of reforms and the creation of a system of music and pedagogical education capable of providing teachers of music and singing eight-year and secondary schools. The third period of development of the music-educational system covers the years 1980–1997 and is associated with the restructuring of socio-political life, the proclamation of autumn 1991 independence and sovereignty of Ukraine, the adoption of the Law «On Education», the state national program «Education»), the creation of a new concept of the Ukrainian national school. The fourth period of development of the domestic music and educational system began in 1997 and covers the first decade of the XXI century.²³

Of scientific interest is the textbook «Theory and Methods of Music Education» published by V. F. Cherkasov, which was developed in accordance with the program of educational qualification level «Bachelor» of art specialties of higher educational institutions of art. The author made a retrospective analysis of pedagogical systems of mass music education of the twentieth century. From the standpoint of modern methodology, the specifics of music lessons, principles and methods of music education, the content of modern interactive music-pedagogical technologies are substantiated. According to the current programs, the methods of teaching music art in grades 1-8 are revealed, the content and organization of extracurricular activities of students of secondary schools are clarified. In addition, a comparative analysis of the experience of artistic and aesthetic education of young people abroad.²⁴

The textbook «Fundamentals of scientific research in the field of music and pedagogy» was developed by V. F. Cherkasov in accordance with the program of educational and qualification levels «bachelor» and «master» of art specialties of higher education. The author substantiates the essence of science, carried out a retrospective analysis of pedagogical systems of music education, generalized the organization of research work of students. From the standpoint of modern science, the methodological principles and

²³ Черкасов В. Ф. Теорія і методика музичної освіти: [підручник] / Володимир Черкасов. Кіровоград : РВВ КДПУ ім. В. Винниченка, 2015. 528 с.

²⁴ Там само.

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categorical apparatus of research are substantiated and the stages of research and experimental work are characterized. According to the current programs, the methods of organizing and conducting research are revealed. In addition to the above, the author interpreted the methods of scientific research in the field of music education, presented the preparation for the preliminary review and defense of qualifying works.

At the same time, V. F. Cherkasov's monographic study «General Music Education in the Member States of the European Union» is of scientific value, where the author summarizes the experience of general music education of children and youth in the European Union. The researcher analyzed the curricula, content and organization of extracurricular activities on artistic and aesthetic education of youth in the member states of the European Union. The author of the monograph emphasizes the formation of musical culture of young people on the basis of universal and national values.

From the standpoint of historiographical approach, M. V. Cherepanin studied the musical culture of Galicia in the second half of the nineteenth – first half of the twentieth century. The author not only emphasizes the role of teachers in music education of young people, but also argues that the development of music education in the early twentieth century in the western Ukrainian lands the general level of schooling influenced. Obviously, the spiritual and aesthetic development of the youth was beyond the state's attention of the colonial authorities. «And yet, despite many confrontations and social negatives, progressive trends in Ukrainian art were the basis for training teachers, the formation of national consciousness and culture of the general public».²⁵

Another historiographical study is the study of the formation and development of domestic music education conducted by K. I. Shamayeva. Based on a comprehensive approach to the study of various forms of music education that existed in the first half of the nineteenth century, collected archival sources, Shamayeva researched and systematized the history of music education in Ukraine in the first half of the nineteenth century in the context of past and future cultural processes. The scientist generalized musical and educational processes in privileged educational institutions, universities and private boarding houses, gymnasiums and lyceums, opened new names and new pages in the music culture and music education of Ukraine.

²⁵ Черепанин М. В. Музичне і театральне життя Станиславова (друга половина XIX – перша половина XX ст.): монографія / Романюк Л. Б., Черепанин М. В. Івано-Франківськ, 2016. 508 с.

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Note that based on the study of archival materials K. I. Shamayeva opens new pages in the history of musical and educational processes that took place in Kyiv-Mohyla and Lviv academies, Chernihiv, Kharkiv and Pereyaslav colleges, Kyiv University Vladimir. Presenting musical and educational traditions in religious and spiritual education, she describes the content of the educational process in theological seminaries, reorganization measures in connection with the 1817 reform of the Koyevo-Mohyla Academy, the role of the Kiev-Pechersk Lavra in the development of musical and educational processes.

A distinctive feature of the 50s of the XIX century was the growing need for music teachers, which contributed to the intensification of educational processes and the development of new training projects for the music industry. These circumstances led to the active work of various levels of educational institutions. Progressive changes have made adjustments to the content of the educational process, the organizers of music education have tried to solve the problem of the lack of a unified system of requirements for the training of professional musicians. Musicians of foreign origin were invited to carry out the educational process, which influenced the choice of repertoire and mutual enrichment with intonations of different musical cultures of Ukrainian music.

The author emphasizes that at the beginning of the XIX century the formation of two educational systems was completed – secular and spiritual. The content of music education in each of these areas was formed on the basis of spiritual, folk and secular music. «The system of music education, formed in the first half of the XIX century, proved to be effective in involving in musical and educational processes of all segments of the population with the help of the church, educational institutions of various types and levels, folk music pedagogy».²⁶

Investigating the training of professional musicians in a retrospective analysis of the development of music education, K. I. Shamayeva focuses on individual individuals who performed and pedagogical activities contributed to improving the level of musical and pedagogical training of students of various educational institutions, and their progressive ideas contributed to further development of music education in Ukraine.

A significant contribution to the development of music and pedagogical education in Ukraine was made by O. P. Shchokolova. According to her textbook «Methods of teaching world art culture» studied

²⁶ Шамаєва К. І. Музична освіта в Україні у першій половині XIX століття. К. : 1996. 110 с.

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and are studying students of higher education, who receive the qualification «Teacher of Music and Art Culture». The researcher investigates the system of professional training of students of higher education in art and aesthetic education of students, the quality of higher music and pedagogical education in the context of a systematic approach, new approaches and technologies in training teachers of art, the importance of worldview as a system of ideals, intellectual and value-emotional attitude to artistic and pedagogical activities in the process of professional development of future teachers, worldview functions and features of its manifestation in the field of art pedagogy, reveals design technologies in various forms of professional training of students.²⁷

The memoirs of Yu. music and pedagogical faculties and the development of music and pedagogical education in Ukraine. In the article «Origins of teacher training in Ukraine» Y. E. Yutsevich emphasizes that in 1960 «in Ukraine in more than 20 thousand secondary schools employed only 17 singing teachers with higher education».

Based on this, the Ministry of Education, headed by Deputy Minister of Education of the USSR S. T. Závala supported the proposal of the rectors of Nizhyn (by the way, who had a professional music education), Kyiv and Drohobych Pedagogical Institutes to create music and pedagogical faculties on the basis of pedagogical institutes. In 1965 it was decided to stop funding conservatories, as well as to stop the plan for admission to the double specialty «Language, Literature, Music and Singing».

Summarizing the course of events at that time, Y. E. Yutsevich notes that the reform of the music and pedagogical field was rapid. In 1965, more than 200 positions of accompanists and accompanists were introduced, and the teaching staff of the departments of music and singing doubled. From the first days of the foundation of music and pedagogical faculties, the material and technical base was created, the faculties were provided with sets of musical instruments. In 1971 a postgraduate course was opened in Ukraine, which was to train scientific personnel for music and pedagogical education. Young teachers who studied in the target postgraduate course at the Research Institute of Art Education of the Academy of Pedagogical Sciences of the USSR began to work on candidate dissertations.

The 70s were difficult in the development of music and pedagogical education. The coming to the post of Deputy Minister of Education I. F.

²⁷ Щолокова О. П. Методика викладання світової художньої культури. К. : НПУ ім. М. П. Юцевич Ю. С. Витоки підготовки учителів музики в Україні. Наукові записки НДПУ ім. Миколи Гоголя, 2003. № 2. С. 112–114. Драгоманова. 2007. 197 с.

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Nadolny, emphasizes Y. E. Yutsevich, led to an almost complete change in the entire staff of the Department of Higher and Secondary Pedagogical Education. Focusing his efforts on the unconditional implementation of the newly formed Ministry of Education of the USSR, I. F. Nadolny severely limited the possibilities of creative search for departments and faculties. This contributed to the fact that a certain number of qualified specialists who worked at the music and pedagogical faculties moved to educational institutions of culture.

It should be noted that in his memoirs Yu. E. Yeutsevych recreated real events in the development of music and pedagogical education at the stage of formation of music and pedagogical faculties, which trained qualified teachers of music and singing with higher education for secondary and eight-year schools and pedagogical schools of Ukraine.

At the turn of the XX–XXI centuries, a number of dissertation research appeared, the authors of which, based on the study of archival materials, generalized the process of development of music education in Ukraine in the historiographical aspect. In scientific researches of Y. M. Vyshpynskaya, O. M. Tkachenko, V. A. Kuzmichová, O. A. Tsvigun, G. V. Svyatnenko, O. V. Ovcharuk, L. Y. Protsoy approaches to studying development of musical education of certain historical periods and regions, which made it possible to determine conceptual approaches to the formation and development of music and pedagogical education in Ukraine since 1962 and ending with the period of Ukraine's independence.

Systematization of scientific thought allowed to highlight the features of music culture and the development of music education in Bukovina. Thus, Y. M. Vyshpynska explores the main stages of formation and development of music culture and education in Bukovina in the late eighteenth – early twentieth century, the activities of unions, societies, educational institutions, world-famous writers and art critics, including: S. Vorobkevich, A. Grzymali, O. Kobylanska, F. Lopatynska, L. Lipkovsky, S. Mandychovsky, K. Mikula, brothers O. and D. Rusnaka, C. Porumbescu. The textbook «History of Musical Culture and Education of Bukovina» was based on archival materials, works of art critics, journalists, whose research, research, reference books, books, journalistic articles, served as the basis for reproducing a holistic picture of the formation and development of musical culture of Bukovina. The author presents the musical culture of Bukovina in the pre-Austrian period, the Austro-Hungarian period, the birth of music and education in the region, musical folklore in the works of composers, the activities of artists in the Romanian history of Bukovina, the Chernivtsi Conservatory, the development of extracurricular and secondary special music education-cultural dimension.

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O. M. Tkachenko's research on the development of music education in the Left Bank of Ukraine in the context of the national and cultural revival of the sixteenth and eighteenth centuries is of some scientific interest. The author summarizes and systematizes the history of music education in educational institutions of the Left Bank of Ukraine, as well as analyzes educational programs (Kharkiv Collegium, Kyiv-Mohyla Academy and Hlukhiv Singing School). «Ukrainian music pedagogy originated in the acute social and national struggle, and the teaching of music as one of the main subjects was considered in terms of general culture and human education, the formation of its humane worldview, intonation and image thinking, culture of feelings, ability to navigate social phenomena»—emphasizes O. M. Tkachenko.²⁸

On the basis of the study and generalization of a wide range of archival materials V. A. Kuzmichova studied the formation and development of music education of students of pedagogical educational institutions of Ukraine in the period from 1917 to 1933. The work uses materials from state repositories, which cover the little-known pages of the first organizers of music education in Ukraine, among which were famous composers and performers R. M. Glier, B. L. Yavorsky, G. G. Neuhaus, K. M. Mikhailov, L. V. Sobinov, F. M. Blumenfeld. The main educational institution of music and pedagogical education was the Kyiv Higher Institute of Music and Drama. M. V. Lysenko. It trained teachers for special educational institutions, musicians-instructors, leaders of workers 'and peasants' clubs at the faculty of instruction and pedagogy.

Significant reorganization changes took place. In 1934, conservatories were established, where soloists-singers, conductors, composers, teachers, choirmasters, bandmasters, conductors of amateur music work and children's music education were trained. By a resolution of the People's Commissariat of Ukraine of 1920, pre-revolutionary teacher's seminaries were transformed into institutes of public education, and some of them into three-year higher pedagogical courses.

It should be noted that V. A. Kuzmichova identified and summarized the main components of the content of music education of future musicians of various profiles: theoretical, musical and general pedagogical knowledge, skills, formation

of pedagogical skills of musicians. The content of disciplines included in music-theoretical, general pedagogical and methodical training

²⁸ Ткаченко О. М. Розвиток музичної освіти на Лівобережній Україні в контексті національно-культурного відродження XVI–XVIII ст. Наукові записки НДПУ ім. Миколи Гоголя, 2005, № 2. С.116–119.

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of students, special workshops on music education, piano and violin, choral singing, leadership of orchestras and children's performing groups, as well as a special course of children's games were studied and analyzed.

Teaching music disciplines, says V. A. Kuzmichova, «was conducted so that each student as a future social educator-complex acquired theoretical, musical and general pedagogical knowledge, mastered the method of work according to the age of each group of children, mastered the technique of performance». The main direction of music education was considered theoretical and practical.²⁹

It is valuable that V. A. Kuzmichova analyzed the curricula of individual educational institutions in different regions of Ukraine: Chernihiv, Mykolaiv, Kharkiv regions. The appendices contain a new curriculum for higher pedagogical courses, designed for three years of study, which was adopted in 1924 at the 3rd All-Ukrainian Pedagogical Conference.

The main forms of work in the institutes of public education were considered to be independent study of literature, notes, abstracts, annotations, reviews. Students conducted research work in laboratories and on specially created training and research sites. Future teachers underwent pedagogical practice in educational institutions, as well as in institutions of social education of various types. After graduation, graduates of music and drama institutes and institutes of public education underwent a one-two-year internship.

According to V. A. Kuzmicheva, music education of students of pedagogical educational institutions of Ukraine has gone through three stages in its development. The first – the end of the XIX – beginning of the XX century is associated with the activities of teachers' institutes, seminaries (here trained singing teachers for secondary and primary schools of Ukraine), as well as music schools, schools of the Imperial Russian Music Society, circles and societies of Ukrainian national orientation. also the activities of the music and drama school in Kiev. The second stage began in 1917 and ended in 1925, when the foundations were laid for a new system of higher education for national musicians of various profiles. This is a period of Ukrainianization of education, training of qualified musicians for educational institutions of various types.

The third stage begins in 1926 and ends in 1933. This was a period of restructuring the content of music education. New educational institutions were created, new specialties were opened, research work was actively carried out, problems of music education were developed, and the idea of

²⁹ Кузьмічова В. А. Музична освіта студентів педагогічних навчальних закладів України (1917–1933 рр.). Дис. ... к.п.н. Х. : 2000. 197 с.

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promoting the achievements of Ukrainian folk and professional music was realized. In 1928, the Workers' Conservatory was opened in Kyiv for musically gifted children of workers and peasants. In 1930, work faculties were opened, which prepared young people for entering music institutions. During this period, music councils were established, which monitored the state of music education, resolved organizational and methodological issues, and improved the skills of music workers.

According to the researcher, the process of ideologizing and politicizing education and culture in the 1930s had a negative impact on the revival of national music education. Repressions of progressive figures, teachers and students of educational music institutions began.

During this period, higher education institutions used such forms and methods of work as exams and tests in the form of open academic concerts, thematic written works on disciplines of music-pedagogical cycle, performances of students with examination programs at an academic concert for a wide audience and so on.

Currently, among the leading trends in music education, V. A. Kuzmichova singles out the Ukrainization of the national and aesthetic heritage of Ukrainian composers, artists and educators, raising national consciousness through the promotion of works by domestic composers through public concerts of students.

Exposition of scientific thought on the formation and development of music and pedagogical education in Ukraine shows the diversity of the problem. Thus, the process of development of music education in educational institutions of Kyiv in the second half of the XIX – beginning of the XX century was studied by O. A. Tsvigun. Studying the content of music education, she identified the main trends in the development of the educational process in educational institutions of various types. The author concludes that the study of musical disciplines was divided into mastery of vocal and instrumental music. For this purpose, various types of musical activities were used in the educational process. The lack of unified curricula gave teachers the opportunity to introduce different approaches to teaching music theory and special disciplines. The development of musical and creative opportunities stimulated the study of literature, poetry, choreography, decorative arts. «Achievements of the national Ukrainian musical culture and art led to the final division of music education into professional and general, which were in constant interaction and mutual development» – says O. A. Tsvigun. [28]³⁰

³⁰ Цвігун О. А. Розвиток музичної освіти в навчальних закладах Києва (друга половина XIX – початок XX ст.) Дис. ...кан.пед.наук. К. : 1999. 226 с.

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As a result of generalization of experience of the organization and functioning of music education of the studied period O. A. Tsvigun predicts further development of music-pedagogical branch. The researcher emphasizes «that the effectiveness of music education is due to: humanization and humanization of the educational process; the focus of educational programs on the spiritual development of the individual; the use in the educational process of effective forms and means of learning, the use of the best examples of national and world art, spiritual and folk music, music and educational activities to raise the cultural level of society; aestheticization of the educational process in different educational institutions and the interaction of music with other arts».³¹

Identifying the main patterns and trends in music education in the second half of the nineteenth – early twentieth century, formulated by O. A. Tsvigun, to some extent provided an opportunity to rid modern music education of certain errors in the further development process and find ways to effectively use forms and methods of quality improvement training of specialists, development of professional education and mass music and aesthetic education of youth.

The study of scientific research of modern scholars, it should be noted that the generalization of historical experience in music education shows that professional music education and music education have always been interconnected, complementing and solving common issues of spiritual development of society. Based on this, the research of interest is a study by G. V. Svyatnenko, devoted to the formation and development of universities of culture and art in Ukraine during the Soviet period.

From the historiographical point of view, the author examines the formation and development of art higher education and educational institutions established in the early twentieth century, when a new concept of art higher education was introduced. According to G. V. Svyatnenko, the reforms of the 1920s and 1930s in the field of art education were conditioned not so much by the improvement of the professional system as by political motives, the establishment of command-administrative methods of intra-university management, and the formation of an education management system and other spheres of life in a totalitarian state.

In the 1930s, new educational institutions were established, and in-service student training was organized, but no qualitative changes took place in the system of music and pedagogical education. The brutal centralism of the university administration and the party-ideological factor undermined the authority of music-pedagogical education among the youth. In 1929–1930,

³¹ Там само.

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the provision of art universities with teaching staff was only 18.2%. All this led to an urgent need for constant replenishment of the teaching staff».

It makes sense to mention that in 1936 a new principle of teaching was introduced: lectures, group, seminar and laboratory classes, individual work of a teacher with a student, consultations. The research work of students contributed to

the intensification of cognitive activity and the deepening of theoretical training. The ideologization of the educational process was especially evident in the teaching of socio-economic disciplines. The educational process was not focused on training high-quality specialists, but on the formation of the proletarian intelligentsia.

In the dissertation research the author expresses his vision of improving the system of art education in Ukraine, offers recommendations for reforming the system of music education and the educational process. «The educational process in universities needs to be further improved. In this regard, it would be appropriate to revise the curriculum in order to achieve the optimal ratio of general and professional disciplines» – phrases the researcher. Art education can be effective if educational institutions are staffed with highly qualified specialists and curricula and programs meet modern training requirements.³²

Different scientific approaches or principles can be used in the study of the development of music pedagogical education. One of them is the study of historical and pedagogical experience as a means of analyzing musical and pedagogical thought.

The work of L. Y. Protsiv is devoted to the development of musical and pedagogical thought of the end of the XIX – first half of the XX century on the basis of the analysis of the pedagogical press of Galicia. She studies the trends in the development of vocational music education in Western Ukraine, emphasizing that «in the period in Galicia there was a tendency to democratize and humanize the educational process, which led to addressing universal factors, shaping the content of music education and education based on balanced categories national and universal, etc.».³³

L. Y. Protsiv pays considerable attention to the analysis of the art press of Galicia in the first half of the twentieth century, which before the reunification of Eastern Galicia with Naddipryanska Ukraine covered issues of content, forms and methods of music education and training, the

³² Святенко Г. В. Становлення і розвиток вузів культури і мистецтв в Україні в радянський період. Дис. ... к.і.н. К. : 1997. 220 с.

³³ Прощів Л. Й. Розвиток музично-педагогічної думки в Галичині (кінець XIX – перша половина XX століття) Д. ...к.п.н. К. : 1999. 188 с.

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formation and development of professional music education, professional music training. During this period, tasks were set related to the formation of artistic tastes, the spread of the idea of general musical literacy, the implementation of the educational function of musical art; the role of the media in the artistic education of youth; raising the performance level of amateur choirs and orchestras; raising their professional level.

From the historical point of view, it is unsurpassed that in this period in Galicia was established domestic alternative music publishing house. Well-known representatives of Ukrainian musical culture and education, such as S. P. Lyudkevych, Filaret and Mykola Kolessa and others, made a significant contribution to the development of domestic music and pedagogical publications.

The problem of the development of musical and pedagogical thought in Ukraine in the early twentieth century (1905–1925) – researched O. V. Ovcharuk. The author emphasizes that the development of musical and pedagogical thought took place under the influence of cultural and historical conditions of a certain period. At the beginning of the twentieth century conditions were created for the development of the Ukrainian national school and the educational activity of M. V. Lysenko, O. A. Koshytsya, M. D. Leontovych, F. M. Popadych, P. D. Demutsky, K. G. Stetsenko and other prominent teachers and cultural figures.

It should be noted that O. V. Ovcharuk analyzed such an important channel for the formation of musical and pedagogical thought in the early twentieth century, as Ukrainian periodicals. Based on the analysis of rare music publications for children and music catalogs, it was found that the leading trend in the development of musical and pedagogical thought is the growing attention to folk songs as a source of musical and pedagogical repertoire. The content of this repertoire gave musical and creative development of children's personality in the vocal and choral genre. In educational institutions, children studied and performed ritual and historical songs, original works of composers, as well as spiritual works that had a national-patriotic and spiritual-moral orientation.

Well-known music teachers of this period raised and resolved issues of national cultural revival and Ukrainianization of music and pedagogical education, creation of national music and pedagogical repertoire, promoted the role of folk songs in national education and spiritual development of children.

It becomes obvious that O. V. Ovcharuk's scientific research, which also substantiates the theoretical foundations of the organization of the educational process in educational institutions and out-of-school educational institutions in the period from 1905 to 1925, allows us to better understand

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the process of music-pedagogical thought in the early twentieth century. century, which influenced the development of music and pedagogical education in Ukraine. This gave impetus to the further development of musical and educational processes and identify their impact on the formation of the personality of young people.

In view of the above, it should be noted that the study of patterns and trends in the development of domestic music and pedagogical education in different historical periods engaged in well-known **Ukrainian researchers**. Thus, B. A. Brylin substantiated the process of preparing future teachers of music art to work with school pop orchestras. The formation of professional skills of music teachers in the system of multilevel education was the subject of research A. V. Kozyr. O. V. Lobova developed programs on «Music» for secondary schools, prepared and published textbooks on «Music» for students in grades 1-8. L. M. Masol initiated the creation of the Concept of artistic and aesthetic education of students in secondary schools. The theory and practice of Lviv, Odessa, Kyiv and Kharkiv conducting and choral schools of the XX – early XXI century were considered by A. K. Martyniuk. The author made a comparative analysis of the functioning of regional conducting and choral schools, developed a model of formation of the national conducting and choral school in Ukraine in the XX – early XXI century and identified prospects for its development.

In view of the above, it should be emphasized that the system of formation of professional experience of music-pedagogical activity of future teachers of music art was presented by M. A. Mikhasikova. A comprehensive picture of the formation and development of music and pedagogical education in Poland in the twentieth century was presented by G. Yu. Nikolai. The dynamics of formation and development of the content, forms and methods of musical and aesthetic education of children and youth in public schools and vocational training in music schools was studied by O. V. Mykhailychenko. The author finds out the role of personalities in the development of educational processes that influenced the further formation of musical and pedagogical thought.

The study of professional training of future teachers of music art for vocal and pedagogical activities carried out by N. A. Ovcharenko is valuable. The scientific value is the study of the process of formation and development of music education in Ukraine and the historiographical periodization of general and professional music education since the ninth century proposed by O. M. Oleksyuk. The textbook «Music Pedagogy»

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prepared by O. M. Oleksyuk for students of institutions of higher education in the field of art deserves considerable attention.

It is valuable that the first textbook «Pedagogy of Art. Theory and Methods of Teaching Art Disciplines» was prepared and published by G. M. Padalka, in which the scientist highlights the basic laws of teaching art disciplines in higher and secondary educational institutions. The first textbook for teachers of music art was the manual of E. P. Pechersk «Music lessons in primary school». I. I. Poluboyarina's research on the organization of the educational process with musically gifted students deserves special attention. O. Ya. Rostovsky's scientific investigations are devoted to the study of the history of domestic and Western European music pedagogy.

It should be noted that the methodological foundations of pedagogical mentality: cultural and professional aspects were studied by O. E. Rebrova. O. P. Rudnytska became the founder of a new direction – general and art education. She summarized the activities of the leading educational institutions of music education in Ukraine since the sixteenth century, showed the influence of famous figures of music culture on the formation of traditions in the music industry. The professional development of a music teacher as a socio-cultural phenomenon has become the subject of research by T. A. Szeded. Theoretical and methodological foundations of music pedagogy from the standpoint of modern methodology revealed T. A. Smirnova.

However, it should be noted that the theoretical and methodological foundations of the formation of research culture of future music teachers in the process of professional training is substantiated by V. V. Tusheva. A comprehensive approach to the study of patterns of development of music and pedagogical education in Ukraine is observed in the study of T. P. Tanko. The scientist proves that for the first time in the history of music-pedagogical education a systematic approach to the problem of music-pedagogical training of singing teachers was introduced in the 1920s and 1940s. T. P. Tanko considers the content of optional training of teachers of music and singing with a dual specialty, the initial stage of formation of music and pedagogical faculties and the training of qualified teachers of music and singing in pedagogical institutes.

The formation and development of music and pedagogical education in Ukraine was studied by V. F. Cherkasov. The researcher has published a number of scientific papers, which reveal issues of theory and methodology of music education, the basics of research in the field of music education, summarized the experience of general music education in the European Union. Valuable for us is the study of music education of young people in the context of the study of music education in Galicia, conducted

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by M. V. Cherepanin. A comprehensive approach to the development of music education in the first half of the nineteenth century helped K. I. Shamayeva to summarize the artistic and educational processes that influenced the organization of education and upbringing in privileged educational institutions, to determine the nature of education, goals and objectives. For the first time, O. P. Shcholokova proposed and introduced the educational course «Fundamentals of Teaching Art Culture» into the educational process of higher education institutions. The issue of organization of music-pedagogical education is presented in the research of Yu. E. Yutsevich.

In the last decade there have been studies of modern young scientists (Y. M. Vyshpinskaya, V. A. Kuzmichova, O. V. Ovcharuk, L. Y. Protsiv, G. V. Svyatnenko, O. P. Tkachenko, O. A. Tsvigun), who on the basis of a wide range of source materials studied the development of music education and the formation of musical and pedagogical thought in different historical periods and different regions of Ukraine.

Thus, the analysis of scientific research allows to generalize the development of music education, the dynamics of the content, forms and methods of music education and training of specialists in higher education institutions of art at different stages of historical development. This makes it possible to better understand the origins of music and pedagogical education and to explore the qualitative changes that took place in the second half of the XX – early XXI century.

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**ORIGIN AND DEVELOPMENT OF UKRAINIAN MUSIC
PEDAGOGY
ВИНИКНЕННЯ ТА РОЗВИТОК УКРАЇНСЬКОЇ МУЗИЧНОЇ
ПЕДАГОГІКИ**

The task of building national education, culture and art involves rethinking the gaps, additions, search for unknown facts, and thus a systematic analysis of the historical heritage of Ukraine. In particular, the issues of the genesis of music education, which formed the basis of spiritual and

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musical culture of the Ukrainian people. After all, artistic and pedagogical values, cultural, artistic and educational traditions, laid down by the national past, are an indisputable basis for the foundation of modern music culture and education.

The question of formation and development of music education in Ukraine arose in the works of musicologists (A. Borovik, N. Gerasimova-Persidskaya, G. Karas, L. Kiyanovskaya, P. Kozytsky, L. Korniy, V. Ivanov, O. Tsalai-Yakimenko, M. Cherepanin, K. Shamayeva, O. Shreer-Tkachenko, I. Yudkin-Ripun, Y. Yasinovsky), music and pedagogical research (N. Guralnyk, O. Kravchuk, A. Martyniuk, O. Mykhailychenko, O. Oleksyuk, O. Rostovsky, T. Smirnov, A. Sokolov, V. Cherkasov), historical works of D. Bagaliy, M. Hrushevsky, B. Hrynchenko, V. Karazin, J. Isayevich, V. Skuratovsky, O. Subtelny, K. Kharlampovich. Historical sources testify to the ambiguity and complexity of the development of the Ukrainian state, its culture and art, so the music-educational industry in its formation has gone through contradictions, obstacles, losses and achievements.

In our opinion, each of the historical periods of development of national music education needs careful study and rethinking, but most of the questions are historical periods of the liberation struggle and the assertion of national identity, art and education of Ukrainians. According to O. Oleksyuk, the problem of periodization of the development of music education in Ukraine is one of the most urgent and important scientific problems. The periodization of the development of music-pedagogical thought in Ukraine is based on the principle of historicism, conceptual approaches of modern historians, teachers who consider Ukrainian pedagogical thought in the context of European tradition.

The first period of formation of music education covers the IX-XVI centuries, it is characterized by the coexistence of pagan-mythological and Christian paintings of the world of the Eastern Slavs (L. Korniy). Having adopted Christianity (988), Ukraine-Russia joined the Byzantine-Orthodox area in the development of culture and music education. During this period, music education was not regulated, had no state supervision and was carried out in families, princely centers, religious institutions (monasteries, churches).

Musical art has traditionally been an important element of ancient Russian culture and education. The cultural riches of Kievan Rus, and after its collapse (XI-XII centuries) Kyiv, Chernihiv, Pereyaslav, Volodymyr-Volyn, Galician principalities were manifested primarily in the heyday of the centers of unorganized - family and secular-princely musical education (ritual songs, songs, guslyarsky, buffoons). A desirable but not obligatory element of musical education of children of higher status in princely circles

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was the imitation of parental (sometimes teacher's) techniques of performing ritual-calendar songs, dances, playing elementary musical instruments. Gradually matured traditions of teaching folk art (folklore, heroic epic, nonsense), which, in turn, influenced the activity of musical life in the region, led to new educational forms.

The princely courts were centers of secular and folk music education and had strong ties with the centers of international music culture (XIII century). Books by ancient and medieval philosophers, including John of Damascus's *Dialectics*, were considered a significant source of information about the liberal arts, says L. Korniy. The works of M. Hrushevsky, the study of ancient frescoes, chronicles and epics suggest that in the life of the princely and wife environment combined secular, military, ceremonial musical genres, preserved syncretism of arts, music, dance, literature. Representatives of the prince's musical education treated aesthetic values and musical works with respect, emphasizing their educational, hedonistic, cognitive value. In the princely centers the skill of foreign and local musicians-masters capable of professionally performing samples of secular vocal creativity (glorifying songs, funeral lamentations, cries, heroic works) was appreciated.³⁴

The historical retrospective of music education of this period requires an analysis of secular education, which was carried out by unknown professional urban instrumentalists, members of instrumental choirs, organists, cantors, composers of Lviv (1383). According to L. Mazepa, their activity contributed to the development of professional performance and intensified the city's music education. The art of master musicians was a source for the development of skills in playing the kobza, harp, bagpipes, pipes, possession of foreign instruments: lute, organ, tan, flute. Thus, at the end of the first period there were positive conditions for the birth of the profession of musician, which was inherited through family, home learning of singing and playing, musical communication with musicians-masters.

The spread of the ideas of Orthodoxy and Christian ethics required the opening of monasteries, the establishment of monastic schools, in which children were to learn the basics of writing and Orthodox church singing. According to L. Korniy, the students were prepared for worship by invited singers of Greek and Bulgarian origin, who passed on the cultural traditions

³⁴ Історія української музики. Т. 3. С. 340-363. Музична освіта Т. 4. (1917-1941). К., 1992. 613 с.

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of the octave, taught the rules of strict regulation of singing and prayers by soloists, choirs and parishioners.³⁵

The activities of Theodosius of Pechersk (1051), Mstislav Manuil (1137), Stephen, Luke, Gregory of Pechersk, which were based on the ideas and advice of Byzantine theologians Clement of Alexandria, John Chrysostom, and Basil the Great, were decisive for the introduction of church singing in Kievan Rus.

Prominent representatives of singing education in monasteries in the fifteenth century were Iov Knyazhytsky, Zachary Kopystensky.³⁶

Later, the founders and didactic teachers, as the singing teachers of this period were called, taught the students of monastic and parish schools the rules of kondakar (IX-XIV centuries), stykhyran (XXVII centuries) and polyphonic (1594, Miletius Pigas) types of church singing (recitative and extended monographs), melismatic melodies, vocal improvisations.³⁷

The content of the monastic music education of the Middle Ages consisted of traditional examples of Byzantine and Russian (Ukrainian) hymnography: psalms, hymns, antiphons, canons, irmos, stykhyry. Thus, the tendency of premature professionalization of conducting and singing education in the conditions of church choirs gradually matured; musical and instrumental in secular centers; the musician's skill was formed gradually and passed down from generation to generation.

The specifics of the music profession at that time were its versatility and a significant amount of professional activities (from singer, teacher to musician, composer, music director). Gradually, the practice of preserving the content of church singing education in the textbooks - Irmologies, which performed moral and aesthetic, educational and musical-educational functions (Yu. Yasinovsky) was carved out. Author's music collections were created in compliance with the ethnic and religious characteristics of different religions, the centers of which began to coexist in Ukraine in the late Middle Ages. For educational and methodical literature of that period is characterized by collective musical and pedagogical creativity, depersonalization of educational works, the unity of musical and literary sources, says L. Korniy.

³⁵ Корній Л. Історія української музики Ч 3. : Вид-во М. П. Коць. К.-Х.- Н Йорк., 2001. Музична освіта. С. 45-56.

³⁶ Смирнова Т. А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах : психолого-педагогічний аспект: Видавництво Ліхтар, 2008. 445 с.

³⁷ Корній Л. Історія української музики Ч 3. : Вид-во М. П. Коць. К.-Х.- Н Йорк., 2001. Музична освіта. С. 45-56.

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The second period of development of music education took place during the heyday of cultural life, the Renaissance process (1569 - early seventeenth century), which was marked by the transition from medieval culture to modern culture (M. Hrushevsky). These times are characterized by external and internal wars, ruins, intensification of national and social movements, resulting in a "giant paradox" (V. Skuratovsky), a variety of cultural phenomena, religious, folk, secular traditions.

The main factors of change in the educational and cultural traditions of this period were:

- stay of Ukrainian lands as part of foreign states (Grand Duchy of Lithuania (1468), Polish-Lithuanian Commonwealth (1569), Muscovy (1654), Turkey;

- simultaneous affirmation and denial of cultural and musical-educational ties between Ukrainian-Ruthenians and Western European peoples;

- religious conflicts that arose as a result of the Catholicization of Ukrainian musical culture and education;

- decline of Orthodox musical traditions and the emergence of reformist ideas of "purification of the church" and the culture of the Enlightenment;

- preservation in music-educational practice, family education of secular instrumental genres, calendar-ritual and everyday songs, formation of new genres of heroic epic (thoughts, historical songs), lyrics, ballads;

- gradual development of centers of music and guild education, the formation of new musical instruments.

Consider the specifics of music education of the second period according to different types of educational institutions in which music education is gradually taking its place. Analysis of historical and historical-pedagogical sources reveals a variety of primary, secondary, higher education institutions that provided music education to Ruthenian-Ukrainians (parish Orthodox, Latin, Uniate, Protestant, Cossack, fraternal schools and colleges).

Primary parish and monastic schools played a significant role in the development of post-Byzantine Balkan-Slavic Orthodox musical culture and education, in which ordinary sections of the population learned the basics of the ancient Ukrainian language, church singing and musical literacy [1]. The teaching of musical disciplines involved a teacher-deacon, whose responsibilities included teaching the culture of church monody,

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organization and management of school and church choirs, the formation of vocal skills, mastering the church repertoire.³⁸

Parish schools continued to exist in the territory of the Principality of Lithuania, which had a positive attitude to the preservation of ideas and musical and educational practices of Orthodox culture.³⁹

Among the religious and musical-educational centers focused on the post-Byzantine Balkan-Slavic culture, there were monasteries that published scientific and educational books. The famous musician-educator of this period Taras Zemka was the first to publish books on the history of church singing, outstanding musicians-creators of songs. His books had historical, didactic educational value, as they provided music-theoretical information, revealed ways to master singing skills.⁴⁰

At the same time, from the XII-XIII centuries in the history of national music education there are other traditions inspired by Catholic ideas that have prevailed in Ukraine for many centuries.

According to O. Oleksyuk, a network of Jesuit schools and colleges was established to establish the Roman Catholic church tradition.⁴¹

The building of the Jesuit College in Kremenets, Ternopil region, with a luxurious concert hall with excellent acoustics, has survived to the present day.

The strengthening of the centralization of the Lithuanian and Polish principalities, followed by the formation of the Commonwealth (1569) led to the emergence of Latin urban schools, which, under the auspices of the spiritual and secular Catholic authorities (Lviv, Peremyshl, Kamyanets-Podilsky), introduced vocal and instrumental.⁴²

After all, the Roman Catholic liturgical ritual, noted P. Kozytsky in his work "Singing and Music at the Kyiv-Mohyla Academy for 300 years of its existence", allowed instrumental music during the service. Some Latin schools championed the value of an exclusively Catholic education system.

³⁸ Смирнова Т. А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах : психолого-педагогічний аспект: Видавництво Ліхтар, 2008. 445 с.

³⁹ Історія української музики. Т. 3. С. 340-363. Музична освіта Т. 4. (1917-1941). К., 1992. 613 с.

⁴⁰ Смирнова Т. А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах : психолого-педагогічний аспект: Видавництво Ліхтар, 2008. 445 с.

⁴¹ Олексюк О. М. Музична педагогіка : навчальний посібник для студентів вищих навчальних закладів культури і мистецтв. К., 2008. С. 43-78.

⁴² Бондарчук В. О. Історія народно-інструментального виконавства в Україні : навч. посіб. Київ : НМАУ імені П. І. Чайковського, 2014. 192 с.

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However, at the early stage of the Polonization of Ukrainian-Ruthenians, the process of establishing the Catholic faith took place while preserving the rights of the Russian nobility (Volyn, Kyiv, Bratslav voivodships). Thus, in the musical and educational practice of Latin schools remained the autonomy of the Ukrainian-Russian content of music education (samples of church singing, ballads, Cossack songs and thoughts). The advantage of the Latin school was considered to be granting Lithuanian Ukrainians an officially approved right to study (including the seven liberal arts) in Western European high schools. After completing a course in Latin school, Ukrainian students received (legally established in 1468) access to European higher education (music also) in the best universities in Europe (Prague, Bolnia, Wittenberg, Basel, Leiden). Compared to parish schools, according to G. Antonyuk, Latin general and music education, based on scholasticism and Latin, vocal and instrumental practice, opened the way from primary Orthodox education to the standards of higher music education in Europe.

Protestant schools that existed in the part of Ukraine that was under the rule of Lithuanian princes were quite common (almost 150). Protestant education, in contrast to the orthodox Catholic-Latin, defended the humanistic ideas of universal access and religious tolerance, which affected the content and methods of music education. Protestant schools provided education from the elementary to the academic level, asserted the basics of choral polyphony, and introduced students to the ideas of European musical thought (Kisilin school, later high school). Some attention in the educational process of Protestant schools was paid to the Ukrainian folk song tradition.

In the conditions of the Reformation of Catholicism (1569), the affirmation of enlightenment ideas and the protection of the Ukrainian nation, Uniate schools began to operate actively.⁴³

Their highlight was the simultaneous combination of Orthodox Greco-Slavic and Latin musical and educational traditions. In particular, the content of education included the Ukrainian language, traditional examples of church singing and rituals, teachers attracted printed collections of "Theologians" with a simplified notation system. Uniate schools were supported by the Polish authorities, which did not deny the ideas, content and methods of Ukrainian music education.

The humanistic slogans of the Enlightenment, which intensified in Europe, were supported by prominent representatives of the Ukrainian principality, so there was a need to revive Orthodox culture, art and education on new principles, taking into account the achievements of the

⁴³ Антонюк Г. Вплив латинської школи на розвиток шкільної освіти України / Вісник ЛДУ БЖД .Педагогічні науки №5, 2011. С. 9-14.

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European educational system. The Ostroh school or trilingual lyceum (1575-1636) became a new cultural and educational center, built on the basis of a compromise between Latin, Greco-Slavic and Orthodox (Old Slavic) traditions. The Ostroh school, later the academy, focused on the study of "Slavic-Greek-Latin sciences", acquainted students with Western European art, and defended the unity of choral singing and playing musical instruments. The Ostroh school-academy, founded by the Volyn prince, patron of the Orthodox Church, patron VK Ostrozky (1527-1608), for the first time introduced the traditions of European higher education, which were mastered and further developed by Ukrainian educators and public figures G. Smotrytsky, P. Konashevich-Sagaidachny and T. Boretsky. Among the musical traditions of the Ostroh school should be mentioned the beginning and spread of "Ostroh" monodic singing, active activities of music and guild education, including guild schools of secular violinists and instrumentalists (keyboards, winds, strings).

Prince V. Ostrozky, together with D. Vyshnevetsky took care of taming the "freedom-loving forces" of the Ukrainian Cossacks, so in 1556 on the island of Mala Khortytsya D. Vyshnevetsky founded the first Zaporozhian Sich, around which gathered Cossack settlers. To raise the level of their education, Cossack regimental schools were organized, in which children from Cossack families studied.⁴⁴

For five years, local deacon teachers have improved students' vocal and choral skills on samples of church, ritual, family songs, and hymns. It is known that the singers of regimental choirs enjoyed special respect of the Cossacks and their families. However, according to P. Kozytsky, in the middle of the 16th century there was a gradual decline of the traditions of religious choral singing. The sixteenth and seventeenth centuries were marked by a high rise in religious and national consciousness. Intensification of interest in the Byzantine-Ukrainian system of music education was due to the fraternal movement and the establishment of fraternal schools and colleges (Greco-Latin-Russian, Russian-Polish, Greco-Slavic), which emerged in Orthodox monasteries and churches. Brotherhoods (Lviv, 1585; Kyiv, 1615; Lutsk, 1617) promoted European ideas of the Enlightenment, developed democratic principles and methods of singing education, restored textbooks for teaching "music", which was to oppose the instrumental and vocal traditions of Catholicism. The content of the musical education of the brothers-singers, supervised by the teacher-protopsalt, involved knowledge of how to master musical literacy according to the five-line Kyiv square

⁴⁴ Бондарчук В. О. Історія народно-інструментального виконавства в Україні : навч. посіб. Київ : НМАУ імені П. І. Чайковського, 2014. 192 с.

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notation, skills of perfect performance of Kyiv, Bulgarian, Serbian flag and party singing, heroic epic.⁴⁵

In everyday life, the brothers took part in calendar and ritual traditions, nativity scenes. Gradually, the Enlightenment movement moved from Western Ukraine to Kiev, where in 1615 a fraternal school was organized, the first rector of which was Metropolitan Iov Boretsky, who raised the level of teaching music to the standards of Western European higher education.⁴⁶

The picture of the musical education of the Slavic Renaissance (XVI-early XVII centuries) should be supplemented by data on the guild vocal and instrumental education, whose secular traditions continued in the princely estates, cities and towns. In Lviv, from 1580, music and guild associations-fraternities received a charter that gave the right to work in the city. L. Mazepa testifies to the significant influence of the musical life of Lviv in the XV-XVIII centuries. for the development of music education in schools and private institutions. Such "unorganized" secular education was spread among professional musicians who served ceremonies in magistrates (offices, orchestras, city musicians); religious institutions (regents, organists, singers, orchestrators), houses of magnates (ensembles, private teachers of the game). Among the most famous musicians - I. Kimberger, J. Mederich-Gallus, J. Kessler. New forms and methods of activity of musicians provided the formation of special professional music education (violin, piano, vocal, choral).

In the eastern part of Ukraine also preserved music and guild vocal and instrumental education, focusing on the quality and depth of professional music education of Cossack epic singers, which lasted at least three years. The singers studied the art of virtuoso playing the kobza, lyre, learned examples of dumb vocal epics and "lesbian language", necessary for conspiracy and preservation of secret guild laws and rules.⁴⁷

The data of modern historians testify to the existence of guild music education in Slobozhanshchyna.

The third period of development of music education dates back to the times of the Cossack-Hetman state (1648-1764), which was called the era of the Hetmanate or the Ukrainian Baroque (second half of the seventeenth - eighteenth centuries.). During the hetmanate there was an

⁴⁵ Історія української музики. Т. 3. С. 340-363. Музична освіта Т. 4. (1917-1941). К., 1992. 613 с.

⁴⁶ Корній Л. Історія української музики Ч 3. : Вид-во М. П. Коць. К.-Х.- Н Йорк., 2001. Музична освіта. С. 45-56.

⁴⁷ Там само.

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intensive development of national cultural creation, and hence the centers of music education (M. Grinchenko, N. Gerasimova-Persidskaya, V. Ivanov, L. Korniy, I. Ogienko, O. Oleksyuk, K. Shamayeva).

The political situation was complicated by the gradual destruction of statehood in Ukraine. First of all, the western, right-bank part of Ukraine remained under the rule of Poland (Lviv), the Austro-Hungarian Empire (Bukovyna), and the Czech Republic. The eastern part of the Left Bank was ceded to Muscovy (1654), which gradually destroyed Ukrainian autonomy, Ukrainian language, and culture (1786). Such a negative policy of the Russian state has led to the fragmentation of music and educational practices, in part to the rupture of Ukrainian musical and educational traditions.

At the same time, during the Hetmanate, the hetman-senior sections of the population became more active, affirming the ideas of the Reformation and the Enlightenment, especially in the field of music education.⁴⁸

A qualitatively new period in the development of Ukrainian music education took place on the basis of the Renaissance-Baroque (Cossack) type of Ukrainian culture.

The issue of education is enshrined in state acts-articles on the work of educational centers in Baturyn, Gadyach, Hlukhiv, Chernihiv, Pereyaslav, Kyiv. The establishment of various types and multifunctional music and educational institutions continues. Among them, says L. Baranivska, music education and professional music education provided:

- office hut, which trained office workers;
- a network of music guilds that worked on the basis of founding and protection documents (universals of B. Khmelnytsky, I. Mazepa, I. Skoropadsky, D. Apostol, K. Razumovsky);
- network of regimental schools, which trained musicians for military regimental orchestras (wind, percussion instruments);
- professional music schools, in particular Sich singing schools (Ataman I. Sirko, Hetman D. Mnogohrishny),

Hlukhiv Music School.

At the initiative of Bohdan Khmelnytsky, new types of Cossack schools were opened, established as schools for kobzars and lyre players at

⁴⁸ Баранівська Л. І. Гетьмансько-старшинське середовище і культурно-музичне життя в Україні другої половини XVII-XVIIIст : Автореферат... канд. мистецтвозн. К. 2001. 24 с.

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kobzar workshops (1652). The basis of the content of kobzar-Cossack music education (provided primary and secondary music education) were folk dumas, historical songs, chants and hymns, able to harden and nurture the fighting spirit of the Cossacks. The Cossack Glukhiv School of Singing and Instrumental Music, founded by the Hetman's government in 1738, became world-famous, teaching the basics of church singing and playing many musical instruments.

According to L. Baranivska, music education institutions of the Hetmanate not only contributed to the musical education of the population, but also trained professional musicians: military musicians depending on the tasks of official ceremonial, service, signal and fanfare, household and entertainment, concert and military music. ; singers, choir conductors, music teachers, singing deacons. During the Hetmanate, the estates of the Hetman's elite had a network of musical training of instrumentalists, singers for serf chapels, orchestras and choirs. Such training provided the needs of musical life in urban, salon, concert music in the genres of vocal, instrumental, spiritual, secular music. The content of everyday music education was to ensure both the preservation of national musical traditions and the study of cultural models of Russian and European music.

From the end of the XVIII century in the countryside the tradition of national singing education, the ideas of the Enlightenment were supported by traveling musicians-deacons, whose phenomenon was the unceasing preservation, development of song and methodological achievements of regional music schools, spreading Ukrainian singing traditions (V. Ivanov). Itinerant deacons possessed oral (Old Kyiv singing of non-linear non-static notation) and semi-written form of transmission of musical information. According to V. Ivanov, depending on the area, the students-singers studied the samples of Chernihiv, Bulgarian, Serbian, Kyiv sign singing, got acquainted with the traditions of traveling, demented lineless singing, joined the calendar-ritual songs.

The Kyiv-Mohyla Academy, established according to P. Kozytsky in 1701 on the initiative of Petro Mohyla according to European standards of civil independence, as a result of the combination of the Lavra School, became the educational, scientific and artistic center of the Eastern part of Ukraine during the Ukrainian Baroque period. with the fraternal (Kyiv-Fraternal Collegium). The institution received the status of an academy and equal rights with the Jagiellonian University (Poland), which was confirmed by Peter I after Ukraine became part of the Moscow Empire (1694; 1701).

Music education at the Kyiv-Mohyla Academy was optional, but desirable, therefore, was carried out in several degrees (primary, secondary, higher education) and areas (choral and solo singing, musical theater,

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instrumental performance, compositional techniques) according to the tasks of the classroom. music lessons, choral classes, school drama) and extracurricular activities (celebrations and receptions).

The training of seminarians and students in party and Kantian singing was widely used, and in extracurricular activities, the skills of playing stringed and wind European instruments were improved at will. Music education of seminarians and students of the Kyiv-Mohyla Academy, the full course of which lasted twelve years, took place on the principles of unity of conscious and emotional, artistic and technical, taking into account a comprehensive approach to the formation of musical abilities of seminarians.⁴⁹

According to P. Kozytsky, singing and instrumental music were obligatory companions of festive debates and recreation. As a center of intellectual and musical culture of that time, the Kyiv-Mohyla Academy became a collector of music and singing traditions of different regions, and academic students, having a composer's and regent's skill, exerted significant cultural influence on different regions of Ukraine and Russia.

The mixed choir of the academy performed a significant repertoire consisting of works by Ukrainian composers V. Pykulytsky, M. Diletsky, Zavadovsky, D. Rostovsky, J. Zagvoysky. Thus, in its heyday, the multilevel system of music education of the academy provided a solid foundation for further musical, professional and educational activities of academics.

A significant number of graduates of the Kyiv-Mohyla Academy are known as outstanding musicians, scientists, public figures (G. Skovoroda, D. Rostovsky, F. Prokopovych, S. Myslavsky, I. Malysky, A. Wedel, S. Polotsky). In particular, M. Diletsky's "Music Grammar" was an example of a primer-grammar of musical singing, created under the influence of theoretical ideas and practical experience of music education at the Kyiv-Mohyla Academy. M. Diletsky's views on the expediency of professional training of musicians, development of new approaches to the activity of a professional musician, introduction of the basics of musical literacy and relative solmization were valuable and timely. Ukrainian composer M. Berezovsky studied at the Kyiv-Mohyla Academy for some time. An outstanding singer, violinist, composer and conductor A. Wedel was a student and later a teacher of the academy.

Hryhoriy Skovoroda, a graduate of the Kyiv-Mohyla Academy, an outstanding pedagogue, scientist, educator, and successor of the Ukrainian

⁴⁹ Смирнова Т. А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах : психолого-педагогічний аспект: Видавництво Ліхтар, 2008. 445 с.

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tradition, paid considerable attention to musical and aesthetic education. Referring to the practice of public education, which from an early age engages the child in music through folk and church singing, Skovoroda considered music a path to the throne of the spirit, a "garden of pleasure", a source of "grateful thoughts". Music, said Skovoroda, a philosopher, helps to reveal the inner world of man, ennobles the heart, awakens human thought. Later, according to P. Kozlytsky, the level of music education at the Kyiv-Mohyla Academy decreased significantly, but the choirs of the academy impressed with their high professional level.

It should be noted that at the end of the century the authorities paid attention to the development of music education in monastic and hierarchical schools, which was carried out on the basis of mastering the leading Orthodox genres of stykhyry, travel, party music. Talented students-singers from the Kiev-Pechersk Lavra, St. Sophia Cathedral, Mezhyhrya Monastery, Intercession Cathedral in Kharkiv, Hlukhiv and Baturyn schools often visited the Court Singing Chapel of St. Petersburg, which was the center of Russian music education at that time. Teaching in the chapel was conducted by both domestic and foreign teachers, which allowed to combine different musical and educational traditions, ideas and approaches. In particular, some children learned not only singing, but also the basics of playing instruments, studied counterpoint, which allowed them to later continue their musical studies abroad (M. Berezovsky, D. Bortnyansky).

The end of the XVIII century was marked by the spread of new centers of school and university music education, founded on the basis of Russian-imperial and Western European ideas. Researchers recognize the extremely high level of music education in Kharkiv educational institutions, in particular, colleges, gymnasiums and universities. In 1773 a special class of vocal and instrumental music was approved at the university, where Maksym Kontsevych and later Ivan Vitkovsky taught.⁵⁰

Other art disciplines were included in the educational process, students received a thorough musical education in the music class. Thus, the period of the Ukrainian Baroque (Hetmanate) was marked by the flourishing of Ukrainian culture, art, education, support of music education centers, a network of government, guild, Cossack-kobzar, professional music education; national and European traditions were preserved and studied. During this period, world-famous professional composers, musicians, teachers, philosophers, educators were born.

It is known that the movement of music education is provided by the activities of its subjects in order to accumulate, awareness of musical

⁵⁰ Там само.

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and musical-pedagogical knowledge, concepts, traditions. The creative activity of a musician-teacher involves awareness of stable and unstable links between music education and society, the ability to respond in a timely manner to cultural and educational changes, to adjust the purpose of music-pedagogical activities.

In the fourth, populist period (XIX - 1905) there was an accumulation and birth of new models of content, methods, forms of music education in the Ukrainian lands, which reflected new trends, testified to the complexity and versatility of socio-cultural situation.

The Ukrainian language, patriotism, historicism, nationality, and morality became the priority educational and cultural values of the populist period. The struggle of Ukrainians in Western Ukraine, Bukovina, Galicia, and Transcarpathia for national self-determination, against Madarization, Polishization, Germany, and Russification is intensifying.

According to K. Shamayeva, the main cultural and historical precondition for this period was the development (along with the spiritual) of a democratic, secular system of music education. According to I. Hlibovytsky, there are socio-cultural paradoxes, contradictions between the state policy of denying metropolises and the will of communities to cultural partnership.

In particular, on the example of the musical life of Bukovina, we can trace the signs of ethnic diversity, multi-religious, organic combination of colorful local Ukrainian-Romanian-German-Polish musical traditions with the achievements of regional, national, European cultural centers. "The idea of unity of all Ukrainian lands in this period was manifested through the awareness of their uniqueness and the formation of the first cultural and educational institutions, and later a broad branched political movement to create a Ukrainian state," said Glibovytsky.

The activity of composers-collectors of folk music (O. Gulak-Artemovsky, M. Lysenko, O. Rubets, O. Kolberg, P. Sokalsky) is intensified, which allowed to create a powerful base of national folklore. The content of music lessons changes significantly, as religious songs are replaced by the achievements of folklore. Gradually, the study of folklore at all levels of general and professional music education is raised. Song collections with notes collected by M. Lysenko, M. Nodia, I. Franko, O. Rubts, M. Kolessa, K. Kvitka are published.⁵¹

⁵¹ Михайличенко О. В. Освітньо-педагогічні аспекти розвитку української музичної культури другої половини ХХ – початку ХХ ст.: Монографія. – Суми. Мрія-1. 2005. 292 с.

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Folk music is becoming the main factor in the formation of the national school of composition, because it is considered an important means of aesthetic and cultural development of the people, training of musicians, teachers, university students (G. Kvitka-Osnovyanenko, I. Nechuy-Levytsky, M. Kostomarov, O. Potebnya, O. Pchilka, L. Ukrainka).

The creative activity of famous Ukrainian musicians, teachers, their emphasis on the populist theme quite naturally strengthened the civic movement. Educational and musical societies established on the basis of supporting the ethnic ties of Ukrainians (German Society for the Promotion of Musical Art in Galicia, 1877), the Imperial Russian Musical Society in Kyiv, Kharkiv, Odessa, the Galician Musical Society, and the Galician Music Society began to operate. Boyan in Lviv.

Integrative and creative processes increase the interest of leading composers to work in educational institutions (in Bukovina - F. Power, J. Zvonychek, A. Grzymal; in Galicia - A. Vakhnyanin, P. Sokalsky, S. Lyudkevych; in Kyiv - M. Lysenko, V. Puhalsky, Kharkiv - K. Vilboa, Alchevsky). As a result, the multicultural environment with representatives of many nations (Russians, Ukrainians, Germans, Romanians, Czechs, Poles, Jews) is growing stronger, the number of concerts organized by music societies is increasing, which allowed creating various centers of musical creativity in schools. The main thing is that the intensification of musical and public activities has led to a significant development of music education throughout Ukraine, the development of which, in turn, intensified musical life, says L. Mazepa.

A powerful center of music education, including musicology, was maintained at Kharkiv University, founded in 1805 by V. Karazin. Under the direction of composers I. Vitkovsky and I. Lozynsky there was a student choir and symphony orchestra, opera performances, oratorios, "Symphonic Society" (1848), "Society of Singing and Music" (1859). V. Ivanov noted that Kharkiv University served as a music school, despite the fact that students did not receive professional music education. However, the creative activity of the "Red Art Faculty" and music classes, which operated for 50 years, shows the variability and flexibility of forms of extracurricular music education for students of different specialties.

This approach of the university management took into account the significant impact of music lessons on the spiritual, creative and intellectual sphere of students, ensured the implementation of aesthetic, heuristic compensatory functions of students' musical creativity. Subsequently, universities were opened in Kyiv (1834), Odessa (1865), which created its own, original system of music education for students (K. Shamayeva). The end of the XIX century was marked by flexible and rapid changes in the

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creative potential of the music education industry. Thus, during this period, Ukrainian music patriots founded music schools in Starodub, Chernihiv Province (O. Rubets), Lviv (A. Vakhnyanin); Kyiv special piano school A. Bensch; Free music school (K. Vilboa) and Sunday school with a music class (H. Alchevskaya) in Kharkiv; music classes, later school (1897) in Odessa; Kyiv private music schools of K. Feist (1881), S. Blumenfeld, M. Tutkovsky, M. Lysenko.

The creative activity of Galician composers contributed to the opening of a number of private primary music and educational institutions. Primary music education in Galicia was provided, in particular, by the private school of singing and music by J. Vitoshinsky (1874), the private school of singing by A. Krushelnytsky (1885), and the school of musical singing by O. Bachynsky (1892).⁵²

Researchers claim that almost all educational institutions had an extremely high professional level of teaching staff. Thus, R. Glier, B. Yavorsky, M. Litvinenko-Wolgemut, and other famous artists studied at the Kyiv School-School (director V. Puhalsky). I. Vorobkevych made significant efforts to prepare Romanian composers C. Porumbescu and T. Flondar. The lack of state support and discrimination against Ukrainian culture created certain problems that needed to be addressed.

Due to the organizational and creative activities of music societies in Ukraine, a new model of gradual general (theological schools, seminaries, gymnasiums, private schools, studios, short-term music courses) and secondary special music education (music schools, music studios, music schools, music institutes), conservatories). The development of music education was due to the reorganization of music schools into music schools, the birth of piano, vocal, wind, violin, composition, conducting, choral schools, researchers say.

It can be argued that the establishment of vocational music education institutions was due to the creative achievements of Ukrainian artists, their desire to create organizational, pedagogical, substantive conditions for further education of professional musicians.

The first institutions of higher education, created by analogy with European universities, are interesting. Thus, in 1880 the Conservatory of the Galician Music Society, headed by F. Chopin's student Carlo Mikuli, began to operate in Lviv, where composers V. Matyuk, A. Vakhnyanin, singers O. Myshuga, S. Krushelnytska, M. Mentsynsky, F. Lopatinska. In 1903, with the aim of "cultural development of Ukraine-Russia" under the

⁵² Черепанин М. Музична культура Галичини: монографія. Київ. Вежа, 1997. 324 с. С.96.

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program of European conservatories, the Lviv "Union of Singing and Musical Societies" opened the Higher Institute of Music (piano, solo singing, wind and string instruments, but general disciplines were hardly taught). According to L. Mazepa, in Lviv in the period 1839-1939 about 150 private one-profile music schools for primary education were established, which were called "music school", "music institute", "higher music institute".

The evolution of Ukrainian music education took into account the influence of the authorities of both empires - Austria-Hungary and Russia. A significant part of the institutions of secondary special and higher music education of the populist period, given their training, integrated advanced pedagogical ideas of representatives of St. Petersburg, Moscow, Vienna, Prague music schools (O. Myasoyedova, R. Henike, A. Bensch, F. Fannenshtil, F. Yakimenko, A. Horowitz). O. Kononova, studying the pianistic culture of Kharkiv, gives examples of the establishment of democratic principles of music education in music schools, according to which the education, including pianists, educated well-educated virtuoso musicians (A. Bensch, his students), emphasized aesthetic, cognitive and educational functions musical art (A. Horowitz).

An original way to increase motivation for music education was for students to attend concerts of leading European performers (K. Lipinsky, F. Liszt, A. Patti, A. Rubinstein, K. Kohlberg). The concert repertoire of outstanding artists testified to the growing tendency of self-organization of folklore and professional music groups due to the consolidation of Ukrainian-Romanian, Ukrainian-Polish, Ukrainian-Czech, Ukrainian-Russian ties. These facts indicate the arrangement of musical and educational ties after the unbalanced sudden changes in the pedagogical system of the Hetmanate. Due to the flourishing of the works of prominent composers of Russia and Western Europe, the ideas of popularization spread in Ukraine, in addition to Ukrainian, classical Russian and European music, the Imperial Music Society (IRMT) with branches in Kiev, Kharkov, Odessa, Nikolaev and other cities. Unfortunately, IRMT representatives inhibited the Ukrainian language, music, and Ukrainianness in music education. The negative tradition of denying the Ukrainian language as a non-state language was also actively instilled in the centers of music education in Western Ukraine (Bukovina, Galicia).

The struggle for Ukrainian culture and music education in the form of scientific and pedagogical discussions took place in the columns of city newspapers. Opinions on the benefits of professional music education were expressed by representatives of Western Ukrainian schools S. Vorobkevych, M. Verbytsky, I. Lavrivsky, S. Lyudkevych, Kharkiv residents I. Slatin, O.

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Horowitz, V. Sokalsky, Kyiv residents J. Stepovy, K. Stetsenko, M. Grinchenko.

A positive result of creative discussions was the opening of the Higher Institute of Music (Lviv, 1907), increasing the number of educational student concerts (Kharkov), increasing interest in professional and mass music education (Eastern Ukraine).⁵³

During the populist period, the scientific creativity of musicians-teachers intensified, laying the scientific and theoretical foundations of music science and education (Hess de Calve, S. Myropolsky, J. Myklashevsky). The scientific activity of scientists causes a surge in the publishing activities of composers and teachers of theoretical disciplines. In Bukovyna I. Vorobkevych publishes textbooks on harmony, music theory. Musicians-teachers of the Eastern and Left Bank parts of Ukraine A. Kazbyryuk, O. Kanevtsov, G. Lubomyrsky, M. Tutkovsky, V. Malyshevsky publish textbooks on the theory and history of music.

Thus, the fourth, populist, period of music education was marked by the affirmation of the values of Ukrainianness, the proclamation of the ideas of the unity of the Ukrainian lands, the formation of new institutions of the music-educational movement. In the territories of Bukovina, Galicia, Eastern Ukraine, a network of private, public, state centers of secondary and higher music education is opening, which are becoming centers of musical culture of the regions, active music and educational societies, new music groups, strengthening cultural and musical ties Russian and European musicians, professional art and folklore interact. Public discussions, scientific and theoretical investigations are renewed, music manuals, singers, and music collections are published.

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⁵³ Історія української музики. Т. 3. С. 340-363. Музична освіта Т. 4. (1917-1941). К., 1992. 613 с.

**THEORETICAL AND METHODOLOGICAL BASES OF
FORMATION OF MORAL AND VALUE ORIENTATIONS OF
PRIMARY SCHOOL STUDENTS
ТЕОРЕТИЧНО-МЕТОДОЛОГІЧНІ ОСНОВИ ФОРМУВАННЯ
МОРАЛЬНО-ЦІННІСНИХ ОРІЄНТАЦІЙ УЧНІВ ПОЧАТКОВОЇ
ШКОЛИ**

Modern scholars note that the country is forming a new kind of moral atmosphere, there is a reassessment of values, their creative rethinking, there are discussions about ways to transform in the social and spiritual spheres. The changes of the last decade have negatively affected the relationships between family members, significantly widening the gap between the values of life of different generations, which has led to increasing tensions in communication between children and adults. The crisis in economic and social life leads to a spiritual crisis. People stop believing in themselves, in human important traits - mercy, dignity and respect for others.

Every society has its own system of moral values - principles, norms and rules of conduct, the observance of which is necessary for its existence, functioning and development. The formation of moral views, ideals, beliefs, norms that determine the daily behavior of the child, is carried out in the conditions of moral choice in the process of life, which is associated with the ideal prediction and prediction of their life actions. The upbringing of children should be based on compliance with the rules and principles governing relations between people, their social behavior. This is a prerequisite for the existence of society.

Today, in the content of certain regulations, we see the strengthening of the value component. In the Concept of the new Ukrainian school, in the Standard educational program for primary school (edited by RB Shiyan) you can see these accents in some sections devoted to building education on values, which indicates that the content of education is achieved in unity of content, procedural and emotional and value components and is created on the basis of the application of intercultural paradigm, which involves knowledge of human culture. The presentation of such concepts in normative educational documents shows that the process of filling the content of education with a value component has begun and we have reason to expect that in practice it will become systematic and the

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formation of relevant values will be achieved through long experience of students.⁵⁴

At the same time, some aspects of the implementation of the value component need to be clarified. The results of modern humanitarian research show that the greatest effectiveness of teaching and education is achieved in educational institutions and pedagogical systems, where the emphasis is on acquainting students with important values. Such values in developed democracies include the desire for personal success, the ability to make their own decisions, a sense of responsibility for their own lives, the desire to benefit society, tolerance for others and more. All this is fully consistent with the skills, cultural and personal paradigms that now dominate the transformation of modern school education.

Creating comfortable psychological conditions for multifaceted life, all subjects of educational interaction and, consequently, awareness of moral values, their formation in the process of personality education is due to their interaction with the social environment directly through established attitudes and interests and needs.

The concept of "value" is interpreted as a functional spiritual entity through socially recognized moral and aesthetic categories, social ideals and is a criterion for evaluating human actions, as a positive and negative understanding of things, events, spiritual creations of society or individuals; as a concept that indicates the human, social and cultural significance of certain phenomena of the world; as an integral part of human relations with the world in which life and knowledge are realized, the significance of certain realities of reality in terms of meeting material and spiritual needs, human interests.⁵⁵

S. Rubinstein considered value as the value of anything for the individual or even society as a whole at certain stages of their development; M. Rokysh - as abstract ideas, not related to its object, a situation that characterizes a person's thoughts about behavior and their own beliefs; M. Boryshevsky interprets the concept of "value" as a regulator of individual activity; M. Savchin characterizes the essence of this concept as "the spiritual mass of man." V. Moskalets interprets the essence of this concept as something important, that there is a subject of dreams, aspirations, the meaning of personal life; O. Dubasenyuk - as a synthesis of knowledge of the subject, feelings, desires and actions in society.

⁵⁴ Нова українська школа: концептуальні засади реформування середньої школи. К., 2017. 32 с.

⁵⁵ Енциклопедія освіти / голов. ред. В. Г. Кремень. Київ: Юрінком Інтер, 2008. 1040 с. С.992.

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Value orientations as a relatively stable system of interests, orientations and educational needs of the individual to a certain hierarchy of life have already formed in younger students, their skills and abilities, provide benefits of those values that are important to students and do not contradict generally accepted values of family, students primary education institution or community.

Thus, we can say that the moral and value orientations of primary school students are an internal component of consciousness and, most importantly, self-awareness as one of the important tasks to be solved in this process of implementing the basic provisions of the New Ukrainian School.

T. Antonenko exploring the value-semantic sphere of personality, defines values as a kind of vector, the indicator of which is designed to facilitate decision-making and meet needs, interests, human emotions, thoughts, experiences, behaviors and actions. Note that values allow you to evaluate not only better and more objectively than others, but also the person stabilizes self-esteem and self-control in different situations, because values are criteria for personal evaluation of people and various social events or phenomena. The scientist believes that the essence of values can be considered as the meaning of objects or phenomena for man: "this meaning can also be manifested as an urgent need and as a system of values. This is what motivates a person to create a holistic image of the world, ideal images, models, patterns of behavior."⁵⁶

Analysis of modern scientific and pedagogical literature proves that moral values can be defined as the highest human values, as well as the main categories of Goodness and Justice. They cover the whole set of actions, principles and norms of moral behavior and are based on those realities and actions in which a person evaluates them as correct. Moral values are based on the values of society and are internal carriers of regulation, stable motivational formations, which are manifested in the desire of man to act according to the norms of morality and self-awareness. Moral values include: adequate self-esteem, theoretical thinking, reflection, action-oriented (result-oriented), internal plan of action, awareness and arbitrariness of action, self-regulation of behavior, leadership, moral norms in behavior.

As younger students have already developed categorical thinking, they understand the meaning of morality as a concept that can evaluate environmental phenomena and objects in different ways, aware of

⁵⁶ Антоненко Т. Л. Ціннісно-сміслова сфера особистості як епіцентр народження «людини з людським обличчям» / Духовно-культурні цінності виховання Людини: монографія / ред. Г.П.Шевченко. Луганськ: «НОУЛІДЖ», 2013. С.48.

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responsibility for their own activities, friendly relations between children, the ability to make moral choices. It is difficult to build a system of moral values of a modern junior student, because it is formed on the basis of various factors - family and school education, social situation, traditions and customs of the inhabitants of certain regions.

In the structure of personal values, orientation is a kind of coordination center that determines behavior and attitude to the social environment. Value orientations are one of the important criteria of moral and civic orientation of the individual. This is indicated by the studies of A. Bodalov, M. Boryshevsky, O. Zaporozhets, J. Korchak, A. Kovalev, V. Kotyrla, S. Kulachkivska, A. Makarenko, T. Makarova, A. Spivakovska, V. Petrovsky, T. Titarenko and others. Psychologists argue that values, value orientations are not spontaneous, arise and are the result of a long process of their formation in the life of the individual. The child's assimilation of values involves the acquisition of knowledge, social experience, understanding of the essence of phenomena and objective factors of the reality of understanding their place in society and time.

The first knowledge of moral norms the child receives from parents, from the family atmosphere, the world of their hobbies and artistic taste. Through communication, conversation, relationships with relatives, customs and family traditions, she learns the essence of such moral concepts as good and evil, justice and benevolence, courage and duty, and so on. With age, these moral views, of course, change, deepen, expand the moral experience. A child is not born moral or immoral, it gradually becomes so depending on what environment and what education he receives. Almost all the experience in family upbringing the child receives through imitation of elders. Of great importance for the child is the example of parents, talking to them. In the family, the child receives the necessary knowledge to build their future relationships with people. Each family has a "handwriting", their experience, each family member with their beliefs and ideals, assessments and values, each has its own style of relationships with others, which depends on which to profess the system of values, social norms, interests, attitudes of parents, which will largely determine the level and content of the moral benefits of children's development.

Life values are in many ways a dialectical concept. They are the result of intellectual and spiritual understanding of the diversity of life. Therefore, life choices, landmarks in the spiritual, moral and social reality for each generation of young people were perceived as the integrity of mental development - in the sensory-imaginary or purely intellectual-rationalist dimension. There is a combination of these types of worldview. The need to resolutely return to the real practical tasks of building the rule of

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law, solving a number of political, socio-economic problems that arise in this regard, involves rethinking all social and individual values, building on this basis a new system of spiritual leadership of the younger generation.

The urgent need to create a system of values that would serve as a guide in educating the younger generation and citizens of all ages is quite obvious. Such a system in general and each of its structural components in particular must form a single whole, in which the unifying principle is the spirituality of man. Spiritual values are the embodiment in a person's worldview of aspirations, ideals, the spirit of the people, the nation, which determines the direction of personal needs, desires and determines his life choices. This is a person's understanding of the humanistic chance of the purpose of human life. Now it is necessary to form new value orientations, new value ideals, value vision of a person who will live and work in Ukraine - an independent European state, where target and value orientations will combine creativity, new original ideas with traditions and mass culture. This is the main problem of the right choice of values by younger students, their correct perception and awareness.

Value orientation is an individual's choice of a certain type of behavior (action), which is based on certain values, differently perceived (or not realized). Value stimuli affect the individual, the structure of his self-consciousness, personal needs and interests, turning them into moral needs and moral interests. Without them, there can be no business, no understanding of public interests, no real civic self-affirmation. In essence, a spiritual personality is first of all a sovereign moral personality, whose value orientations are based on moral values that have a universal, humanistic perspective.

It is very important for a person to achieve their intentions and goals dictated by needs and interests, but it is equally important what these intentions and goals are, what is their weight in relation to the inner moral world of man and therefore can act as moral needs.

A person's value orientations are organically related to a person's problems and are a major component in determining his or her behavior. Value orientations are elements of the motivational structure of the individual, on the basis of which the choice of certain social attitudes as goals or motives of certain activities. The value orientations of the individual are formed under the influence of the prevailing system of values in society, which changes with the development of society.

The events of recent decades have affected the value system of post-Soviet society and, consequently, the life orientations of young students, among which material values (material well-being, success in life,

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pragmatism, great gain), prestigious jobs, trips abroad and more are becoming increasingly important.

The symbol of our time is "clear attention to the material side of life", "emphasis on success in life becomes one of the leading strategies of young people in general in modern market conditions" - this is the conclusion Ukrainian sociologists study the content of moral values of students.⁵⁷

Unfortunately, some spiritual orientations and values lose their relevance in the lives of young people. She is less interested in politics, socio-political life, not everyone likes to read, attend cultural and artistic events, play sports, amateur art, art, creativity. There is a distortion of ethical values, justification for violating commandments such as "do not steal", "do not kill" and so on.

At the present stage, a very prominent place in our lives is occupied by background values that were unique to capitalist society and developed quite intensively and successfully in the West. This is personal interest, selfishness, rationality, profit and so on. In our society, they are defined pragmatically. Rational values are becoming increasingly important, especially for young people, so they can only be a problem for teachers, especially for primary school teachers.

Both national values (democracy, freedom, prosperity, social protection) and spiritual and moral views, moral norms, kindness, mutual assistance, honor, dignity, etc. play a significant role in state-building.

Changes in the moral and value orientations of young people (often not in favor of high social ideals) require a review of the entire system of educational work in educational institutions, search and implementation of new forms and methods, especially in primary school from which to begin this process.

According to O. Kobernik, the formation of moral and value orientations of the student as an object of the educational process occurs by involving the individual in the system of moral values created by humanity, which originates in the family and lasts throughout life. The deepening crisis of the family in its current conditions reduces its educational potential. Negatively affects the value system, worldview and life priorities of citizens, the social environment of children's education, which remains unfavorable.⁵⁸

⁵⁷ Бех І.Д. Виховання особистості: у 2 кн. Кн. 2: Особистісно орієнтований підхід: теоретико-технологічні засади: наукове видання. К.: Либідь, 2003. 344 с. С.30.

⁵⁸ Коберник О.М. Методи і засоби особистісно орієнтованого виховання / О.М.Коберник. Умань: СПД Жовтий, 2009. 140 с. С.78.

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The problem of morality and values of personal development is also exacerbated by the spread of low-quality cultural samples that negatively affect the unstable psyche of young people, it excites it, causes appropriate behavioral reactions, increases the burden on the psyche of the growing individual, distorts his spiritual sphere, inhibits positive socialization.

As a philosophical and sociological concept, value means, first of all, the positive or negative value of any object, in contrast to it and qualitative characteristics (values of the subject), and secondly, the normative, evaluative function of social consciousness (subjective) values). In the field of special psychology is the sphere of socialization of the individual, its adaptation to the rules and requirements of the group; in general psychology - motivational study of the structure of life, the mechanisms of human behavior according to the rules.

The inclusion of moral and value orientations in the structure of personality makes it possible to identify general social determinants that motivate behavior, their origins should be sought in the socio-economic nature of society, its morals, ideology, culture, features of socio-group consciousness of the environment. formation of individuality and where the constant life of man takes place.

The formation of moral and value orientations of primary school students is influenced by objective and subjective factors. Objective include the material and technical base of the educational institution, the circumstances of the immediate environment, to the subjective environment - the psychophysical characteristics of children, the set of their motives and properties.

The pyramidal model of the hierarchical system of values of our society proposed by O. Vyshnevsky has the following form: top - absolute, eternal, universal values, which are the basis of moral education and can be the basis of interethnic, interstate understanding (faith, hope, love, goodness, beauty, freedom), justice and others); national values, which are the essence of national education and determine the formation of the Ukrainian national idea; civic values, which are related to the urgent need to build a democratic society in Ukraine and thus harmonize social relations. M. Boryshevsky, among the actual civic values that are interconnected with all others, includes: 1) patriotism, which embodies selfless love for the Motherland (ie for the homeland, his people, state); 2) interest in the history of the native land; 3) national values that are related to the awareness of their ethnicity; 4) legal values associated with a conscious and responsible attitude to their rights and responsibilities as a citizen of the state, as one that unites the nation into a spiritual whole.

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The traditional classification of values is their division into the following groups: 1) universal; 2) general social; 3) social and group; 4) personal and individual.

There is also a division of values into: a) existing, ie relevant, which take place in the process of formation and development of the individual and play a significant role in his daily life; b) potential, ie those whose need for implementation still exists. In our opinion, this is the difficulty of studying values: how to move from the study of desired and approved by society ideals and goals to the real - those that are reflected in the minds of individuals and further structured in a certain system of moral values? Another dimension of this classification is observed in the division of values into: a) natural - objectively existing, independent of the human community and b) social - due to the social nature of human life. Applied classification of values is their division into material, related to the satisfaction of practical needs in connection with instinctive desires, natural inclinations and spiritual, which generate, develop and further characterize the requirements of people to higher forms of personal consciousness (freedom, truth, goodness, beauty, conscience, morality).

In addition to the well-known subject-practical and cognitive contemplation of the world, a person has a value attitude to objective reality, similar to the categories of values. In this sense, Allport classified values into: 1) theoretical, 2) social, 3) political, religious, 5) aesthetic, 6) economic. In his theory, there are conflicting values, which, in turn, can be a source of development.⁵⁹

Man's attention and actions, directed to the objects of the external world, in relation to his own spiritual life, individual inner experiences, give rise to a system of universal norms of his social consciousness. The subject's attitude to reality and its evaluation is manifested in the active, purposeful nature of human activity. Only recognized values can perform their most important function - to be a guide in behavior. Modern science distinguishes between two classes of values - goal-values (terminal) and means-values (instrumental). The most important are the terminal values, ie the fundamental goals of man, which reflect the long-term perspective of life, determine the meaning of his life, indicate that it is extremely important.

Analysis of the scientific literature on the definition of "value orientations" gives grounds to conclude that its pedagogical content is framed in dictionaries and textbooks of Ukrainian psychologists and teachers of the 90s of the twentieth century. For example, "value orientations are a

⁵⁹ Філософський енциклопедичний словник / НАН України, Ін-т філософії ім. Г. С. Сковороди; голов. ред. В. І. Шинкарук. Київ: Абрис, 2002. 742 с.

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selective, relatively stable system of orientation to the interests and needs of the individual, focused on a certain aspect of social values. Value orientations are formed in the process of social development of the individual, his participation in professional life. Human education can be considered as the management of the formation or change of its moral and value orientations".⁶⁰

Thus, according to existing scientific definitions, value orientations are understood as the most important elements of the internal structure of the individual, which are enshrined in the life experience of the individual, the whole set of his experiences and highlight important, important landmarks for this person. In this sense, B. Bitinas identifies three value systems, each of which can be used as a basis for education: the system of transcendental values; sociocentric system of values; system of anthropocentric values. These systems define three directions of moral and value orientations.

If we talk about the theoretical construction of the understanding of values, there are many models and variations. The study of values can take place in two ways: the study of products of activity (mostly creative products) or a direct survey of respondents on specific values (M. Rokich, V. Bilsky, S. Schwartz) with further classification. Based on the theory of M. Rokych - the existence of terminal and instrumental values, based on the universality of basic human values - allowed to conveniently identify tools of rank significance of individual values.

Researchers identify studies of the relationship between universal values and three different types of human needs: biological (vital), social, coordinated (relative), and well-being and survival.

Value orientations are an important feature of children's mental development. They reflect the level of subjective activity of the child, the degree of maturation and harmonization of all its external psychological achievements, which are manifested in behavior, relationships with other people, in cognitive, substantive, practical and playful activities. In our opinion, an important component of the moral and value orientations of a junior schoolchild is the value attitude to nature, life, which integrates such formations as:

- recognition of the right to life of every creature;
- careful attitude to any manifestations of life;
- perception of life in all its diversity, all its manifestations and forms; man-made world - understanding that objects are created through

⁶⁰ Єрмакова С. С. Формування професійно-педагогічних цінностей у майбутніх учителів початкових класів : автореф. дис. ... канд. пед. наук : 13.00.04 – теорія і методика професійної освіти. Одеса, 2003. 21 с. С.8.

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human labor, they should be treated carefully, understanding their usefulness in human life, enjoying the perception of the man-made world;

- acceptance of man as a value, respect for his autonomy, well-being, interests.

Each child is brought up in a family with a different structure, it can be single, or have a brother or sister, communication with which adds new personality traits. In addition, children communicate with different groups, perceive the roles of different people. Even twins with the same heredity will always be raised differently, because they cannot meet the same people all the time, they cannot hear the same words from their parents, they cannot experience the same joys and sorrows. In this sense, we can say that every personal experience is unique, because no one can exactly repeat it. You can also see that the picture of individual experience is complicated by the fact that the individual does not simply generalize this experience, but integrates it. Each person not only composes incidents and events that happened to him like bricks in a wall, but reflects on their content through his past experience, as well as through the experience of parents, relatives and acquaintances. When a child enters school, his or her relationships with others change.

In the first grades of school, children communicate more with the teacher, trusting him more than their peers, because the authority of the teacher is very high for them. But already in 3-4 classes the situation changes. The teacher as a person becomes a less interesting figure, less significant and authoritative for children, their interest in communicating with peers increases, which then gradually increases to the age of middle and high school. Topics and reasons for communication are changing. A new level of children's self-awareness is emerging, most accurately expressed by the phrase "inner position." This position is the child's conscious attitude to himself, to others, events and affairs. The fact of forming such a position inside is that in the child's mind is fixed a system of moral norms, which he always and everywhere tries to respect, regardless of the circumstances of development.

Of particular importance in the value picture of the individual belongs to the family values that underlie family upbringing and provide for the preservation of the traditions of the relevant social institution. Personal values are most dependent on the direction of each individual, determining the content of his unique personality in the realization of the values of all previous levels. Analysis of the moral and value orientations of the family as a social group, the study of moral and value orientations of the spouses, differences in moral and value orientations are the main obstacles to the integration of the family, its full functioning. Acute conflicts make normal

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internal family communication impossible and create a danger to the existence of the family and the upbringing of children.

The category of "moral and value orientations" is a kind of orientation in which different visions of the individual intersect. The main elements interact in the concepts of philosophy, sociology, social psychology and pedagogy, and correlates with the processes of socialization, identification and individualization of the individual, the development of its needs, the formation of the ideal and more. As a result, there are and formed moral and value orientations of the interaction of the individual with certain aspects of reality, with a system of knowledge, rules focused on the future to determine the future course of action.

I. Bech emphasizes that the modern understanding of the essence of moral values is based on a methodological approach that takes into account the nature of personal value as a subject-object formation, which belongs to both the subject and object world of life. Social preconditions of moral and value orientations are present in educational and social institutions that establish and disseminate the purpose and meanings of existence: philosophical views, system of laws, awards, incentives and punishments, traditions of public opinion, parental guidance, etc.⁶¹

On the basis of the system of formed moral and value orientations personal moral values are formed, which have a single system of values and are the most important element in the structure of personality. They reflect the subjective attitude of the individual to the objective conditions of his life. Moral and value orientations are the general desire of the subject, which is aimed at social moral values that express the inner world of individuals and play a role that organizes, directs and regulates behavior. They dictate to a person rules, norms, principles of behavior in accordance with the social environment in which his activities take place.

Considering the moral and value orientations in terms of the theory of relations, scientists believe that these are specific manifestations of the individual's attitude to the environment and are a system of certain guidelines for individual behavior in each case. Of particular importance is the connection of moral and value orientations with the orientation of the individual to social and personal moral values. Due to this orientation, a real expression of moral and value orientations is possible.

Thus, the moral and value orientations of the junior school student is a concept that reflects the positive or negative significance for the

⁶¹ Бех І.Д. Виховання особистості: у 2 кн. Кн. 2: Особистісно орієнтований підхід: теоретико-технологічні засади: наукове видання. К.: Либідь, 2003. 344 с. С.124-129.

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individual of such social phenomena of reality as moral principles, requirements, norms and rules that govern social and personal activities, human behavior aspirations to the interests and needs of society. This orientation of the student works on the assimilation of moral values of society, which regulates human behavior in all spheres of life and its social focus on them in the process of meeting needs.

The system of moral and value orientations of the junior school student can be considered as a system of personal orientations in relation to the existing system of values in this society. It is not just a certain amount of knowledge, but a holistic system of cognitive formations (ideas, concepts, ideas), which are associated with certain emotional and volitional components.

As a result, such a system combines beliefs, ideals, ideas, prohibitions, which the individual takes for moral guidance. However, given the relative independence, the guidelines are sociogenic in nature, as they are directly influenced by the social system of moral values. The main components of moral value systems are moral norms, ideals, moral and ethical principles, philosophical and religious ideas. The semantic basis of moral and value orientations, according to most scholars is kindness, freedom, responsibility, justice, respect for human dignity, humanity, mercy. The selected components of the content of moral and value orientations are a complex system, the components of which are closely connected and constantly interact. The individual-personal system of moral and value orientations assimilates such values that are in the consciousness of the individual. Moral and value orientations are a standard assessment of phenomena and therefore this knowledge works as an ideal model of personal behavior.⁶²

The result of the introduction of theoretical ideas to build the content of extracurricular activities, aimed at forming moral values in junior high school students, who have important psychological innovations that acquire the character of an internal moral position on the impact of environmental reality. This, in turn, significantly expands the possibilities of intellectual, motivational, activity spheres, such as the unity of thought, emotions, actions and facts, thanks to the understanding of their own moral attitudes to the world and to themselves on the basis of established moral and value orientations. In this context, as confirmed by the results of the analysis of theory and educational practice, the formation of moral and value

⁶² Коберник О.М. Методи і засоби особистісно орієнтованого виховання / О.М.Коберник. Умань: СПД Жовтий, 2009. 140 с. С.105.

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orientations of younger students becomes the most effective in extracurricular activities.

Modern principles of extracurricular activities in primary school are:

1) the principle of humanization, which determines the distribution of tasks to achieve personality in the moral and value direction, creating and providing conditions for the manifestation of talents of students, the formation of human personality, humanity, benevolence, charity;

2) the principle of unity of values of the people and the nation, which is facilitated by the organic connection and unity of the culture of the Ukrainian nation with the culture of different peoples of the world; promotes the cultural development of national minorities awareness of the distribution of values of people and groups and their placement;

3) the principle of democratization, which provides autonomy to address the content and activities of various forms of cooperation, partnership between all participants in pedagogical activities;

4) the principle of scientific and systematic, ie to provide favorable conditions for each individual of those means of education that are important to him, providing a function of learning and education, aimed at achieving the main goal of extracurricular educational work;

5) the principle of continuity, continuity and integration, which ensures the concentration of all efforts of the teacher; continuity of education and extracurricular activities in order to form the moral and value orientations of the junior student;

6) the principle of versatility and variability, a wide range of forms and means of initiation and education of children to meet the needs of the child, support of cognitive, mental interest: implementation of various educational programs aimed at expanding practical orientation, division and individualization of education;

7) the principle of accessibility, which gives the opportunity to choose, the availability of personal needs in creative self-realization, spiritual self-improvement, additional knowledge, skills and abilities, promoting effective moral behavior based on established values;

8) the principle of independence and activity - is the optimal psychological and pedagogical atmosphere, which reveals, develops and promotes cognitive, creative, active implementation of students in the formation of moral and value orientations;

9) the principle of harmonization of education and family education, which provides favorable conditions for partnership and cooperation of all participants in the pedagogical process;

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10) the principle of practical orientation of extracurricular activities, which contributes to the teaching of certain skills and abilities for the future profession.⁶³

Extracurricular activities are characterized by a lack of assessment of students: participating in various types of extracurricular activities, children update personal experience, knowledge of various human activities, skills and abilities necessary for its implementation; which promotes the development of common interests in children in any activity increases their cognitive activity. In the process of organizing extracurricular activities, students' knowledge is deepened, skills and abilities acquired in lessons are consolidated, children's skills are developed, interests and needs are met, and independence is formed.

To develop children's ability to draw their own conclusions, assess various situations and life events, about people and the meaning of life, to withstand this mechanical and expansive imposition of often dubious content and standards and recommendations - this is the main task of primary education and family.

Each child is brought up in a family with a different structure, it can be single, or have a brother or sister, communication with which adds new personality traits. In addition, children communicate with different groups, perceive the roles of different people. Even twins with the same heredity will always be raised differently, because they cannot meet the same people all the time, they cannot hear the same words from their parents, they cannot experience the same joys and sorrows. In this sense, we can say that every personal experience is unique, because no one can exactly repeat it. You can also see that the picture of individual experience is complicated by the fact that the individual does not simply generalize this experience, but integrates it. Each person not only composes incidents and events that happened to him like bricks in a wall, but reflects on their content through his past experience, as well as through the experience of parents, relatives and acquaintances.

When a child enters school, his or her relationships with others change. In the first grades of school, children communicate more with the teacher, trusting him more than their peers, because the authority of the teacher is very high for them. But already in 3-4 classes the situation changes. The teacher as a person becomes a less interesting figure, less significant and authoritative for children, their interest in communicating with peers increases, which then gradually increases to the age of middle and high school. Topics and reasons for communication are changing. A new

⁶³ Енциклопедія освіти / голов. ред. В. Г. Кремень. Київ: Юрінком Інтер, 2008. 1040 с.

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level of children's self-awareness is emerging, most accurately expressed by the phrase "inner position." This position is the child's conscious attitude to himself, to others, events and affairs. The fact of forming such a position inside is that in the child's mind is fixed a system of moral norms, which he always and everywhere tries to respect, regardless of the circumstances of development.

Assuming that the most productive formation of moral and value orientations of junior schoolchildren, taking into account their age characteristics, will take place in extracurricular activities, we assumed that this process will be facilitated by appropriate pedagogical conditions. We understand the multifaceted nature of such a concept as pedagogical conditions, and therefore do not set ourselves the task of analyzing them in detail. In the framework of our study, we will identify and analyze only those pedagogical conditions that can be considered leading in relation to the formation of moral and value orientations of primary school students.

In our opinion, the leading pedagogical conditions for the formation of moral and value orientations of junior high school students can be considered:

1) preparation of future teachers for the formation of the value attitude of junior students to nature, as the main lever of moral and value orientations;

2) the use of interactive technologies in the formation of the values of younger students to nature.

At this age there is an opportunity for positive change and transformation in the child's personality. In order for the changes to be truly positive, to promote changes in the personality of a child of primary school age, it is necessary to form values in it. Therefore, starting from primary school, it is necessary to create conditions for the social disclosure of the child through the general content of moral norms, the formation of self-regulation, which promotes awareness of values.⁶⁴

Self-determining system of values of the individual depends on the level of its development. First of all, it is about politeness, respect for parents, the beauty of nature and art, that is, the experience of beauty in nature and art. At this age, students are actively developing social emotions: selfishness, sense of responsibility, trust in people and more. To enrich these emotions in the child, the teacher must constantly adjust their pedagogical actions based on ethical rules, which must have a clear emotional color. The

⁶⁴ Єрмакова С. С. Формування професійно-педагогічних цінностей у майбутніх учителів початкових класів : автореф. дис. ... канд. пед. наук : 13.00.04 – теорія і методика професійної освіти. Одеса, 2003. 21 с. С.7-8.

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success of the process of formation of moral and value orientations in children of primary school age depends on the nature of the emotional state, ie gradually in the process of involvement in learning the child enters a conscious phase of becoming a person. In primary school children, there is a change in thinking from visual to abstract-logical, at the level of understanding of causal relationships, and thinking develops in combination with the child's speech. So, when a child goes to school, there is a change in the main activity - from play to study, in his immediate environment - from family to team, in his inner personal qualities - from shyness to discipline, and so on. School becomes the social environment in which the child solves important developmental problems.

The formation of moral and value orientations in junior high school students is a component of the process of socialization of the personality of junior high school students, which involves the formation of personal attitudes to the environment through a certain system of values. This process cannot be done without the influence of teachers and parents. And although the influence of the family on the child of primary school age is significant, but at first it is not purposeful.

The choice of these pedagogical conditions as the main ones for the formation of moral and value orientations of junior schoolchildren is explained by the following factors: first, as the analysis of educational practice shows, the needs of both society and the individual in receiving educational services subjects of the educational process; secondly, the educational process of primary school must meet the needs of both the state and the individual in obtaining quality education and training of a citizen of Ukraine, a citizen of the world who considers universal values as the basis of his life, and for such global tasks the educational process must function systematically, ie as a pedagogical system; thirdly, the results of research on the problems of primary school confirms the opinion of many scientists about the beneficial effects of nature on the formation of moral and value orientations of students.

In substantiating the first condition, we adhere to the point of view of S. Skrypnyk, who characterizes the concept of "value attitude to nature" as an internal readiness for ecological interaction with nature, based on awareness of the value of natural objects, their importance to society and each person in particular. The value attitude to nature corresponds to the principles of sustainable development, affects self-determination, is achieved in the creative interaction of the individual with nature.⁶⁵

⁶⁵ Скрипник С. В. Формування ціннісного ставлення до природи в учнів старших класів сільської загальноосвітньої школи: автореф. дис. на здобуття

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We also take into account the position of G. Pustovit, who proposes provisions that will change the scientific view of the world, in particular, it is a complete rejection of the hierarchical image of the world; the need for harmonious development of man and the environment with an emphasis on the ecological feasibility of any activity in the environment, the lack of human opposition to nature, the spread of ethical standards of interaction with nature, maximum consideration of human needs and any biological objects in the living space, "awareness rules of ecological priority of activity: it is proved that activity that does not disturb the ecological balance in nature, maintains the balance of pragmatic and non-pragmatic interaction of man with nature; recognition of the indisputability of the common path of further development of human civilization and nature."⁶⁶

Regarding the second condition, we believe that in primary school it will be appropriate to use a variety of innovative methods and technologies that involve active activities and education of students to form a system of value orientations. Considering nature as the most favorable object of axiological influence on the personality of the youngest student, we can consider a number of different innovative methods and technologies that contribute to this process, such as:

1. Productive, involving the application of the studied material in practice, for example, in lessons in nature: lessons in school areas, parks, squares, etc. During such lessons, students get acquainted with living organisms, their way of life, various processes and phenomena of nature and their relationships studied in the lessons. Students have the opportunity to independently observe and investigate individual facts, phenomena, processes and form their own research experience. At the same time, the teacher forms in students the initial conceptual position that no component of living nature and no organism are enemies, they all need to be loved and protected, responsible for nature and rational use of its resources. It should also be noted that the process of implementing the State Standard of Primary Education requires systematic lessons in all subjects in the living environment of students, in which they conduct research with further modeling of known objects, presentation of their products.

2. Heuristic or partial-search - is that some elements of new knowledge students find by solving cognitive tasks, which contributes to the

наук. ступеня канд. пед. наук: 13.00.07 / С. В. Скрипник; Миколаїв. держ. ун-т ім. В.О. Сухомлинського. Миколаїв, 2010. 20 с. С.11.

⁶⁶ Пустовіт Г. П. Теоретико-методичні основи екологічної освіти і виховання учнів 1-9 класів у позашкільних навчальних закладах: монографія. К.-Луганськ: Альма-матер, 2004. 540 с. С.289.

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expansion and deepening of theoretical knowledge, activation of their educational and cognitive activities, disclosure of creative potential, giving practical learning significance .

3. Problematic - is that students make assumptions about ways to solve the problem situation, summarize previously acquired knowledge, identify the causes of phenomena, explain their origins and finally choose the most rational way to solve this situation.

4. Interactive, involving active interaction of all students, during which each student understands their activities and feels their success.

Such methods especially meet the requirements of competency-based learning, as they involve modeling life situations, the use of role-playing games that promote the formation of skills and abilities, the development of values, creating an atmosphere of cooperation and interaction. Interactive methods promote the development of the abilities of each individual, give each child the opportunity to demonstrate their learning achievements in specific situations, to compare their level of development with other participants in the educational process. Thus, the integrated approach comprehensively influences the process of competency-based learning, which has a special emphasis on the need to open the system of environmental knowledge in the study of all subjects. After all, modern society requires the education of independent, proactive, responsible, cultural citizens who are able to interact effectively with nature in the performance of social, industrial and economic tasks.

The ability of an individual to perceive, feel and experience from an aesthetic point of view the surrounding life, to understand the uniqueness and value of each natural object - a component of ecological and aesthetic culture. Thus, a necessary condition for the formation of values in nature is the formation of younger students' aesthetic sensitivity to nature as a special ability to respond to the environment. The concept of "expressiveness of nature" is the unity of content and form, external and internal expressiveness. Thus, the basis of external sensory expression in nature is the specificity and certainty of its subject, multicolor, polyphony, variety of tastes, plastics, shapes. This process cannot be made purposeful without the influence of the above-mentioned specialists and parents. And although the influence of the family on the child of primary school age is very large, more often it is not purposeful. Instead, it is the primary school teacher who can and should lead this process consciously and purposefully, but this requires special training. It should be noted that this is not possible without special training, because training is the process of forming and generalizing the attitudes, knowledge and skills needed by the individual to adequately solve specific problems.

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Socio-cultural and moral experience of the family in the formation of values is based on the following principles:

- transmission of spiritual and moral heritage from generation to generation: native language, moral example, respect for each other in the family, patriotism, courage, love for the Fatherland, the sanctity of the family and family ties, code of dignity, tolerance;
- translation of cultural values: education of values to objects of material, spiritual, ecological culture, education of a healthy way of life on examples of physical perfection, beauty, charity;
- translation of ethical norms: behavior in public places, observance of rituals and ceremonies, participation in ceremonial and religious holidays.⁶⁷

Regarding the ontogenetic characteristics of the process of formation of moral and value orientations in the behavior of children in various activities and communication with the environment, we see the specifics of their manifestation in the following sequence:

- values that are realized in the experiences of the beauty of nature, the beauty of art, ie the values of experience;
- values that are realized in the relationship between man and man - love, friendship, compassion, ie the values of communication;
- values that are realized in productive creative acts: diligence, creation, transformation of things of nature in the process of work, these are the values of creation;
- values that are realized in a person's attitude to situations: the values of overcoming a person's limitations in a situation where it can hardly affect him.⁶⁸

Thus, these materials allow us to conclude about the effectiveness of nature as a basis for the formation of moral and value orientations of primary school students as part of the process of socialization of primary school students, which involves the formation of personal attitude to the environment through a system of values.

In the process of building the technology of formation of moral and value orientations of primary school students in extracurricular activities, the following tasks should be set:

⁶⁷ Піроженко Т. О. Особистість дошкільника: перспективи розвитку: науково-методичний посібник /Т. О. Піроженко. Тернопіль: Мандрівець, 2010. 140 с. С.98.

⁶⁸ Пустовіт Г. П. Теоретико-методичні основи екологічної освіти і виховання учнів 1-9 класів у позашкільних навчальних закладах: монографія. К.-Луганськ: Альма-матер, 2004. 540 с. С.58.

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- formation of concepts, ideas, assessments, positive beliefs about moral values;

- formation of knowledge about the moral and value meanings of the phenomena of the surrounding world and moral relations between people, understanding the idea and content of the values of goodness, friendship, love, respect;

- formation and development of friendliness, sensitivity, honesty, sincerity, diligence, justice, mercy, desire to help others, politeness, etc.;

- formation of a deep and stable emotional attitude and personal understanding of moral values;

- flexible assessment of the phenomena of the surrounding world, social phenomena, human behavior;

- formation of the ability to find and analyze the manifestations of moral and ethical norms of behavior, reflecting them in a fairy tale, their own actions and the surrounding reality.

The most effective, in our opinion, are the following methods of educational influence: information and cognitive; intellectual; intriguing and communicative role of the game; problem-discussion: dialogical, individual conversations; activity-practice, methods of group interaction, integrative, methods of reflection and self-reflection.

Among the most effective forms of extracurricular activities in the formation of moral and value orientations of junior high school students can be considered fairy tales.

In the spheres of educational interaction in the process of formation of moral and value orientations during the mastery of fairy tales VV Drachenko identifies the following stages:

1. Motivational stage provides education of moral conscience and motives in the form of moral norms, ideals and goals, moral values, moral emotions and feelings, desires, needs and moral beliefs; development of motives from selfish to morally spiritual and socially significant.

2. Cognitive stage with goal setting. We develop and consolidate in students moral ideas, needs and desires formed at the previous stage, the ability to correlate moral values found in fairy tales with their own value system, bring them closer to a new goal and develop a strategy of their values and activities, deepen their knowledge. understanding of the essential idea and content of moral values; knowledge of moral relations between people; practical knowledge.

3. At the behavioral and personal stage is the inclusion in the minds of students of moral values learned during the cognition of works. Behavioral and personal direction of work is carried out in the analysis and evaluation of manifestations of moral behavior of fairy-tale characters,

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others, their actions, building partnerships based on moral norms of behavior, joint creative activities and interpersonal communication.

The effectiveness of such work increases taking into account the basic needs of this age; improving the structure and content of educational work in order to use the rich emotional, spiritual and moral content of fairy tales; providing and practical implementation of psychological and pedagogical mechanisms of education of moral values in students, the organization of their active activities during communication.⁶⁹

The use of fairy tales is a process of moral education, which begins in children long before school. And only here they meet with such a clear and high-quality system of moral requirements, compliance with which is constantly and purposefully monitored. Younger students are shown the rules of conduct that must be followed in relation to teachers and adults in different situations, when communicating with peers, in lessons and breaks, in public, on the street.

Children of this age are psychologically prepared for a clear understanding of the meaning of these norms and rules of conduct, their daily implementation. Unfortunately, sometimes adults do not use this readiness in advance, so children have a feeling that the observance of norms and rules of conduct depends on the mood of adults, on different things, on their desires and so on. Therefore, sometimes they have a feeling of fear, because it is assumed that the rules and norms of behavior are formal and not based on internal necessity. Therefore, their behavior is formed under the influence of external actions, including fear of punishment. Effective assimilation of norms and rules of conduct by children of primary school age, in particular, is provided by teachers with a well-thought-out system of methods and means of control over their implementation.

This age has the opportunity to form moral qualities and positive personality traits. Children's credulity, propensity to imitate, great authority of the teacher becomes a prerequisite for the establishment of a moral personality. During this period, children should be taught to take care of themselves at school. An important aspect of ensuring continuity in moral education can be the use of games in educational work with younger students. An interesting game in combination with work, is able to cultivate

⁶⁹ Драченко В.В. Виховання морально-морально-ціннісних орієнтацій підлітків на творах світової художньої культури // Педагогіка і психологія. 2007. №2(55). С. 89-97. С.92.

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a love of work, culture of movement, health, satisfying children's curiosity, to form skills of collective action, peace-loving.⁷⁰

One of the main conditions for obtaining proper productivity in raising children is the teacher's love for them. This spiritual and moral quality should be inherent in every teacher, wherever he works and no matter what subject he teaches. After all, the nature of his attitude to the child depends on his health, behavior, attitude to other people, to learning, to himself. The teacher's love for his students, his friendship, his sensitivity - this is a great force for positive influence on them. Children are sensitive to love and therefore affect their development, especially spiritual and moral.⁷¹

Regarding the pedagogical condition of values to nature, we must say that the basis of this technology should be a systematic approach to the implementation of all structural components of values, such an organization of the educational process that promotes the integration of the whole spectrum of human values.

In this sense, it is necessary to develop two main, interdependent areas:

1) the development of significant components that provide a comprehensive approach to the development of basic elements of values in the world of children;

2) development of a holistic system of organization of the educational process, which aims to form the basis of values for younger students.

Attitudes are closely linked to human needs and interests. Before using a phenomenon in practice, we evaluate it according to our goals and needs, usefulness or harm to us. What we need is vital, we call it value, unnecessary or harmful, not valuable to us. Value is characterized by greater stability, certainty, than interest, which varies widely.

It is important to consider the relationship between understanding and experience to form a value attitude. In this complex process, knowledge and experience are often identified between them. Being a complex formation, the value attitude develops in the external practical sphere and in the internal sphere of the psyche. Both sides interact with each other and act as a unity of opposites. The emergence and resolution of the main contradiction leads to constant movement, mutual development as an

⁷⁰ Бех І.Д. Виховання особистості: у 2 кн. Кн. 2: Особистісно орієнтований підхід: теоретико-технологічні засади: наукове видання. К.: Либідь, 2003. 344 с. С.30.

⁷¹ Павленчук В. Любов педагога до дітей як важлива умова духовно-морального виховання // Початкова школа. 2004. № 6. С. 10-11.

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external and internal part of the relationship. The inner part of the relationship, ie feelings, motives, aspirations, needs, not only reflect the external side of the relationship to reality, but it determines it. Yes, the two-sided emotional-sensory sphere and consciousness of the child. It is important to consider the values of the relationship between understanding and experience. In this complex process, the identification of knowledge and experience is often a straightforward connection. Being a complex value formation, it develops in external practice - the sphere of human activity and inside - the sphere of the psyche. Both sides interact with each other and act as a unity of opposites. The emergence and resolution of the main contradiction leads to constant movement, mutual development as an external and internal part of the relationship. The inner part of the relationship, ie feelings, motives, aspirations, needs, not only reflect the external side of the relationship to reality, but also determine it. Thus, the two-way attitude implies the simultaneous focus of pedagogical work on the emotional and sensory sphere and consciousness of the child.

The formation of children's moral and value orientations is the most difficult aspect of raising a family. Families without love and harmony usually cannot raise their children to be kind, honest, compassionate people. Unfriendly relationships and often hostility between parents negatively affect the growth of children. And if children lose respect, you do not feel love for parents, education will not have a positive result. Students come to school with different values, abilities and self-esteem. One of the tasks of a primary school teacher is to teach younger children the moral and value orientations of school age. An important role is played not only by the work of the teacher, but also by all specialists who are part of the group of socio-economic professions in the process of educational activities, which are part of the process of socialization of the individual.

Returning to the problem of forming a set of moral values, the most important of which we outline: sense of duty, responsibility, dignity, tolerance, civic consciousness, honor, freedom, patriotism, we consider it necessary to say that a major role in shaping moral values junior schoolchildren are played by oral folk art.

Folk works contain information about nature and all spheres of life: domestic, socio-political, cultural. Knowledge of the values of the people through folk art enriches the intellect of the student, expands his worldview; artistic reflection of reality contributes to the development of aesthetic and ethical aspects of his personality.

Addressing the senses has a positive effect on his desire to learn more, encourages reflection on what has been learned, evokes empathy and a desire to share their thoughts and feelings.

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The educational content of folklore is determined by the fact that it is aimed at man, his feelings, the formation of human personality. The world is reflected not directly, but indirectly, through a system of images - an artistic model of the world. Folk art as a spiritual phenomenon in the structure of the subject and in its functional meanings concentrates the substantial properties of the moral and value sphere of the individual, through which it enters the spiritual culture of the individual as an internal source of its development and regulator of external behavior. Works of national heritage open the possibility of understanding the personal meanings and personal assessments of another person as a prerequisite for personal dialogical communication and cultural development of the individual. Education of moral values is the transformation of significant value potential of folk works into real forms of human relations, human life.

In younger students there is a correlation between the sphere of intellectual-cognitive and emotional-sensory perception. This is an essential prerequisite for the education of moral and value orientations of younger students, because it is the mechanism of emotional experience of images provides the transformation and involvement in the system of social moral values.

It is fairy tales that provide knowledge about moral norms and meet the needs of the child's inner world. The child learns moral norms, rules of interaction, certain forms of stereotypes and communicative skills of understanding the peculiarities of their observance in a friendly, positive, compassionate atmosphere. It is important to "pick up" the right fairy tales in time, taking into account the age of the youngest student. Another important feature of the fairy tale is the ability to unite everything that exists (living and non-living world, earth, water, sky, their inhabitants, society in general and temporal space - past, present and future). This allows the child to see the three-dimensional and multidimensional world and corresponds to the child's psyche. Based on the emotional sensitivity of children, their vulnerability, their brilliant imagination, copying, we convey to children the first human feelings: care, attention, kindness. On this basis, a sense of friendship, community, collectivism and even more complex socio-moral feelings are formed: feelings of love for the Motherland, interethnic feelings, respect for adults, humanism for nature.

In the endless stream of moral choice between desire and need, good and evil, compassion and cruelty, love and hate, truth and falsehood, selfishness and collectivism, character traits and moral qualities are formed. Tales that allow to systematize previously acquired knowledge and accumulate it in vivid images of forest, steppe, drop, which travels and changes during the transition to various physical states, should be used in

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professional activities with primary school children after giving them a system of knowledge about nature. There are separate fairy tales, which reveal the impact of man on nature, the relationship between them. Their reading should always be accompanied by a conversation-reflections on the actions of the characters, which will allow the child to more easily internalize the information. The familiar objects of nature that children observe every day in the fairy tale look completely different. By discussing a fairy tale, the child learns to look at the situation from the position of another.

Take the place of another, look at the situation through the eyes of another person, which allows you to gain your own experience. It should be noted that the value attitude to nature is a key condition for regulating and harmonizing the relationship between man and nature. The main role in solving this problem belongs to school education. First of all, it concerns its systematic nature and the possibility of gradual implementation of the outlined task, taking into account the age and psychological characteristics of primary school students. In primary school, children tend to receive information about the environmental culture that needs to be developed in students from the first days of school, as well as during extracurricular activities. In the first years of school, children are able to distinguish themselves from the environment, they form a valued attitude to the world around them and interact with nature. The teacher can analyze the attitude of children to nature at the initial stages. During the walk you can see how younger students interact with nature or show a caring attitude to it. In the process of learning the teacher has the opportunity to form environmental knowledge, norms and rules of interaction of the child with nature, to cultivate empathy for her and work in solving environmental problems.

Summarizing the above, it can be noted that the primary school age is the most productive in terms of forming a system of values and value orientations of the individual as the basis for a successful process and the result of its socialization. Particular attention should be paid to the conditions, pedagogical technologies and forms of organization of this process, taking into account the psychological lability and sensitivity of the psyche of children of this age.

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**FEATURES OF COMMUNICATIVE COMPETENCE OF A
TEACHER IN THE SYSTEM OF INCLUSIVE EDUCATION IN
UKRAINE**

**ОСОБЛИВОСТІ КОМУНІКАТИВНОЇ КОМПЕТЕНТНОСТІ
ВЧИТЕЛЯ В СИСТЕМІ ІНКЛЮЗИВНОЇ ОСВИТИ В УКРАЇНІ**

Today requires the implementation of international practice to increase the number of educational institutions ready to provide educational services to children with special needs.

The teacher plays an important role in solving the complex problems of inclusive education, because it contributes to the full personal and intellectual development of children, their successful socialization at every age; creates conditions for the formation of motivation for self-education and self-development; provides an individual approach to each child on the basis of its psychological and pedagogical study.

One of the key factors for the successful implementation of the above tasks is the readiness of the teacher to interact with children with special needs. Today, the issue of the components of the professionalism of a teacher who understands the specific problems of such children is problematic.

The problem of teacher readiness for professional activity has been and remains key to psychological and pedagogical theory and practice of vocational education. The professional and personal qualities of the future teacher in his work are very closely interrelated, which is why the personality of the teacher is usually the leading factor in the successful performance of professional duties.

This issue has been widely developed by scientists, including O. Belyaev, A. Bogush, M. Vasilieva, M. Vashulenko, L. Vygotsky, N. Volkova, E. Goloborodko, Y. Yemelyanov, Y. Zhukov, I. Zimnya, V. Kan-Kalyk, A. Kapska, T. Ladyzhenska, L. Matsko, N. Pashkivska, L. Petrovska, S. Savignon, O. Savchenko, G. Sagach, O. Skvortsova and others. Theoretical and methodical bases of formation of communicative competence of future teachers were investigated by O. Arshavska, O. Belyaev, M. Vasilieva, M. Vashulenko, L. Vygotsky, N. Volkova, M.

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Vyatyutnev, N. Gez, A. Godlevska, E. Goloborodko, M. Zhinkin, D. Izarenkov, I. Zimnya, V. Kan-Kalik, A. Kapska, Y. Karaulov, R. Kozyakov, M. Kots, T. Ladyzhenska, L. Matsko, N. Pashkivska, M. Pentilyuk, V. Pivtoratska, V. Pidhurska, S. Savignon, L. Savenkova, G. Sagach, O. Skvortsova, O. Yakovliwa and others.

However, due to the growing demands on the level of professionalism of future teachers, research and the search for the formation of communicative competence of the teacher does not stop and is marked by persistent relevance.

Value orientations, individual and personal characteristics, readiness for activity, features of the teacher's work with children and other aspects of this problem are covered in the works of G. Abramova, N. Aminov, N. Antonova, I. Dubrovina, Y. Emelyanov, E. Korablina, L. Lezhnina, O. Meshko, M. Stepanova, I. Tymoschuk, N. Shevchenko and others. Basically, researchers focus on the problem of teacher training in higher education.

The problem of implementing inclusive principles in educational practice is studied by researchers such as M. Staroverova, F. Ratner, N. Nazarova, N. Malofeev, I. Levchenko, T. Neretina, T. Booth and others.

He has written a number of scientific papers and articles on both general issues of professional competence of teachers (V. Slastenin, G. Nikitin, E. Kuznetsov) and the specifics of training teachers to work in the integration of children with special needs in the educational environment (I. Hafizullina, O. Kuzmina, L. Vodennikov, E. Samartseva, Y. Shumilovskaya). S. Alyokhina, E. Gubina, T. Chepel, T. Kozhekina, V. Khitryuk, G. Kozlovskaya also note in their articles that insufficient professional training of teachers and students of pedagogical universities to the realities of working with "special" children is the main problem of implementation inclusion in education today and requires the creation of an effective system aimed at research and dissemination of successful empirical experience, especially in the direction of communicative competence.

In recent years, Ukraine is looking for new meanings in the organization of social models of the state, special attention is paid to human resources. In this situation, the education system is required, on the one hand, to form a highly qualified, competitive and creative personality, on the other - tolerant, empathetic, communicative, able to think and analyze independently. Special attention is paid to work with children with disabilities of physical and mental health, most of whom require special educational conditions. Social habilitation is becoming one of the priority areas in the education system.

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Inclusive education is a social phenomenon driven by socially significant changes, such as the development of human rights and equal opportunities, the anti-discrimination movement and the transformation of views on the education of children with special educational needs.

It is legitimate to talk about inclusion as a pedagogical phenomenon, where every child, regardless of psychophysical and other characteristics, is included in the general education system, studies with their healthy peers and receives specific pedagogical support and correctional assistance to meet their special educational needs.

The development of inclusive processes is a strategic task for the development of the education system. Analysis of foreign and domestic experience avoids spontaneity and formality in the process of organizing inclusive education, provides an opportunity to build a quality inclusive educational environment aimed at the development of all children.

The number of children with special needs in secondary schools of Ukraine is increasing, higher educational institutions of our country seek to train teachers who have special pedagogical approaches and methods of teaching and educating children with disabilities. However, when coming to practice or starting to work with such children, future educators face a number of problems, one of which is the lack of professional readiness for education and upbringing of children with disabilities, which also requires an individual approach, the other - the need for psychological and value changes, the level of professional competencies, among which the priority is communicative.⁷²

Teachers are given a special role in implementing the mechanism of inclusion. The effectiveness of the inclusive educational process depends on their own pedagogical position, personal orientation to the humanistic values of teaching and education.

To date, the relationship between the values of future teachers and willingness to work in an inclusive education is not well studied.

Thus, the central role assigned to the teacher in the modernization and reform of modern education, necessitates qualitative changes in the training of specialists in the field of inclusive education. The traditional education system needs to improve the quality and expand the range of educational services to prepare teachers to work with children with disabilities. The implementation of modern personality-oriented educational technologies is not possible if the teacher does not have a sufficient level of communicative competence, is not ready to flexibly manage the process of

⁷² Альохіна С.В. Інклюзивна освіта: від політики до практики/ Психологічна наука та освіта. 2016. Т. 21. № 1. С. 136-145.

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interaction in teaching and education, apply communication technologies, promote mutual understanding, etc. A favorable moral and psychological climate, humanism and democracy of communication, the effectiveness of establishing contacts, the effectiveness of communication in terms of solving problems depend on the communicative competence of the teacher.

Theoretical analysis of current research on the problem of communicative competence of future teachers reveals the contradiction, which is that on the one hand, the professional standard of inclusive education institutions requires teachers to develop professionally relevant competencies, including communicative, but on the other hand Teachers have various difficulties in communicative stereotypes presented in educational methods, forms and technologies of working with children with special needs and their parents. The identified contradiction determines the relevance of the study of the features of communicative competence of future teachers in the system of inclusive education.⁷³

The urgency of the problem of developing communicative competence of teachers is due to the need and importance of forming competent communication in professional pedagogical activities within the inclusive educational process. The effectiveness of modern advanced standards of inclusive education is directly determined by the professional communicative competence of teachers, which in turn is determined by such basic criteria as pedagogical communicative competence, which is manifested through the teacher's ability to adequately perceive, accept, understand and support children with special needs. its ways of culture.

Thus, the aim of the article is to theoretically study the features of communicative competence of future teachers in an inclusive educational environment. A wide range of researchers of the problem of formation of communicative competence confirms that the subject of research is of great interest, but despite the achievements in theory and practice in solving the problem of forming communicative competence of future teachers, it should be noted that the problem of developing pedagogical conditions institutions requires special attention. This is important because the communicative competence of a teacher is manifested not only in solving professional problems, but also in how a person perceives, evaluates and understands the world outside of his profession. the child will act as an active subject, or

⁷³ Бригдалова С.О., Г. Г. Зак Інклюзивний підхід та інтегрована освіта дітей з особливими освітніми потребами. Спеціальна освіта. 2010.№ 3. С. 14-20. 57.

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realizes himself in life as a full-fledged person, especially in the system of inclusive education.⁷⁴

Inclusive education is a form of education in which children with disabilities can attend the same schools as their relatives, friends and neighbors; to study in classes together with children of the same age; have an individual training program that meets their needs and capabilities; be provided with the necessary psychological, medical and pedagogical support and support. This form of education to the greatest extent allows to create for children with special needs a familiar social environment in the face of parents, teachers and peers.

By the end of the twentieth century in many developed countries (USA, UK, Sweden, Germany, Italy, Scandinavia) the leading strategy in the education of children with disabilities was integrated education, which involves the creation of correctional classes in mainstream schools and kindergarten groups.⁷⁵

However, the allocation of "special" classes and groups often leads to the exclusion of these children from the social life of school and kindergarten and creates certain barriers in the communication and interaction of children. Therefore, they moved from integration to inclusion - joint education and upbringing of children with disabilities.

Analyzing theoretical sources, we can say that the term "inclusion" was introduced in 1994 by the Salamanca Declaration on Principles, Policies and Practices in the Field of Education of Persons with Disabilities. Inclusion (from English inclusion) - inclusion, addition, addition, accession, ie: involvement in the educational process of each student through an educational program that corresponds to his abilities; satisfaction of individual educational needs, provision of special conditions.⁷⁶

In recent years, the concept of inclusive education has become quite widespread in Ukraine, based on the principles of humanization, tolerance, ensuring universal access to education.

Inclusive education is a recognition of the value of the differences of all children and their ability to learn, it is a flexible system that takes into

⁷⁴ Суворов, А.В. Інклюзивна освіта та особистісна інклюзія [Текст]/ Психологічна наука та освіта. 2011. № 3. С. 27-31. 41.

⁷⁵ Альохіна С.В. Готовність педагогів як основний фактор успішності інклюзивного процесу в освіті//Психологічна наука та освіта. 2011. № 1.С.83-92.

⁷⁶ Ашиток Н. Комунікативна компетентність педагога: структура, етапи формування // Молодь і ринок: щомісячний науково-педагогічний журнал. Дрогобич: Вид-во Дрогобицького державного педагогічного університету імені Івана Франка, 2016. №6 (125), С. 10-13.

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account the needs of each child, not only with developmental problems, but also those belonging to one ethnic or cultural, cultural, age group.

When we talk about inclusive education, we are talking about children with special educational needs, which arise when a child's abilities do not meet generally accepted norms and expectations, both in learning and in behavior and communication, which are often associated with disabilities. Then there are difficulties that require the educational institution to create special conditions for the upbringing and education of children. These are the creation of a barrier-free environment, material and technical and educational and methodological support of the educational process, staffing of training and comprehensive support of persons with special educational needs and disabilities.

Scientist OV Danilov's research shows that inclusive education contributes to the development of an inclusive society, ie. developing inclusive education, the development of society for all (for everyone). This shows the social effect of the organization of inclusive education.⁷⁷

According to G. Iterstad, inclusion is not only equal participation of different categories of people in the educational process, but also in social communication.⁷⁸

Let's highlight the main characteristics of inclusive education: inclusive education - the historical process of transition from exclusion, segregation (division) and integration (combination) to inclusion (inclusion), which leads to the development of an inclusive society; Inclusive education as a social phenomenon includes the following components: philosophical foundations, values and principles of inclusion, success indicators (interpreted by foreign researchers as a solid foundation - the "skeleton" of inclusion), implementation in local and cultural environment, constant participation and critical assessment of who should participate in how they should participate, when and in what; in the inclusive process, the education system itself is adapted to the needs of the child with special needs, taking into account the individual characteristics of each child's development; an inclusive environment ensures the development of all subjects of the inclusive educational process (including children with special needs and their normally developing peers); An exceptional feature of inclusive

⁷⁷ Інклюзивна освіта. Настільна книга педагога, що працює з дітьми з ОВЗ: методичний посібник/за ред. Староверової М.С. М: Владос, 2011. 167с.

⁷⁸ Максимова О.О. Комунікативна компетентність вчителя початкової школи /Молодь і ринок: щомісячний науково-педагогічний журнал,Дрогобич: Вид-во Дрогобицького державного педагогічного університету імені Івана Франка, 2016. № 5 (136). С.59 – 63.

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education is its ideology, which eliminates any discrimination against children, ensuring equal treatment of all people, but creating special conditions for their special needs.⁷⁹

For the modern teacher, inclusion is a content-constructive barrier that requires the formation of certain competencies to overcome them. Currently, the problem of studying and optimizing the professional and personal readiness of teachers, increasing professional and pedagogical competence, mobility of teachers who work in an inclusive education. Thus, in the educational space, inclusive education of children with special needs is not yet fully accepted and shared.

The main reason for this is the low level of professional and personal readiness of educators. This problem can be solved through additional training of teachers and gaining experience of interaction with children with different types of developmental disabilities. Researchers emphasize the need to train competent educators who have values related to inclusion, are able to solve professional problems in the field of education and correctional care for children with disabilities and are able to reflectively evaluate pedagogical activities, taking into account the negative and positive experiences of inclusive practice.

In pedagogical science there are no exact common terms "competence" and "competence". The concept of "competence" is used when considering issues of education and training. However, it has not always been common in the education system. To characterize the content of education and upbringing of pupils and students, the concepts of knowledge, values or the concepts of faith and beliefs (in the history of pedagogy) were most often used (and are still used).

In the dictionary S. Burning "competence" is defined, firstly, as an area of issues in which the individual is well aware, and secondly - as a list of any rights, powers.⁸⁰

In the dictionary of D. Ushakov "competence" is a range of phenomena and issues in which anyone is authoritative, has some experience. Competence is also a sphere of action, a field of specific issues, phenomena (for example, law).⁸¹

⁷⁹ Іванова С.П. Вчитель ХХ І століття: ноопсихологічний підхід до аналізу професійно-особистісної готовності до педагогічної діяльності, Псков: ПДП ім. С.М. Кірова, 2012. 228 с.

⁸⁰ Інклюзивна освіта: спадкоємність інклюзивної культури та практики [Текст]: збірник матеріалів ІV Міжнародної науково-практичної конференції/гол. ред. С.В. Альохіна. М.: МДППУ, 2017. 512 с.

⁸¹ Коджаспірова Г.М. Педагогічний словник [Текст]/ М.: Academia . 2010. 173 с.

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A. Turchinov considers competence as a degree of manifestation, ie. expressiveness, professional experience of a person in terms of competence of a particular position.⁸²

B. The structure of competence depends on the types of professional activity. That is, the competence of the individual is always associated with his activities, and hence with his profession. Therefore, the concept of professional competence of the teacher reflects the relationship of his theoretical and practical readiness in the holistic structure of the individual and determines his professionalism.

C. Before proceeding to the analysis of the communicative competence of the teacher, it is necessary to mark the meaning of the concept of "professionalism".

D. In the modern psychological and pedagogical literature there is a considerable block of works on the theory and experience of solving the problem of improving the professional competence of specialists. Methodological and theoretical principles of professional competence are reflected in the works of domestic researchers A. Kapska, V. Vainola, S. Kharchenko, N. Larionova, I. Kozubovskaya and Russian scientists A. Markova, I. Zimnaya, E. Zeyer, D. Vazina and others. The main characteristic of professionalism is high productivity or efficiency, due to creative initiative and a high level of professional self-actualization.

Modern research allows us to consider professionalism as a hierarchical structure that includes two dialectically determined components: professionalism and professionalism of the individual.

Professionalism of activity according to AA Derkach, is a qualitative characteristic of the subject of labor, reflecting high professional qualifications and competence, a variety of effective professional skills, including based on creative solutions, mastery of modern algorithms and ways to solve professional problems allows to carry out activities with high and stable productivity.⁸³

According to ZA Druzhilov, professionalism of personality is a qualitative characteristic of the subject of labor, which reflects the high level of development of professionally important and personally - business

⁸² Корніяка О. М. Комунікативна компетентність сучасного фахівця – педагога і психолога Гуманітарний вісник ДВНЗ “Переяслав-Хмельницький державний педагогічний університет імені Григорія Сковороди”: Науково-теоретичний збірник (30). pp. 544-551.

⁸³ Горбунова, Л.М. Дослідницький тренінг підвищення кваліфікації педагогів – суб'єктів розвитку. Стандарти та моніторинг в освіті. 2009. № 6. С. 21-25.

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acmeological invariants of professionalism, high level of creativity, adequate level of claims, motivational sphere and value orientations.⁸⁴

The effectiveness of inclusive education is largely determined by the professional and personal readiness of the teacher to work in an inclusive educational space. The most important component of the professional and personal readiness of the teacher to implement inclusive education is the humanistic orientation of the individual, which is determined by the value orientations of the teacher. These humanistic values must be understood and recognized by the teacher. Only a teacher who is satisfied with his activity and its results, who seeks to master professional skills, can be humane in the profession.

The professional orientations of a teacher who works in an inclusive educational environment with children with special needs should be the following orientations: recognition of the value of each child's personality, regardless of the presence of developmental disabilities; the desire to achieve not only educational results, but also the development of a child with developmental disabilities in general; acceptance of inclusive culture and the need to broadcast it to other people; awareness of the importance of a creative approach in working with children with developmental disabilities, which requires a lot of strength and energy, etc.

An important quality of a teacher, which characterizes his professional and personal readiness to work with children with special needs, is the willingness to provide assistance. This integral personal quality includes such characteristics as: friendliness, tolerance, optimism, empathy, charity, care, creativity, responsibility, a high level of regulation of their activities, the ability to be creative. The communicative competence of the teacher is inextricably linked with his professional competence. Communicative competence is the core of the teacher's professionalism, and the essence of pedagogical activity is the interaction of the teacher with students. The development of communicative competence of the teacher can be one of the ways of development and self-realization of participants in the educational process, including improving the quality of education.⁸⁵

The study of psychological and pedagogical literature on the research problem showed that there are two main approaches to determining

⁸⁴ Ашиток Н. Комунікативна компетентність педагога: структура, етапи формування // Молодь і ринок: щомісячний науково-педагогічний журнал. Дрогобич: Вид-во Дрогобицького державного педагогічного університету імені Івана Франка, 2016. №6 (125), С. 10-13.

⁸⁵ Федоренко Ю.С. Комунікативна компетенція як найважливіший елемент успішного спілкування // Рідна школа. 2002. № 1. С. 63–65.

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the nature and content of communicative competence. Thus, O. Arshavska, M. Vyatutnev, D. Izarenkov, S. Savignon, O. Skvortsova and others consider the outlined definition through the concept of "ability", ie as the ability to use language in various spheres of communication.

Scientist M. Vyatutnev identifies the following components of communicative competence, namely: mental abilities of the individual and speech activity. The scientist understands communicative competence as the ability to use language creatively, purposefully, normatively, in interaction with the interlocutor.

D. Izarenkov defines it as a person's ability to communicate in one, several or all types of speech activity is acquired in the process of natural communication or specially organized learning special personality traits.

According to another approach (N. Gez, O. Kazartseva, O. Kraevska, G. Rurik, Y. Fedorenko, D. Hymes and others), scientists interpret this term by comparing it with the concepts of "knowledge, skills and abilities".⁸⁶

Thus, N. Gez expresses the opinion that communicative competence includes knowledge of language, skills and abilities to apply them in language in different communication situations.

Scientists O. Kazartseva and Y. Fedorenko highlight the knowledge, skills and abilities necessary to understand others and generate their own products of speech activity, adequate to the goals, areas and situations of communication.⁸⁷

G. Rurik, in his research, notes that the possession of a certain system of skills and abilities of interpersonal communication, adequate communication situations and sufficient to achieve the communicative goal set by the subject is a communicative competence.⁸⁸

Thus, scholars believe that communicative competence is a phenomenon both linguistic and pedagogical, as it correlates with knowledge, skills and abilities that most accurately reflect the diversity of communicative competence, its important role in shaping personality.

⁸⁶ Горбунова Л.М. Дослідницький тренінг підвищення кваліфікації педагогів – суб'єктів розвитку. Стандарти та моніторинг в освіті. 2009. № 6. С. 21-25.

⁸⁷ Вольфовська Т. Комунікативна компетентність молоді як одна із передумов досягнення життєвої мети. Шлях освіти. 2001. №3. С. 13–16.

⁸⁸ Рурік Г.Л. Комунікативна компетентність як складова професійної майстерності учителя та засіб побудови гуманних взаємин між учасниками навчально-виховного процесу /Формування професійної компетентності майбутнього вчителя в умовах вищого навчального закладу: наук. пос. К. : Видавничий Дім «Слово», 2011. С. 344 – 380.

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Scientist I. Zymova created a model of communicative competence of a teacher, consisting of motivational-value, cognitive and operational-activity components. The concept of communicative competence is closely related to such concepts as communicative abilities and communicative skills.

The main component of them is the term "communication". Communication from Latin. "Communicatio" means message, transmission.

According to Z. Borysnev, communication should be understood as a socially conditioned process of transmission and perception of information in terms of interpersonal and mass communication through various channels through various means of communication.

According to A. Kidron, communicative abilities should be understood as a general ability associated with various substructures of personality, which is manifested in the skills of the subject of communication to enter into social contacts, regulate interaction situations, and achieve interpersonal goals in interpersonal relationships.⁸⁹

We agree with A. Bodalov, who gives the following definition of communicative abilities: these are individual - psychological characteristics of the individual that provide effective interaction and adequate understanding for people in the process of communication or joint activities. Communicative abilities allow you to successfully get in touch with other people, to carry out communicative, organizational, pedagogical activities; they determine the qualitative and quantitative characteristics of information exchange, perception and understanding of another person, developing a strategy of interaction [4].

Interesting opinion of V. Shirshov, who understands communicative skills as a set of communicative actions based on high theoretical and practical training of the individual, which allow creative use of communicative knowledge and skills for accurate and complete reflection and transformation of reality.⁹⁰

In theoretical sources, communicative competence is considered as:

- the ability to listen to and take into account the views of others, discuss and defend their point of view, speak in public, make decisions,

⁸⁹ Кошонько Г. А. Комунікативна компетентність майбутніх педагогів у системі вищої освіти/Формування професійної компетентності майбутніх педагогів дошкільної та початкової освіти : зб. наук.-метод. пр. / за заг. ред. В. Є. Литнєва, Н.Є. Колесник, Т. В. Наумчук. Житомир: Вид-во ЖДУ ім. І. Франка, 2014. С. 75-78.

⁹⁰ Лебедев О.Є. Компетентнісний підхід в освіті [Текст] / Шкільні технології. 2014. № 5. С.3-15.

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establish and maintain contacts, deal with a variety of opinions and conflicts, negotiate, cooperate and work in a team;

- competences in communication: oral, written, dialogue, monologue, generation and perception of the text; knowledge and observance of traditions, ritual, etiquette; cross-cultural communication; business correspondence; office work, business - language; foreign language communication, communicative tasks, equal to the recipient;

- the ability to communicate, to be understood, to communicate freely;

- the ability to achieve the desired results in communicating with people, while avoiding unwanted effects;

- possession of collective professional activity and methods of professional communication, as the formation of social responsibility for the results of their activities.

Closest to the concept of communicative competence of the teacher, the definition of A. Markova: possession of collective professional activity and techniques of professional communication, as the formation of social responsibility for the results of their activities.⁹¹

Thus, general cultural communicative competence characterizes a person's ability to communicate in different situations and is realized only at the level of everyday communication practices. Special communicative competence is necessary in the professional activities of the individual and has a specific content.

Scientists A. Bodalov, A. Khutorsky, E. Zeer associate communicative competence with the development of skills of socio-psychological forecasting and management of the communication situation.

Communicative competence, or communicative literacy, according to O. Matyash, is the core of a teacher's professionalism, because communication with children is the essence of pedagogical activity. Communicative competence has a complex structure, consisting of a certain system of scientific knowledge and practical skills.⁹²

Educator E. Kuznetsov under communicative competence considers "the ability to establish and maintain the necessary contacts with other people." According to the teacher, an effective communication process is characterized by the achievement of mutual understanding between communicators, as well as a deep understanding of the situation and the

⁹¹ Вольфовська Т. Комуникативна компетентність молоді як одна із передумов досягнення життєвої мети. Шлях освіти. 2001. №3. С. 13–16.

⁹² Федоренко Ю.С. Комуникативна компетенція як найважливіший елемент успішного спілкування // Рідна школа. 2002. № 1. С. 63–65.

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subject of communication, which in turn is an indicative factor for solving problems and achieving communicative goals with minimal resources.⁹³

According to S. Konovalenko, communicative competence should be considered as socially determined abilities, which are expressed through the perception of people, their evaluation, ability to reach mutual understanding, influence others, as well as building their behavior in accordance with the requirements, prescriptions and expectations of certain behavior, in which the person himself can be understood and accepted by others.⁹⁴

Thus, summarizing the theoretical approaches to the interpretation of the concept of communicative competence, we can say that this concept is understood as the art of effective communication. Communicative competence is an important personal resource through which a person can build relationships with others and achieve communicative goals in the process of communication (persuade, explain, tell, etc.). Thanks to this personal resource, a person not only easily enters into interpersonal contacts, but also directs the communication process in the right direction, ie manages the communication process in accordance with their goals, which is especially important in inclusive education.

Speaking about the communicative competence of the teacher, it should be emphasized that the manifestation of pedagogical communicative knowledge, communicative skills and communicative abilities should occur in the process of all pedagogical activities. This statement allows us to identify such a component of pedagogical competence as pedagogical communication. Communicative activity is considered as a structural component of pedagogical professional competence along with such components as activity and personal component. The communicative component is expressed through flexibility in communication, tolerance for uncertainty, optimism, developed skills of self-control in communication.

We define the concept of "communicative competence of the future teacher" as the teacher's willingness to communicate effectively, the formation of his communicative skills and personal qualities that contribute to the creative solution of pedagogical problems in an inclusive environment (subject-cognitive, practice-oriented, personality-oriented). the process of

⁹³ Бризгалова С.О., Г. Г. Зак Інклюзивний підхід та інтегрована освіта дітей з особливими освітніми потребами. Спеціальна освіта. 2010.№ 3. С. 14-20.

⁹⁴ Ашиток Н. Комунікативна компетентність педагога: структура, етапи формування // Молодь і ринок: щомісячний науково-педагогічний журнал. Дрогобич: Вид-во Дрогобицького державного педагогічного університету імені Івана Франка, 2016. №6 (125), С. 10-13.

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communicating with children with special needs and contribute to their successful integration and adaptation in society.

Communicative competence is based on a wide range of universal values. This indicates the complex nature of communicative competence, which includes personal, cognitive, emotional and behavioral characteristics. Given the nature of pedagogical work, one of the important and necessary qualities of a teacher is sociability, in general, this phenomenon is multifaceted. Pedagogical activity in any conditions, especially in an inclusive environment, remains organizational and communicative, so communicativeness for the future teacher is not only socio-psychological, but also professionally significant quality.

According to psychologists, the willingness to help people is different, due to the level of development of the above personality traits. The higher their level, the greater the degree of human readiness to provide assistance. However, by creating certain conditions, the willingness to provide assistance can be developed. The main thing for a teacher is to realize the need to develop these qualities and the presence of desire and motivation for their development.

Let's consider some qualities in more detail. Charity - a quality of personality that combines emotional - spiritual aspect and concrete-practical. Charity differs from humanity in that humanity is manifested in relation to all living things, all people in need and self-sufficient. Charity is said when a person shows a willingness to help those who really need it.

Empathy - empathy, compassion for another person. This quality is very important for an inclusive education teacher. A teacher with a high level of empathy accepts a student with disabilities as he is. The teacher is able to see the situation through the eyes of the child, understands his feelings. His emotional relationships with children are characterized by warmth.⁹⁵

One of the important qualities of a teacher's personality is tolerance, which implies tolerance for various manifestations of behavior or peculiarities of children's development. A tolerant teacher is resistant to stress, to deviations in the behavior of students, their inadequate antics. In difficult pedagogical situations, a teacher with high tolerance shows a calm and friendly attitude. Another important professional and personal quality of a teacher is pedagogical optimism about children with disabilities. In relation to such children, the teacher must show confidence in the positive trend of the child's development, its potential. At the same time, pedagogical

⁹⁵ Герасименко Ю.А. Професійно-особистісна готовність педагога до роботи в умовах інклюзивної освіти// Педагогічна освіта, 2015. № 6. С. 145-149.

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optimism must be combined with an understanding of the child's level of development and abilities, so that the requirements for him are inflated and correspond to his individual and personal characteristics.

An important characteristic of the professional and personal readiness of the future teacher to work in an inclusive educational space is the level of regulation of the teacher's activities. The effectiveness of working with children with disabilities is determined by the teacher's ability to control themselves in difficult situations, respond quickly and confidently to changing circumstances and make decisions.

A teacher with a high level of self-regulation has the ability to adapt to new conditions, not get lost in unexpected situations, is able to cope with negative emotional states, shows emotional stability, balanced in relations with children and others in principle. This will avoid many conflict situations, which are enough in a regular mainstream school, not to mention educational organizations that already implement inclusive education.

In addition, the teacher in principle, and even more so the teacher who works with children with disabilities and the disabled, should have such qualities as tact, delicacy. An important quality is the ability to keep confidential information about the upbringing and education of the child. Thus, summarizing the above, we note that one of the problems of inclusive education today is the unwillingness of teachers to work in an inclusive educational space. The main substantive objectives of the teacher's readiness to implement inclusive education is the development of a whole set of qualities based on personal resources, which include communicative competence.

Readiness for professional activity of the future teacher includes a system of motives: cognitive, personal, emotional, volitional, professional competence, personal qualities: adequacy and sustainability of self-esteem, sensitivity, empathy, high level of communicative control and volitional self-regulation, lack of internal conflicts. for the preservation of the mental health of a child with special needs and its development.

One of the main factors of readiness for professional activity is readiness for interaction. Interaction - a universal philosophical category, which with the development of science is becoming increasingly important. The principle of interaction is used to characterize many natural and social phenomena, is the methodological basis of their knowledge. Any object or

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phenomenon can be understood only in the system of interaction with other surrounding objects and phenomena.⁹⁶

The analysis of psychological and pedagogical literature allowed us to identify modern approaches to the formation of communicative competence: competence, personality-oriented and activity, highlighting the opportunities of each of them for the formation of communicative competence.

The ideas of the competence approach are considered in the works of VI Baidenko, V. Bolotov, V. Serikov, E. Zeyer, E. Simanyuk, I. Zimny, D. Ivanov, K. Mitrofanov, O. Sokolova, O. Lebedev, K. Selevko, O. Khutorsky and others. In most of these works, the competency approach is seen as a response to new societal demands on the qualities and skills of professionals, special attention is paid to the implementation of competency approaches for modern schools or management structures, less attention is paid to the competency approach in future teacher training.

Representatives of the competence direction (A. Bodalov, E. Zeyer, I. Zimova, D. Ivanov, A. Khutorsky, etc.) define communicative competence as the purpose and results of vocational education and include it in the key competencies.

The use of the competence approach is based on the understanding that human progress depends not so much on economic growth as on the level of personal development, which involves the transition from the classical concept of "human resources" to the concept of "human competence" (V. Bolotov, V. Serikov). Competence approach focuses on the result of education, and the result is not the amount of information learned, and the ability to act in different problem situations (D. Ivanov), in our case it is pedagogical situations, so the implementation of the competence approach, in our opinion, is possible only pedagogization of the educational process in the university.⁹⁷

The second approach in the formation of communicative competence is a personality-oriented approach. Personality-oriented learning is characterized by a holistic view of the student as a person, focus on needs, personal experience and the level of its current development and the construction of the educational process in the area of immediate development of the student. Personally, what is initially self-determined by

⁹⁶ Альохіна С.В. Готовність педагогів як основний фактор успішності інклюзивного процесу в освіті//Психологічна наука та освіта. 2011. № 1.С.83-92.

⁹⁷ Лебедєв О.Є. Компетентнісний підхід в освіті [Текст] / Шкільні технології. 2014. № 5. С.3-15.

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man, is built as his own world. Thus, the optimal education, which provides for the harmony of educational standards and personal self-development (VV Serikov), is based on the principles of humanization and humanization.

The third approach in the formation of communicative competence is the activity approach, which orients the future teacher to understand that the most important factor in the formation of communicative competence is his active cognitive, communicative activity. Representatives of the activity approach (O. Abdullina, K. Abulkhanova-Slavskaya, A. Bodalov, A. Verbitsky, I. Zimova, A. Markov, L. Mitin, N. Talyzin, G. Shchukin, etc.) oppose absolutization in the education of one from forms of knowledge. Living, personal knowledge is opposed to the impersonal, which is transmitted in the form of information, information. We agree with E. Sakharchuk that the educational process of the university mostly uses traditional learning technologies: lectures, seminars, mostly reproductive ways of organizing educational and cognitive activities of students, so students do not have a conscious desire for professional self-education and self-improvement; pronounced traditional attitude.

The activity can be mastered in the activity: highlighted as a subject of mastery, understood by students and assigned to them. We believe that only through the methods of active learning it is possible to design an educational situation in which the activity content of education in an inclusive environment is manifested. The result of successful communicative competence is considered at all levels of pedagogical interaction: at the level of communication with children, at the level of relations with parents of children with special needs (legal representatives of the child), at the level of communication with other teachers and staff. However, increasing the effectiveness of the communicative pedagogical process is possible in the case when the teacher himself is able to effectively assess the level of their own communicative competence.

Speaking about the essence and structure of communicative competence of the future teacher, it should be noted that the data is implemented at two levels of pedagogical practice: at the level of pedagogical activity and direct communication with special children, their parents; only at the level of communicative values, orientations and specifics of professional motivation of the teacher, his communicative needs.⁹⁸

I. Zimova represents the following component structure of competence: 1) motivational aspect of competence (readiness for

⁹⁸ Акатов Л.І. Соціальна реабілітація дітей із обмеженими можливостями здоров'я. Психологічні основи: навч.п.для студентів вузів. М.: Гуманіт. вид. центр ВЛАДОС, 2013. 368 с.

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manifestation of competence); 2) cognitive aspect of competence (knowledge of the content of competence); 3) behavioral aspect of competence (experience of competence in various standard and non-standard situations); 4) value - semantic aspect of competence (relation to the content of competence and the object of its application); 5) emotional - volitional aspect of competence (emotional and volitional regulation of the process of the result of the manifestation of competence).⁹⁹

Thus, the model of communicative competence includes the following components:

1. The target component includes the readiness of the teacher for professional development, reflects a steady interest in innovation, the need for professional growth, the desire for self-development and self-realization. The selection of the target component is due to the fact that the perceived goal in the activities of the teacher has a positive effect on the choice of methods, types of actions and is a means of management, the ratio of results to the projected result. The target component is system-forming.

2. The cognitive component reflects the knowledge of the nature and role of communicative competence associated with the knowledge of another person, includes the ability to effectively solve various problems that arise in communication. The cognitive component is determined by knowledge of such important factors as the value-semantic side of communication, personal qualities that either promote or hinder communication, emotions and feelings that are always accompanying indicators in communication, operational (behavioral) side of communication.

3. The behavioral component is determined by communicative skills, methods of activity and experience, which integrates at the level of behavior and activity all manifestations of communicative competence of the teacher. The procedural component reflects the importance of the teacher in the implementation of the educational process and contains the experience of competence in a variety of standard and non-standard situations, the teacher's ability to personality-oriented interaction during the educational process, the ability to maintain emotional balance, prevent and resolve conflicts. literacy of oral and written speech, public presentation of the results of their work, selection of optimal forms and methods of self-presentation, ability to develop strategies, tactics and techniques of active interaction with children with special needs, organize their joint activities to

⁹⁹ Иванова С.П. Вчитель ХХ І століття: ноопсихологічний підхід до аналізу професійно-особистісної готовності до педагогічної діяльності, Псков: ПДПІ ім. С.М. Кірова, 2012. 228 с.

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achieve socially significant goals. process, the ability to predict and justify the effectiveness of interaction for their successful adaptation to social conditions.

4. The reflective component reflects the definition of objective indicators for all components of professional development of communicative competence of the teacher. It allows you to build a competent management of the development of communicative competence of the teacher. The reflexive component is controlling the other components. It can be current or final.

5. The emotional component of communicative competence is expressed through the creation and maintenance of a positive emotional mood in communication, self-regulation, reaction to changes in mood of the interlocutor. It is taking into account the emotional component of communication that determines the favorable or unfavorable conditions of communication.

Thus, communicative competence, which includes not only motivational, operational and technical, but also cognitive, behavioral, reflective, emotional components, is considered as an important component of the vocational education process, as an integrative characteristic of professionalism, as a system of qualities to help professional world and succeed in working with children with special needs.

The formation of communicative competence of future teachers for successful work in an inclusive environment aims at active, participatory participation of students in the learning process, because, as E. Zeyer emphasizes, competencies are knowledge in action included in a real situation.

After all, the activity approach is implemented, firstly, through the actualization of personal communicative experience of future teachers, secondly, its adjustment and, thirdly, enrichment with new productive models in the process of exercises and direct communication. During the period of study at the university the best way to solve this problem is to implement methods of immersion in the situation of communication: situational exercises, construction and transformation of communicative situations to develop a high level of communicative competence.

It is noted that an important factor in the development of communicative competence in the process of university training, which determines professional competence, is the general orientation of the individual and his professional orientation.

The study found that a competitive teacher who meets modern professional requirements for work in an inclusive environment must have such qualities that provide communication skills, basic characteristics, which

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are: the presence of strong knowledge, skills and abilities to communicate in solving professional problems. tasks, positive motivation and awareness of broad implementation of professional competence in future activities; self-management skills in communicative activities; the desire for self-education and development necessary for the effective use of communication skills and experience in solving problem situations in professional activities.

The formation of communicative competence of teachers in the aspect of inclusive education will be effective if the essence of the content components of communicative competence is determined and a set of organizational and pedagogical conditions is implemented, including: modeling of communicative environment in inclusive education. special needs; assisting teachers in the formation of professional self-awareness, which determines a stable motivation to establish and maintain social contacts with any real and potential partners in the relationship; development and implementation of technologies that help teachers master various psychological and pedagogical styles and communication techniques.

We agree with V. Tretyakova and A. Ignatenko, who identified three stages in the formation of communicative competence of the teacher:

Stage 1 - the formation of universal competence. The stage includes communicative competencies on the basis of generality, these competencies should be possessed by everyone, regardless of their social status, profession, interests. Universal communicative competencies are formed from childhood, in the family, during school, at university, are improved throughout life.

Stage 2 - on the basis of acquired universal competencies are formed general professional communicative competencies, the possession of which is necessary for any specialist to successfully conduct activities in a particular field, workplace or training. Competences of this level are mainly formed during university studies and are improved in practical professional activity.

Stage 3 - the formation of special - professional competencies necessary for purposeful interaction in a particular business environment. Special - professional communicative competence at this stage is the unity of theoretical and practical readiness and ability of a person (learner) to apply communicative knowledge, skills, ways of action, as well as communication experience and personal qualities for successful activity in a particular professional field. Successful (quality, productive) professional activity can be recognized if it meets the professional and social requirements, as well as personal expectations.

To develop the communicative competence of future teachers in the aspect of inclusive education, it is advisable to use the following forms of

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work: joint pedagogical seminars, workshops; round tables of future teachers in an inclusive environment; psychological and communicative trainings for future teachers; pedagogical and psychological observations and more.

Thus, the formation of communicative competence of teachers is the active participation of teachers in the process of teaching them the techniques of professional communication, the formation of their perceptually reflective and communicative abilities, knowledge, skills and abilities used in communication with students.

Analyzing theoretical sources, we can conclude that the communicative competence of the teacher ensures its versatility, versatility, determines its socio-professional mobility. It regulates the whole system of relations of the teacher with the professional community and himself and provides theoretical and practical readiness for the implementation of the competence of the specialist in the system of inclusive education.

Modernization of the educational system, changing professional attitudes, lack of requirements for school performance, the professional qualities of the teacher make him constantly choose between the natural desire of the individual for stability and the need to break old ideas, change the value system.

The complexity and inconsistency of the processes of development of our society in general raises a number of problems, one of which is the willingness to work in an inclusive education.

The success of integration and training of students with special needs in educational institutions directly depends on the readiness and desire of the future teacher to realize new values in education.

The set of specific features of professional communicative competence of future teachers is revealed, which is as follows: the content of professional communicative competence is determined by the content of professional activity, which includes deep knowledge of age and individual psychophysiological characteristics of children with special needs; manifestation of communicative skills in relationships with children with special needs and mastery of the mechanisms of social perception; possession of pedagogical equipment and pedagogical skills; the development of the motivational sphere affects the effectiveness of the acquisition of knowledge and skills and the formation of motivation as the main formative component of communicative competence in the process of working in an inclusive environment; the organization of the process of formation of professional communicative competence is determined by the integrative approach to the choice of methods, means and conditions of its development; knowledge assessment and control technologies are based on the activity-competence approach; priority is given to training that is

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implemented in the process of teaching disciplines that form the communicative competence of the future specialist; effective formation of communicative competence is determined by the implementation of interdisciplinary and interdisciplinary links in learning.

It is stated that the peculiarities of inclusive educational technologies are characterized by great distance, which due to low communicative competence of teachers is manifested in a narrowed vision of specific mechanisms of interaction, distortion of techniques, techniques and ways to create a system of gradual inclusion of atypical children in learning with their peers. In the conditions of successful and harmonious reality there is a development of a wide field of pedagogical management, effective interaction which includes concrete steps on optimization of inclusive education, successful integration of children with special needs into society, thanks to high level of communicative competence of teachers.

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**SCIENTIFIC PRINCIPLES OF FORMATION OF
COMMUNICATIVE TOLERANCE
OF FUTURE FOREIGN LANGUAGE TEACHERS
НАУКОВІ ПРИНЦИПИ ФОРМУВАННЯ КОМУНІКАТИВНОЇ
ТОЛЕРАНТНОСТІ МАЙБУТНІХ ВЧИТЕЛІВ ІНОЗЕМНОЇ МОВИ**

Integration processes in modern society, deepening cooperation between countries in various fields have led to the introduction of foreign languages in educational priorities as an integral component of training students, professionals with higher education and an important tool to prepare modern generations of our compatriots for life in new religions. and cooperation.

The sign of our time was the expansion of professional and academic exchanges between different countries. As a result, the professional importance of foreign languages is growing. The development of foreign language education for children and adults is also due to the intensification of migration processes.

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The philosophy of modern vocational education is undergoing radical changes that reflect the realities of society at the beginning of the XXI century. The subject of scientific discourse was the problem of forming communicative tolerance. This vector of scientific studies is related to the new tasks facing primary school. Among them: preparing students for life in a modern multicultural space, the formation of their ability to continuous self-learning and self-development. Given this, obtaining the appropriate level of communicative skills of students becomes especially important.

The formation of communicative competencies of future primary school foreign language teachers is based on a number of normative documents, such as: National Strategy for Education Development in Ukraine for 2012-2021, Laws of Ukraine "On Education", "On Higher Education", State National Program "Education »(Ukraine of the XXI century), Industry standard of higher education, State standard of primary general education. The tasks of developing key competences in the field of language include the European Recommendations on Language Education. The communicative function of language is noted as one that provides the speech activity of the individual and is the basis for the formation of its communicative tolerance.

Primary school pedagogy plays an important role in the entire education system. The responsibility of future primary school foreign language teachers is extraordinary, because it is in the early school years from the depths of play activities matures and forms educational activities as a special kind, as a tool that the child must master. In order to ensure the quality of Ukrainian primary school should be fundamental, and in the field of view should be not only theoretical and practical knowledge, but also the formation of harmonious, communicative and tolerant relationships in the pedagogical process.

Defining the essence of the term "communicative tolerance", we emphasize that in scientific sources this concept is closely related to the general concept of tolerance.

An integral part of the phylogeny of mankind has always been social relations, which were accompanied by the formation of the phenomenon of "Tolerance". His scientific study covers various fields of science, including: philosophy, sociology, political science, history, linguistics. Psychology, pedagogy, etc.

The definition of "tolerance" in different languages of the world is based on the concept of tolerance, acceptance, willingness to give other people freedom of thought, speech, action. Thus, from English "tolerancia" and from Italian "tolleranza" - tolerance; in modern Finnish, the concept of tolerance usually means moderation and calm.

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The translation of the concept of "tolerance" from Eastern languages reveals a number of common features. Tolerance translates from Japanese as tolerance, generosity; and from Chinese - tolerance, satisfaction, perception; from Persian - patience, endurance; from Arabic - gentleness, mercy, compassion, patience.

From the Latin "tolerare" - to put up with someone, usually refers to the conditional acceptance or non-interference in beliefs, activities or activities that a person considers wrong, but "tolerant", so they can not be prohibited or restricted.¹⁰⁰

Modern explanatory dictionary of the Ukrainian language considers tolerance as "the ability to tolerate the adverse effects of certain factors, to be tolerant of someone's views, someone's behavior, etc."

The encyclopedic dictionary gives the following definitions of "tolerance" (from the Latin *tolerantia* - patience):

1) the immunological state of the organism, in which it is unable to synthesize antibodies in response to the introduction of a particular antigen while maintaining immune reactivity to other antigens;

2) the ability of the organism to tolerate the adverse effects of one or another environmental factor;

3) tolerance for other people's thoughts, beliefs, behavior.¹⁰¹

The online encyclopedia - Wikipedia defines this phenomenon as follows: tolerance - in the general sense of the weakening or inability to respond to any adverse factor as a result of reduced sensitivity to its effects. At the individual level - is the ability to perceive without aggression thoughts that differ from their own, as well as features of behavior and lifestyle of others. Tolerance of other people's way of life, behavior, customs, feelings, ideas, beliefs is a condition for stability and unity of societies, especially those that are not homogeneous in religious, ethnic or other social dimensions.

In the dictionary of ethics, tolerance is interpreted as the ability to perceive without aggression the thoughts, behaviors, forms of self-expression and lifestyle of another person, which are different from their own. First of all, tolerance means a friendly and tolerant attitude to something. The basis of tolerance is openness of thought and

¹⁰⁰ Toleration. [Electronic resource]. Stanford Encyclopedia of Philosophy. Access mode: <http://plato.stanford.edu/entries/toleration/>

¹⁰¹ Великий тлумачний словник сучасної української мови [Електронний ресурс]. Режим доступу : <http://www.ex.ua/922727>

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communication, personal freedom of the individual and appreciation of human rights and freedoms.

Philosophical encyclopedic dictionary interprets tolerance as patience to other kinds of views, characters, habits. Tolerance is necessary in relation to the peculiarities of different peoples, nations and religions. It is a sign of self-confidence and awareness of the reliability of their own positions, a sign of open to all ideological current, which is not afraid of comparisons with other views and does not escape in the field of spirituality.¹⁰²

The Political Science Encyclopaedic Dictionary defines tolerance as "a kind of interaction between different parties - individuals, social groups, states, political parties, in which the parties show perception and patience about differences in views, ideas, positions and actions." Ukrainian pedagogical dictionary interprets tolerance as tolerance for other people's thoughts and beliefs.¹⁰³

In modern society, the problem of tolerance covers a wide range of scientific problems. Its solution can be traced in various aspects: ethical, cultural, philosophical, legal, socio-political, social, psychological, pedagogical, international, etc.; from different scientific positions: as an ethical, philosophical, social, cultural, psychological and pedagogical norm, as a principle of communicative relations between supporters of the same or different concepts, beliefs, convictions, statements and actions, as an important feature of youth education, as a prerequisite for any -what communication. This allows us to consider the phenomenon of tolerance as a relationship, and as a moral and ethical ideal, and as a norm of social and interpersonal relations, and as a socio-value quality of the individual.

The collection of works "Tolerance" edited by M. Mchedlov noted that the literal translation from Latin (tolerantia - patience) inaccurately conveys the essence of the concept of tolerance, impoverishing it, because tolerance traditionally means only a willingness to indulge in another's opinion, even expresses some advantage over other views, while tolerance does not imply indulgence, but benevolence, readiness for respectful dialogue and cooperation.¹⁰⁴

¹⁰² Философский энциклопедический словарь. Ред.-сост.: Е.Ф. Губский, Г.В. Кораблева, В.А. Лутченко. Москва : ИНФРА-М, 1999. 576 с.

¹⁰³ Гончаренко С. Український педагогічний словник. Київ : Либідь, 1977. 297 с.

¹⁰⁴ Толерантность. Общ. ред. М. П. Мчедлова. Москва : Республика, 2004. 416 с.

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Foreign scientists study the problem of tolerance quite widely. There are many contexts about a tolerant person or organization: parents are tolerant of certain behaviors of their children, one tolerates the weaknesses of another, the monarch tolerates dissent, the state tolerates minority religion, society tolerates deviant behavior. Thus, for any analysis of the motives and causes of religious tolerance, the relevant contexts must be taken into account.

Researcher and philosopher M. Walzer defines tolerance as the peaceful coexistence of different groups of people with different histories, cultures and personalities. In his opinion, tolerance is a fragile, unreliable, but absolutely necessary construction in human, confessional, social, state relations.¹⁰⁵

G. Allport generalized a tolerant personality and identified the following parameters: self-orientation; the need for certainty; commitment to order; ability to empathize; the predominance of will; democracy; self-knowledge; responsibility; security.¹⁰⁶

Many Ukrainian scientists and researchers from the post-Soviet space care about the problem of tolerance and in their scientific research they single out different types of it.

According to the forms of manifestation and reaction, researchers S. Bondareva and D. Kolesov distinguish the following types of tolerance: natural - as the lack of grounds for a negative reaction; problematic - as the existence of grounds for it. In adulthood, they distinguish moral tolerance, which implies tolerance for external influences and is expressed in the fact that under any circumstances, mechanisms must be manifested to restrain their emotional impulses.

According to the subjective orientation, the authors distinguish:

- gender tolerance - impartial attitude towards members of the opposite sex, inadmissibility of a priori attributing to a person the shortcomings of the opposite sex, lack of ideas about the superiority of one sex over another;

- age tolerance - impartiality to a priori "human shortcomings" related to its age (inability of the elderly to understand young people, lack of experience and knowledge in young people, etc.). Age tolerance may well be combined with the traditional respect for the elderly in many cultures;

¹⁰⁵ Уощлер М. Про толерантність. Пер. З анг. М. Лупішко. Харків: Видавнича група «РА-Каравела», 2003. 148 с. С.13.

¹⁰⁶ Оллпорт Г. Становление личности. Избранные труды. Москва : Смысл, 2002. 464 с.

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- educational tolerance - tolerant attitude to the statements and behavior of people with lower levels of education. Obviously, this type of tolerance is related to the domestic sphere and is not related to the discussion of issues for which the level of education is really a decisive factor;
- interethnic tolerance - attitude to the representatives of different nations, the ability not to transfer the shortcomings and negative actions of certain members of the nationality to other people, to treat any person from the standpoint of "presumption of national innocence";
- racial tolerance - no prejudice against members of other races;
- religious tolerance - an unbiased attitude to the dogmas of different denominations, religiosity, features of the liturgy, etc. by believers and non-believers, representatives of different denominations;
- geographical tolerance - impartiality towards the inhabitants of small or provincial towns, villages and other regions on the part of the capital's residents and vice versa;
- interclass tolerance - tolerant attitude to representatives of different property strata - rich to poor, poor to rich;
- physiological tolerance - attitude to the sick, disabled, physically handicapped, etc. ;
- political tolerance - attitude to the activities of various parties and associations, the statements of their members, etc. ;
- ethnic tolerance - "the absence of a negative attitude towards another ethnic culture, or rather, the presence of a positive image of another culture while maintaining a positive perception of their own";
- communicative (interpersonal) tolerance - a characteristic of the individual's attitude to people, which shows the degree of tolerance to her unacceptable, in her opinion, mental states, qualities and actions of partners.¹⁰⁷

N. Yankina, considering tolerance as an active moral position and psychological readiness to interact with people of other social, national, religious and cultural affiliation, identifies the following types:

- interpersonal tolerance - the ability and practical recognition of other values, logic of thinking and behavior;
- intersocial tolerance, aimed at ensuring sustainable harmony between different social groups;

¹⁰⁷ Бойко В. В. Методика диагностики коммуникативной установки. Толерантное сознание и формирование толерантных отношений (теория и практика): сб. науч.- метод. статей. Москва. Изд. Московского психолого-социального института; Воронеж, 2003. С. 328-342.

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- interfaith tolerance - tolerance of other people's beliefs;
- interethnic or intercultural tolerance - interest and attention to the thoughts, experiences, customs, behavior of other cultures, ethnic groups, nationalities.¹⁰⁸

M. Matskovsky, given that tolerance is manifested in the process of human interaction through speech, facial expressions, gestures, concrete actions, identifies two forms of tolerance: verbal and behavioral (nonverbal):

- verbal tolerance is determined by the language of communication and involves the use of positive judgments, the use of words and expressions adequate to the level of culture;
- behavioral (non-verbal) tolerance is determined by a positive manner of communication and non-violent actions against the opponent. It is characterized by specific positive actions based on mutual respect, constructiveness, legality.¹⁰⁹

G. Ashin considers communicative tolerance as the most pronounced and significant for most future professionals type of social relations, manifested in interpersonal relationships, norms and practices of everyday learning, and collective identifications and identifies five main levels of communicative tolerance, tolerance, respect, kindness, communication.

Scientist L. Bobovnikov analyzes the development of the phenomenon of "tolerance" in Western European culture and argues that the nature of tolerance is based on the conflicting consensus between religious and secular cultures, which is realized in the modern connection of tolerance, first, with individual freedom and choice. possibilities of his free self-determination.¹¹⁰

The Encyclopedia of Education gives an interpretation of tolerance in education: it is a personal quality, a sign of a humane person or one of the principles of humanistic education. Tolerance can be understood as a partnership in communication, as a subject-subject interaction (I. Bekh, A. Petrovsky); as the formation of a culture of dialogue (M. Bakhtin, V. Bibler, N. Ignatenko); as the formation of attitudes of tolerant consciousness (O.

¹⁰⁸ Янкина Н. В. Межкультурная толерантность как компонент межкультурной коммуникации. Вестник ОГУ №1 январь 2006. Т.1. Гуманитарные науки. С. 82-88.

¹⁰⁹ Мащковский, М. С. Права ребёнка и толерантность. Пособие для учителей средних школ. Москва, 2002. 144 с. С.15.

¹¹⁰ Бобовникова Л. А. К вопросу о возникновении и осмыслении феномена "толерантность" в Западной Европе. Культура народов Причерноморья. 2005. № 65. С. 108-111.

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Asmolov, G. Soldatova, L. Shaigerova); as the ability of the individual without objection and opposition to perceive other people's thoughts, lifestyle, nature of behavior... which in total is the basis for the rejection of aggression (S. Bondireva, D. Kolesov).¹¹¹

In the pedagogical aspect P. Komogorov defines tolerance as a special integral form that carries the features of all types and levels of tolerance, which is determined by the goals, objectives and features of pedagogical activities of teachers in all the variety of existing pedagogical situations. Tolerance is a professional and personal quality of a teacher and the norm of his behavior, being one of the components of pedagogical ethics.

Academician V. Lektorsky paid a lot of attention to the phenomenon of "tolerance". According to him, "tolerance" is associated with the expansion of personal experience and critical dialogue, in which a person not only identifies himself, but can change, develop, because, constantly communicating, he has a dialogue with others and internal dialogue that gives him opportunity to improve. The scientist suggests four possible ways to understand tolerance:

- tolerance as indifference (existence of thoughts, the truth of which can never be proven) to religious views, values, of different cultures, beliefs, etc.;
- tolerance as the impossibility of mutual understanding (limited manifestations of tolerance of respect for others, which is both impossible to understand and with which it is impossible to interact);
- tolerance as indulgence (privileged position of one's own culture in one's consciousness, given that all other cultures are assessed as weaker: they can be tolerated, but at the same time despised);
- tolerance as an extension of one's own experience and critical dialogue, which allows not only to respect another's position, but also to change one's own in the form of critical dialogue.

Among these ways of understanding tolerance, the scientist singles out "critical dialogue", which forms respect for the position of another person in combination with the instruction to mutual change of positions (in some situations, even a change of individual and cultural identity).¹¹²

In the course of scientific research it was found that the study of tolerance is carried out in the following areas: diversification, which defines tolerance as a complex, multifaceted and multicomponent phenomenon, the

¹¹¹ Енциклопедія освіти. Акад. пед. наук України ; гол. ред. В. Г. Кремень. Київ : Юрінком Інтер, 2008. 1040 с.

¹¹² Лекторский В. А. О толерантности, плюрализме, и критицизме. Вопросы философии. 1997. № 11. С. 46-54.

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psychological content of which can not be reduced to a single property (R. Crystal, I. Pettay, M. Walzer et al.); facilitative, according to which tolerance is not so much formed as developed (O. Vinogradova, N. Kudzieva, N. Makarov, O. Scriabin, etc.); dialogic, which defines tolerance as a special way of relationships and interpersonal interaction, communication with others as interpersonal dialogue (M. Bakhtin, S. Bratchenko, P. Komogorov, M. Papucha, etc.).

Thus, tolerance is a rather subtle category that must be adhered to, as it determines the moral, social and democratic development of society.

Let us consider communicativeness as an integral part of communicative tolerance. First of all, it should be noted that translated from Latin. *communicare* - to communicate. Given that the basis of the culture of the word in most countries of the Western Christian world is historically associated with Latin, let's define the derived words: Latin. *communion* - communication; *communicate* - to communicate, communicate, transmit; *communication* - communication, messages, ways of communication; *communicative* - frank, talkative.

The online encyclopedia Wikipedia, based on the work of D. Mercer and L. Umansky, gives the following definition: communicativeness - a set of essential, relatively stable personality traits that contribute to the successful reception, understanding, assimilation, use and transmission of information. And communication (from the Latin *communicatio* - unity, transmission, connection, message related to the verb Latin *communico* - make common, communicate, connect, derived from the Latin *communis* - common) is a process of information exchange facts, ideas, views, emotions, etc.) between two or more persons, communication through verbal and nonverbal means to convey and receive information. Also, the above encyclopedia identifies three aspects of communication: communicative, interactive, perceptual.

The communicative side of communication (or communication in the narrow sense of the word) consists in the exchange of information between communicating individuals. The interactive side is to organize the interaction between individuals who communicate (exchange of actions). The perceptual side of communication means the process of perception and cognition of each other by communication partners and the establishment of mutual understanding on this basis. The boundaries between these forms are conditional, they can merge and complement each other.

The Czech scientist D. de Vito understands the term communication as the exchange of information for transmitting and receiving messages, as well as for decoding signals from other people. Thus, as the researcher J.

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Tseipek adds, communication is a condition and presumption of the existence of any human community.

According to the definition in the Merriam Webster Dictionary, communication is an act or process of using words, sounds, signs or behavior to express thoughts and exchange information or express one's own ideas, thoughts, feelings, etc.¹¹³

Analyzing the work of scientists, we can say that communication is an interactive two-way process that occupies an important place in any professional field, including pedagogy.

I. Prosvirkina introduced into linguistic didactic practice and comprehensively analyzed the term "tolerant communicative personality", which means a participant in a tolerant communicative act, able to use in the process of verbal communication verbal and nonverbal means to achieve mutual understanding between people who communicate.¹¹⁴

Tolerant communicative personality, according to the researcher, is one of the manifestations of language personality, due to the set of its individual characteristics, which are determined by the degree of tolerance, cognitive range formed in the process of tolerant experience, and the ability to choose a communicative course. situations. Among the goals of communication, a tolerant communicative personality considers the achievement of mutual understanding and agreement a priority. In the structure of tolerant communicative personality the author identifies three main components: motivational (determined by the needs of the individual), cognitive (characteristics of the individual that shape his world intellectually, spiritually and emotionally), functional (which involves practical mastery of verbal and nonverbal means of informational, expressive, pragmatic functions of communication, the ability to use these tools in the process of tolerant communication).

A. Skok in his study considers communicative tolerance as a type of socio-psychological tolerance, which represents the attitude of the individual to other people, testifies to their mental states, qualities or actions in situations of communicative interaction, and communicative tolerance of higher education teacher, which is characterized by respect and recognition of their equality in situations of communicative interaction, refusal to dominate, taking into account the individual psychological characteristics of students in the process of communication and creating conditions for their

¹¹³ De Vito J. A. Základy mezilidské komunikace. J. A. DeVito. Praha: Grada, 2001. 420 p.

¹¹⁴ Просвиркина И. И. Лингводидактический аспект толерантной речевой коммуникации: монография. Оренбург: ГОУ ОГУ, 2007. С.79-82.

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self-realization. According to the researcher, communicative tolerance is primarily a person's ability to interact with others, which includes knowledge of oneself and another person, tolerant attitudes and behavior. Analyzing the essence of the professional competence of a teacher of higher education, A. Skok concludes that the communicative tolerance of the teacher should be an important component of this competence. The author also notes that communicative tolerance is an important psychological condition for the formation of interaction "teacher - student", the basis of mutual trust and understanding between teachers and students, it promotes friendliness, helps to establish a positive psychological climate in the higher education institution.¹¹⁵

According to E. Zebreva, communicative tolerance is one of the most important and very informative features of a person. It reflects the factors of fate and upbringing, the experience of communication of the individual and its various manifestations: culture, values, needs, interests, attitudes, character, temperament, habits, features of thinking. The author points out that this characteristic of a person is the core, because it largely determines his life path and activity – the situation in the immediate environment and at work, career growth and performance of professional duties. According to E. Zebreva, this is a system-forming characteristic of personality, because it agrees with and constitutes a certain psychological ensemble of many other qualities of the individual, especially moral, characterological and intellectual. That is why, according to the researcher, the features of a person's communicative tolerance may indicate his mental health, inner harmony or disharmony, the ability to self-control and self-correction.¹¹⁶

O. Prysyazhnyuk studied communicative tolerance as a professional ability of a social worker. In her opinion, it is expedient to consider communicative tolerance in two aspects: 1) as an individual psychological property of a person with certain qualities (including professional) and his formed attitude to himself, to others, to the performed activity; 2) as an ability that is a psychological characteristic of the competence of a social worker. The researcher analyzes communicative tolerance as a component of professional competence, as a professional ability, which is manifested in the

¹¹⁵ Снок А. Г. Комунікативна толерантність викладача вищого навчального закладу [Електронний ресурс]. Режим доступу : <http://eprints.zu.edu.ua/1580/1/07sagvznz.pdf>

¹¹⁶ Зебрева Е. Н. Коммуникативная толерантность во взаимоотношениях сотрудников как условие благоприятного социально-психологического климата служебного коллектива. Юридическая психология. 2007. № 3. С. 22-26.

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attitude to unconditional acceptance of another person (client), the ability to self-control and regulate their own behavior, and the ability to reflect personal and professional position.¹¹⁷

E. Baldanova considers communicative tolerance as a social and value quality of personality, which is manifested in everyday interpersonal communication, respect for other people and their views, other customs, habits and preferences; as the desire for dialogue, cooperation and positive evaluation of people; as empathy and emotional flexibility of reactions to a new situation; the presence of adequate behavior in unusual situations, understanding of another point of view, the ability to forgive other people's mistakes and false beliefs; tolerant attitude to unpleasant or unacceptable actions of interaction partners.¹¹⁸

The process of training future primary school foreign language teachers in higher education institutions is due to student interaction in different perspectives: in the academic group it is a student - student, student - teacher, student - curator of the academic group; during pedagogical practice it is the student - the teacher, the student - the pupil, the student - a class, the student - the teacher - parents of pupils; when studying a foreign language, participating in international programs, academic mobility programs, international internship programs, speech student and volunteer camps, speech schools, etc. - a student - a foreigner, a student - an intercultural international environment. The nature of communicative interaction in the above perspectives is subject-subject and intercultural, as it studies not only a foreign language but also culture.

The communicative interaction of the subjects of today's educational process is determined by the principles of personality-oriented approach, which should be tolerant, based on mutual respect, understanding, mutual trust, provide productive communication and cooperation, realization of their personal potential and tolerant behavior in conflict. The psychological and comfortable atmosphere of communication, the development of tolerant, communicative, intellectual, moral, physical potential of the individual depends on the organization of communicative-tolerant interaction of the subjects of the pedagogical process.

¹¹⁷ Присяжнюк О. М. Розвиток комунікативної толерантності як професійно важливої здатності соціального працівника : автореф. дис ... канд. псих. наук: 19.00.05. Київ : Б.в., 2010. 16 с.

¹¹⁸ Балданова Е. А. Развитие коммуникативной толерантности студентов технического вуза средствами иностранного языка : диссертация ... кандидата педагогических наук : 13.00.01 [Электронный ресурс]. [Место защиты: Бурят. гос. ун-т]. Улан-Удэ, 2011. 219 с.: ил. Режим доступа : <http://www.lib.uar.ru.net/diss/cont/476997.html>

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Communicative tolerance is manifested in the process of interaction of at least two people who enter into interpersonal communicative interaction to communicate, obtain information and exchange it, understand, agree on plans for further activities, and has an activity nature.

In English, the category of interaction is denoted by the word "interaction", which is supplemented by synonyms "mutualinteraction" (interaction), "communication" (communication), "cooperation" (cooperation).¹¹⁹

The online encyclopedia Wikipedia defines interaction as a broad general term that refers to the joint action of several objects or entities in which one of them affects the other, changing their dynamic behavior.

The explanatory dictionary of the Ukrainian language defines the vocabulary of "interaction" as the relationship between objects in action, their interaction; someone's concerted action, mutual assistance. Synonymous with the word "interaction" is defined as "relationships" - as mutual relations, relationships, connections, influences.¹²⁰

E. Khomenko notes that the term "pedagogical interaction" as a concept in the scientific literature is interpreted ambiguously: as a process of direct or indirect influence of teachers and students on each other, which creates their mutual conditionality, and as a connection, transition, interaction. Teacher-student interaction is a holistic system consisting of the unity of perceptual (consciousness), communicative (communication) and interactive (cooperation, co-creation) components that interdependent: the teacher can understand the inner world of the student, communicating with him, trust and openness in communication occurs when the teacher understands the inner world of the student, the result of cooperation and co-creation depends on predicting the emotional reactions of another person in specific situations.¹²¹

B. Lomov and O. Leontiev considered the term "interaction" as a necessary component of communication, as an exchange of ideas, interests, formation of attitudes, assimilation of socio-historical experience.

¹¹⁹ Олійник П. М. Дидактичні принципи навчання та їх дидактико-методичні особливості. Методика навчання і наукових досліджень у вищій школі. За ред. С. У. Гончаренка, П. М. Олійника. Київ : Вища школа, 2003. С. 55-68.

¹²⁰ Сучасний тлумачний словник української мови : 100000 слів. За заг. ред. В. В. Дубічинського. Харків : Школа, 2008. 1008 с.

¹²¹ Киричук О. В. Діалог у контексті педагогічної взаємодії. Діалогічна взаємодія у навчально-виховному процесі загальноосвітньої школи: Книга для вчителя. За ред. В. В. Андрієвської, Г. О. Балла, А. Г. Волинця та ін. Київ : ІЗМН, 1997. 301 с.

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I. Zyazyun claims that pedagogical interaction is a communication between a teacher and a student, aimed at finding cooperation, co-creation, commonwealth, permeated by humanistic relationships.¹²²

According to O. Kalach, educational-professional interaction is a systematic procedural education in the unity of joint educational activities of students and organizational activities of the teacher, an important characteristic of which is the impact on personal and professional development of future professionals. in a higher educational institution.

According to V. Tomin, with which we fully agree, understanding the basics of the interaction of philosophical ideas about the spiritual essence of man, the dialogical way of its existence. This perception builds a kind of picture of the world based on dialogical relations. Interactions "man - world", "man - man", "man - society" give the individual the opportunity to discover the potential already available to him, as well as to replenish its internal structure, content, values, meaning, which, in turn, "triggers" the process of comparing thoughts, feelings and actions and is a solid foundation for its further self-knowledge, self-regulation, self-realization. The scientist noted that since the end of the twentieth century in the scientific literature more and more attention is paid to dialogue as a form of communication between the parties in the educational process: teachers and students. Later, dialogue began to penetrate into teaching practice - initially only as a form of communication, which later gradually shifted towards the formation of the base, the basis of interaction. The regularity of this process is explained by the awareness of the negative impact on the educational process of the monologue, which in some cases dominates today.

The advantage of the monologue aspect in pedagogical practice can significantly hinder the development of the student - future specialist, as it "removes" responsibility for finding and making decisions in problematic situations, reduces the need to take initiative, makes him a passive recipient of information provided by teachers. , in the form of indisputable axioms, which are difficult to assimilate by students to the category of knowledge. Given this, the logic of replacing a monologue with a dialogic relationship in the learning process is simple, obvious and justified.

The system of interaction based on dialogic relations has found its ideological and principled embodiment in the personality-oriented model of education, where the positions of all participants - both teacher and student - are seen as equal and actively influence the content of learning. In our

¹²² Основы педагогического мастерства : учеб. пособ. для пед. спец. высш. учеб. заведений. [И. А. Зязюн, И. Ф. Кривонос, Н. Н. Тарасович и др.]. Москва : Просвещение, 1989. 302 с. С.137.

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opinion, pedagogical interaction on the basis of dialogical relations will be more effective under the condition of creating a psychologically comfortable atmosphere and ensuring tolerant communication between the subjects of educational activities. We fully share the opinion of S. Vaginova, who formed the conditions necessary for the formation of tolerant and communicative interaction in the educational process:

- determination by the teacher of priority value orientations of students at the level of their interpersonal interaction;
- humanization of relations of subjects of educational activity;
- creating a psychologically comfortable atmosphere in the classroom;
- increasing the level of communicative competence of teachers and students;
- providing didactic means of communicative orientation in higher educational institutions;
- ensuring the dialogic nature of the process of communicative interaction between teacher and students.¹²³

Foreign theories and approaches interpret dialogue as "a complex and diverse phenomenon." It is in multiple, multi-subject dialogue that the formation of the individual as an individual and of the group as a collective takes place. The real development of personality is the ability to hear and understand the polyphony of the world, a different position, to realize the boundaries of another spiritual space. The dialogue is not an exchange of ready-made, previously formed inner thoughts, but involvement in the process of joint creation of a new common meaning, which changes both the participants in the process and their life world.

As M. Kurylovych defines, dialogue is an established collective study of processes, indisputable facts of everyday experience. Dialogue is not a building of consensus, which aims to limit the finding of strategies that apply to the majority, dialogue creates a fundamental basis for understanding the meaning of the relationship; and the goal of dialogue is not to reduce differences, but to create an area where these differences can exist without being left out in order to reach full agreement.

Dialogic interaction in education is to address each student as a unique individual. The teacher takes the position of the interlocutor, who is interested in the personal opinion of each student and who respects this opinion. Such interaction is aimed at the development of communicative and

¹²³ Петухова Л. Є. Основні питання сучасної дидактики вищої школи [Електронний ресурс]. Комп'ютер у школі та сім'ї. Вип. №3, 2011. С. 13-15. Режим доступу: http://irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/komp_2011_3_3.pdf

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tolerant relations, and this is what encourages freedom of expression, discussion, the birth of new ideas and discoveries. The position of the interlocutor turns the teacher from a source of information and a controller into a leading participant in the creative process. The authority of a teacher is determined not by his position, but by the spiritual potential he brings to collective creativity, the ability to inspire, the ability to evaluate and use achievements (or glimpses of achievements), to promote their growth. Such work with the group, according to M. Bakhtin, involves a complex organization of many individual voices, their "polyphony". Students from an anonymous homogeneous mass become significant and responsible actors, personally connected with the teacher - experienced, intelligent, tolerant. The teacher's opinion is personally significant, his assessments and judgments can be discussed and challenged, so in the end the truth wins; and the task of the teacher is not to win his personal opinion, but to give birth to truth in man.

The tolerant aspect of dialogic communicative interaction in the educational process is important. The ability to listen and hear the position and opinion of the interlocutor, respect for the opponent or colleague in joint activities, trust, openness, sincerity, honesty and acceptance of the individuality of others, tolerance in all its manifestations is a necessary condition for effective dialogue in the educational process.

Focus on dialogic interaction in the formation of communicative tolerance of future professionals requires the teacher to comply with certain requirements, namely: the installation of a partnership in communication; creating a positive emotional microclimate in the group through communicative and tolerant activities, avoiding communication barriers and stressors; taking into account the level of knowledge and skills of students; discussion during classes of different views on the problems of professional communication; ability to empathize and empathize; heuristic style of teaching and communication with students, which encourages them to think, look for ways to resolve contradictions, draw independent conclusions; creating a relaxed atmosphere of communication, ie conditions for free exchange of views, lack of psychological stress and anxiety; organization of tolerant collective cooperation and interaction in finding a compromise; ability to understand another; ability to listen and hear the partner; directing the dialogue both on the implementation of subject tasks and on the optimal communication of students; realization of internal and external dialogue of each student by pedagogical stimulation of dialogue of thoughts and views of individuals; stimulating communicative and tolerant activities of students through various forms of dialogic interaction.

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Dialogic interaction involves the creation of such a communicative environment that maximizes the space of cooperation at the subject-subject level between the participants in the educational process. Its organic component is the activity of participants in dialogic interaction, in which the activity of the teacher should not dominate the activity of students, because the task of the teacher is to create conditions for the development of initiative of learners.

Educational texts aimed at the formation of such a phenomenon as communicative tolerance can be different: thematic, artistic, local history, folklore, etc. - but the text should be interesting, as close as possible to the natural situation, to meet the interests of students. In the absence of real communicative situations, the text becomes an incentive to discuss a variety of issues, provides the necessary factual and verbal material for the design of their own opinion.

As N. Ignatenko noted in her work, in the detailed process of systematic work on the text, the final stage of understanding what is read is the interaction of the learner with the text at the level of dialogue and expression of evaluative judgments. In the methodological sense, dialogue as a type of oral (rarely - written) speech is characterized by a change in the statements of two or more speakers (then we use the term "polylogist"). Expressions are interconnected in meaning and form a single whole, so dialogue is considered a kind of coherent speech or text.¹²⁴

Taking into account the results of psychological and didactic research on the importance of dialogical interaction of the reader with the text, studying the levels of comprehension of texts in mass pedagogical experience, N. Ignatenko identified a set of techniques that are appropriate when working on understanding educational texts. The researcher identified the following set of techniques and skills that ensure the dialogic interaction of the individual with the educational text: a) self-asking questions to the read text in order to clarify, deepen his understanding; b) expressing evaluative judgments about what is read.

The next type of interaction in the educational process, which, in our opinion, is one of the formative factors of communicative tolerance of future foreign language teachers in primary school, is communicative interaction in the perspective of three-subject didactics.

Three-subject didactics is one of the directions of pedagogical science on the most general laws, principles and means of organization of education, which provides conscious and strong mastering of knowledge,

¹²⁴ Львов М. Р. Словарь-справочник по методике русского языка. Москва : Просвещение, 1988. С.240.

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skills and abilities within equal relations of pupil (student), teacher (teacher) and information-communication pedagogical environment (ICPS).

The three-subject interaction of the student, teacher and information-communication pedagogical environment is focused not only on the implementation of educational tasks, but also on the formation and development of personal qualities, competencies and competencies, among which communicative tolerance is important.

L. Petukhova and O. Spivakovsky single out ICPS (III subject of pedagogical interaction), if the following requirements are met:

1. Technical requirements: multimedia computers in classrooms are networked with mandatory access to Internet resources. In addition, an important aspect is to create access to electronic learning resources (Wi-Fi technology) from any convenient place for students, such as a library, dormitory, dining room and more.

2. Program requirements: the software environment must address security issues (registration, personalization, delimitation of access rights to resources), be integrated (all learning components must be provided in natural form), easy to learn, fill and modify, provide opportunities for interaction, communication, monitoring the educational process, contain a way out of difficult situations (expert), provide opportunities for distance learning (on-and off-line).

3. Academic requirements relate to the methodological content of information and communication pedagogical environment.

4. Social requirements. Since the users of the information and communication pedagogical environment form a certain community, special attention should be paid to this group of requirements, which, in the opinion of the above scholars, includes cultural, ethical and legal aspects. It is primarily about communicative-tolerant communication in the network and the use of works by other authors.

5. Requirements for human resources. Construction of the educational process on the basis of information and communication technologies requires the presence of specialists-programmers and appropriately trained teachers.¹²⁵

It should be noted that the current state of scientific and professional training of teachers does not fully ensure the proper level of his readiness for effective work, as it is based largely on an analytical approach, which causes structural and qualitative fragmentation of individual

¹²⁵ Петухова Л. Є. Основні питання сучасної дидактики вищої школи [Електронний ресурс]. Комп'ютер у школі та сім'ї. Вип. №3, 2011. С. 13-15. Режим доступу: http://irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/komp_2011_3_3.pdf

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disciplines. At the same time, modern progressive trends in education, in particular the competence approach, focus on multifaceted multifaceted semantic and semantic integration, the introduction of new courses that reflect the dynamism of the new scientific paradigm, synthesize the diversity of its internal connections and interdependencies. Thus, a significant increase in the amount of scientific knowledge affects the volume of the information component of the learning process, requires the development and modernization of translation methods. Objective trends in the development of modern education require the integration of information exchange in the educational space, which can be an information and communication pedagogical environment. The latter involves fuller and more efficient use of potential organizational forms and methods of higher education by creating special software based on multimedia technologies with the necessary didactic, methodological materials, creative tasks, inclusion in pedagogical systems of automation of learning management and resource management. global internet.

It is not the acquisition of certain knowledge, skills and abilities that comes to the fore, but the formation of individual techniques of rational tolerant way of performing tasks in different educational or life situations, formation of skills of self-education and self-realization, readiness for full life in modern society.

Education can be considered aimed at ensuring the interests of the individual, if he is able to perform the following tasks: to harmonize the relationship between man and nature by understanding the modern scientific picture of the world; to encourage intellectual improvement and enrichment of thinking; to stimulate the formation and development of personal qualities and competencies, including communicative tolerance; to achieve successful socialization of man through his immersion in culture, including man-made, as well as information and communication environment; to teach a person to live, to create conditions for his continuous education in a rich active information environment; create opportunities for higher education, which will allow you to quickly reorient to areas related to professional activities.

In this aspect, a special role is given to the higher pedagogical school, because it is designed to train teachers for secondary, vocational and higher education at the level of modern society's requirements. Its main purpose is to train a teacher who can ensure the comprehensive development of personality, the formation of its mental, physical and aesthetic abilities, a

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high level of communicative tolerance, enrichment on this basis of intellectual, creative, cultural and other potentials of society.¹²⁶

The formation of communicative tolerance of future primary school foreign language teachers is an important task of the pedagogical process, because in the current conditions of the educational system only highly qualified teachers who, in addition to professional knowledge, skills, abilities and personal qualities, have a high level of communicative tolerance. efficient and competitive society. The practical significance of the formation of communicative tolerance of future foreign language teachers in primary school is that teachers with a high level of communicative tolerance give children a higher level of knowledge and adaptability to social life.

Thus, the role of three-subject didactics in the formation of communicative tolerance of the future foreign language teacher of primary school is directly proportional to the demand for highly qualified foreign language teachers of primary school. and is one of the system-forming factors in the formation of communicative tolerance of the future teacher of a foreign language in primary school.

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**WAYS OF FORMING SKILLS OF COLLECTIVE MUSIC MAKING
OF ELEMENTARY SCHOOL STUDENTS
СПОСІБИ ФОРМУВАННЯ НАВИЧОК КОЛЕКТИВНОЇ
МУЗИЧНОЇ ТВОРЧОСТІ В УЧНІВ ОСНОВНОЇ ШКОЛИ**

In modern conditions, when the requirements for the aesthetic upbringing of children are growing, special attention is paid to learning to play children's musical instruments in general secondary education. By involving children in collective music in the orchestra of children's musical instruments, the teacher introduces students to the field of art, encouraging creative and independent performance. Musical education of primary school students is the most appropriate direction for the development of the spiritual world of each child and is associated with their overall development and is

¹²⁶ Петухова Л.Є. Трисуб'єктна дидактика в моделі інноваційного розвитку освітніх систем. Педагогічні науки: [зб. наук. праць / ред. Є. С. Барбіна]. Херсон: ХДУ, 2014. Вип. 65. С. 74-80. Електронний ресурс. Режим доступу: <http://eKhsUIR.kspu.edu/handle/123456789/619>

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carried out in the context of the general problem of becoming a whole person.

Learning to play children's musical instruments and musical toys in general secondary education institutions in the context of national and spiritual revival is of paramount importance, where from the first lessons it is necessary to develop musical and rhythmic skills and develop children's creative abilities. Collective and individual musical-rhythmic exercises, participation in the children's orchestra of elementary musical instruments contribute to the wide involvement of students in independent music lessons. This issue is quite relevant for the further development of children's musical abilities, will encourage them to continue their studies in music schools and studios, and to obtain professional music education in the future.

The teacher of the realities of modern education is faced with the task of optimizing the learning process. This involves achieving its maximum effectiveness through the selection and use of modern forms, methods, principles of teaching to ensure a strong and conscious assimilation of educational material in a minimum time, taking into account the age and mental characteristics of students.

Musicians-teachers Zh. Borysevych, S. Bublei, N. Vetlugina, I. Gadalova, L. Dmitrieva, G. Dyumina, R. Zynych, M. Kocharyan, V. Kuklovska, K. Orff, E. Pecherska, I. Rudchenko, N. Chernoivanenko, S. Sholomovych devoted their scientific research to the methodological aspects of the introduction of collective music on children's musical instruments in the educational process of general secondary education.

The outstanding musician-pedagogue K. Orff considered elementary music and elementary instruments to be one of the main means of aesthetic education of primary school students. He noted that elementary music making should be fundamental, not additional. He introduced collective music making to intensify children's musical and creative activities, encouraging them to improvise and create their own musical compositions. K. Orff developed his music-pedagogical system and published a manual called "Shulverk". This is a fairly large five-volume edition with the simplest scores for playing children's musical instruments, exercises for diction and recitation, rhythmic exercises, theatrical scenes and more.

K. Orff attached great importance to the development of musical and rhythmic sense in children. He noted that this cannot be taught. The sense of rhythm needs to be "untied", released. He suggested introducing elementary improvisation of movements into the process of a child's musical development. K. Orff called the development of the sense of rhythm a living force, the biological features of the organism. He advised starting the

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process of "solving the rhythm" by clapping his hands, blunting his feet, clicking his fingers, and then involving elementary musical instruments: drums, rattles, rattles, which can be considered the oldest musical instruments of mankind, accompanied by ancient dances and mysteries. The purpose of musical education K. Orff considered not only the development of musical abilities and talents of children, but also the diverse formation of their personality. The main task of elementary music K. Orff defined the optimization and development of creative imagination of students, learning improvisation, creating your own creative product in the process of individual music, as well as the formation of collective music skills.¹²⁷

The repertoire basis of K. Orff's work "Shulverk" is folklore sources, these works organically and naturally stimulate the development of creative initiative of students. He advised to synthesize music, gestures, dance, speech, pantomime. K. Orff recommended to accompany various types of musical activities in the classroom with musical instrumental accompaniment performed by the students themselves. He pointed out that it is necessary to involve children in playing noise and percussion instruments for the purpose of musical and rhythmic education from an early age.

Mykola Lysenko, an outstanding musician-teacher, a classic of Ukrainian musical art, was one of the first to introduce national instruments into the system of professional music education.

V. Sukhomlynsky attached great importance to instrumental music making in the education of children and youth, in particular, taught children to play the flute. He not only introduced the school to play folk instruments, but also involved children in their own production. According to him, such activities develop creative potential, thinking, imagination, practical activity, constructive abilities.¹²⁸

T. Tyutyunnikova continued to implement the ideas of K. Orff in the educational process. She developed a program of elementary music making according to his system. This program is based on the principles of music and game communication. The program includes movements, rhythmic gestures, melodic recitation or singing accompanied by children's musical instruments.

Playing children's musical instruments for primary school students is the first step towards collective instrumental music making. The term

¹²⁷ Ростовський О. Я. Методика викладання музики у початковій школі : навч.-метод. посіб. [2-е вид., доп.]. Тернопіль : Навчальна книга «Богдан», 2001. 216 с.

¹²⁸ Сухомлинський В. О. Вибрані твори в п'яти томах / В. Сухомлинський. Київ: Радянська школа, 1977. Т.3. 670 с.

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"collective instrumental music making" can be considered orchestral musical performance, which develops the musical abilities of primary school students, promotes their acquisition of performing skills, satisfies their musical interests, aesthetic needs, reveals creative potential.

It should be emphasized that all musicians-teachers believed that with the help of collective music on elementary musical instruments in children of primary school age, the process of developing creative abilities is activated. It is the development of creative abilities of the individual is one of the main tasks of the modern school. It contributes to the intellectual development, creativity of thinking, spiritual development of the personality of younger students. The new Ukrainian school directs the educational process to the discovery and activation of the creative potential of primary school students, the formation of their emotional culture and aesthetic views.¹²⁹

Playing children's musical instruments complements the structure of musical and aesthetic education of the child with the following components:

- aesthetic information about the sound properties of each instrument as a source of new, interesting experience;
- formation of skills of playing elementary musical instruments;
- formation of emotional culture in the process of collective music making;
- formation of interest in instrumental and performing activities;
- development of cognitive interests, in particular interest in improvisation;
- development of musical abilities, etc.

Mastering the play of children's musical instruments should begin with acquaintance with children's instruments. The next stage is mastering the basic techniques of sound production. In the process of collective music making, knowledge of the means of musical expression is acquired in parallel.

The development of skills of collective performance contributes to: the development of students' ability to feel and transmit the nature of the melody; ability to expressive performance of musical works; formation of children's creative performing abilities in the process of independent music making; musical and aesthetic education of the personality of junior schoolchildren, etc.

At the initial stage of learning methodological techniques should be aimed at forming students' interest in a new type of activity for them. The

¹²⁹ Концепція Нова українська школа. URL:
<https://www.kmu.gov.ua/storage/app/media/reforms/ukrainkashkolcompressed.pdf>.

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timbre of the sound of each musical instrument should be compared with the phenomena of nature, the surrounding world: the voices of birds, the sounds of nature, animals, human language and more. For example, the singing of birds can be reproduced on the zither, bandura, cuckoo; raindrops - on a metallophone, a triangle; thunder strikes - on percussion instruments, etc.

It is advisable to study plays on children's musical instruments in three stages.

1. Formation of emotional sensitivity in the process of perception of the content of musical works. This is an acquaintance with the work. Attention is drawn to the sound of the work on the piano. Conversation with children about this work. Students can be asked questions: what feelings does this work evoke, what is the main thing in this work, what would you call this work, what instruments will be better able to reproduce the nature of the melody.

2. In-depth study of works. Parsing, work on the text, on the methods of sound production; conducting rehearsal work.

3. Formation of moral consciousness of the moral basis of behavior. With the help of collective music making to develop children's sense of camaraderie, to teach them to be aware of their role in the orchestra, to be able to characterize the characters and phenomena that are reflected in musical works. Encourage students to express their feelings, conscious moral and aesthetic ideas in musical and creative activities, which is carried out in an improvisational form.

It is worth noting that today there are a sufficient number of repertoire manuals, but the teacher should still show his creativity in the independent orchestration of works for his team.

It is desirable to include more samples of Ukrainian folk music in the repertoire of the orchestra of children's musical instruments. For example: "Oh for the grove, grove" (Ukrainian folk song), "Pumpkin, mom, swings" (Podolsk folk song), "Pumpkin walks around the garden" (Ukrainian folk song), "I'll plant a pear" (Podolsk folk song), "Grandfather is coming, going" (Ukrainian children's song), "Podolyanochka" (Ukrainian folk song), "Come out, come out, sun" (spring song), "And already spring" (spring song), "Oh, gop, hopak" (Podolsk dance), etc. The repertoire must be gradually complicated for the development of musical memory, hearing, aesthetic taste, etc.

Work with a children's orchestra can be divided into several stages.

At the first stage, elementary collective music making is based on program music in order to form children's performance skills based on the transfer of rhythmic patterns.

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In the second stage, the program includes more complex works, as children already master certain skills of sound production. There is an opportunity for independent creative attempts. Children can independently, using musical instruments, reproduce in the game natural phenomena, familiar intonation rhythmic patterns and more.

At the third stage there is a development and improvement of ensemble performance. Children master the techniques of playing melodic instruments, have the opportunity to show their abilities by acting as an accompanist, composer, conductor and more.

Alcira Legati de Arismendi has developed recommendations for the use of musical and rhythmic instruments:

- Before teaching students to play musical instruments, you should go through the stage of learning to sing. It is worth starting with simple songs known to children;

- Given the success achieved, it is necessary to move on to work on a sense of rhythm. It is necessary to teach children to distinguish rhythm. For example, sing the motif of a song without words with the help of syllables;

- rhythmic clapping; reproduction of a rhythm by the teacher, by means of only clapping, without intonation of it;

- performance of a work on musical instruments;

- to offer children to determine the songs they have learned according to the rhythm, which is played differently (for example: playing musical instruments, blunting, clapping, etc.).¹³⁰

It is better to play the rhythm with the help of children's musical instruments that have a soft tone of different tones (tambourines, triangles, bells). Playing a musical instrument should be accompanied by clapping. The work includes alternating instruments with different timbres.

Combining musical instruments enriches students' musical experience. For example, you can perform several each phrase on different instruments. And the chorus - on all instruments.

The difficult task is to teach children to distinguish the proportions of shares (duration of sounds) in the beat. To solve this problem, you need to move on after the children have mastered simple movements in time. For this work you can use rattles, maracas, bells, triangles.

At the initial stage of differentiation of perception of destinies, recognition and definition for their further reproduction on musical instruments, it is necessary to introduce the use of movements. For example,

¹³⁰ Арисменді А. Л. Музичне виховання. Москва: Прогрес, 1989. 171 с. (Переклад з іспанської Ю. Ваннікова).

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some children make movements and others create instrumental accompaniment.

To develop children's emotionality and rhythmic sensation, Carl Orff also recommended the use of percussion instruments. When a student performs a melody in one sound, he must accurately reproduce the rhythmic pattern. To do this, you need to rely on the rhythm of the poems, singing a melody with words. To better master the rhythmic pattern of the melody, you need to use the image on the flannel, or interactive whiteboard. Children need to be explained that if the melody is performed on a xylophone or metallophone, then when playing long durations, the hammer should jump higher, and when short ones are performed, it should jump lower. That is to conduct associations of correspondence of movement and rhythm of music. In this way, a sense of rhythm will be formed while playing children's musical instruments.

First, children should be offered rhythmic patterns that are based on alternating equal durations: eighth, fourth in two or four parts. Musical material should be gradually complicated. Then it is necessary to include more complex rhythmic structures: syncopated or dotted rhythm. Then include tasks for the reproduction of various rhythmic structures in selected musical works.

Initially, a game quatrain on one-sound is used. You can create rhythmic ensembles from wooden percussion instruments: castanets, wooden spoons; metal: triangles, plates, bells, rumba, tambourine. Thus, playing percussion musical instruments can accompany the teacher's playing the accordion, piano, accordion. Children need to emphasize that the accompaniment does not drown out the singing or instrumental melody.¹³¹

By mastering playing various percussion instruments, or playing only one note on other treble instruments, students learn rhythmic patterns, features of dynamics, acquire skills of collective music making.

Every teacher must take into account the complexity and scale of the use of children's musical instruments in accordance with specific educational conditions, taking into account the experience of children and their own professional capabilities.

An important task is to teach students to determine and perform certain rhythmic and metric relationships. This will contribute to the formation of a meaningful perception of music, and in the future to the development of higher thought processes. Collective music playing on

¹³¹ Ростовський О. Я. Методика викладання музики у початковій школі : навч.-метод. посіб. [2-е вид., доп.]. Тернопіль : Навчальна книга «Богдан», 2001. 216 с.

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children's musical instruments helps to form children's skills of holistic perception of music.

For high-quality performance of a work in the orchestra of children's musical instruments, the teacher must achieve the correct and clear performance of his part by each student. This will further facilitate her participation in collective orchestral performance.

When writing a score, the teacher must pay attention to: genre features, the nature of the work, its structure, dynamic changes. It is necessary to make sure that playing noisy instruments does not prevail over the melody. During rehearsals, students need to be constantly reminded to listen to music, play clearly, according to the nature of the work, listen to the sound of the whole orchestra, the main melody, and so on.

In the process of playing children's musical instruments, students not only master the techniques of collective music, they learn the simplest elements of graphic recording, which allows for independent creative activities in performance and graphic modeling of rhythmic and melodic drawings. Playing children's musical instruments helps elementary school students to expand the scope of musical activities, to show their creative activity, to develop musical abilities.

An important role in the development of children's performance skills belongs to the creative personality of the teacher. The teacher not only teaches students, but acts as an artist, a master, who teaches children ways of action and conveys the aesthetic and figurative content of musical images. Such a subtle mechanism of action is basically empathic, because the teacher becomes a kind of translator of moral and aesthetic qualities that must be passed on to students.

At the heart of each type of children's musical activity is the interest of students in certain artistic phenomena, which is manifested in children in the process of music education. The interest of primary school students in playing children's musical instruments contains the following components:

- information about the sound properties of each instrument as a source of new, interesting aesthetic experience;
- active actions aimed at mastering the skills of playing children's musical instruments;
- emotional experiences from the process of performance;
- the emergence of associations that promote the activation of musical and cognitive interests of junior high school students.

Interest in group music, which is formed in junior high school students in music lessons is realized in various forms of extracurricular music education of students, including instrumental and vocal-instrumental groups that promote the harmonious development of the child. Mostly

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children with developed hearing and certain musical data are involved in these forms of extracurricular activities. But, in our opinion, the work can be built so that everyone can study in extracurricular music groups, including instrumental.

Playing children's musical instruments is one of the most accessible forms of musical activity for children of primary school age. They develop a sense of rhythm, mood, timbre and harmonious hearing, students learn musical literacy faster, better perceive the figurative content of works, which in turn contributes to their overall musical and aesthetic development. This type of activity is especially relevant in working with children who are unclear intonation. Such students eventually lose confidence in their ability to make music.

The children's orchestra can use a variety of instruments (melodic, percussion, noise): bandura, metallophone, xylophone, zither, flute, drum, tambourine, triangle, castanets, rattles, maracas and more. They are simple and children easily learn to play them. In the process of work, the composition of the ensemble or children's orchestra can be changed depending on the chosen work, preparation, capabilities of children, as well as the number and availability of instruments at school.

When accepting students for vocal-instrumental or instrumental groups, it is necessary to check the musical abilities of students, in particular: the quality and features of the voice, musical hearing, memory, sense of rhythm, etc. Children with the best musical data can be part of a vocal-instrumental group; children who inaccurately intonate - to instrumental. This division of students can be considered temporary. Over time, students can change places to learn different types of musical activities. The organization of education is also related to the age of the children. First-graders should be assigned to an independent group. Its main task is pure unison for voices and instruments. The purpose of the ensemble of second and third graders can be two-part singing and playing music on various children's instruments.

The group can work according to a certain schedule twice a week, each group (10-15 students) is given certain academic hours. Consolidated rehearsals begin after the children have studied the work, ie one of the two rehearsals becomes consolidated. Each rehearsal must have a specific, well-defined goal that follows from the circle's curriculum.

The orchestra of children's musical instruments can be quite organically combined with extracurricular musical and aesthetic work in general secondary education, which covers many different forms and directions, namely: forms - individual, group; directions - musical, literary, instrumental, choral, theatrical, game, etc. For example, organizational forms

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of extracurricular activities can be: visiting concert halls, music lectures, music rooms and season tickets, organizing and conducting art projects and more.

Extracurricular activities are an integral part of the educational process at school, one of the forms of organization of students' free time, which is implemented on a voluntary basis, with due regard for the interests of all its participants.

The orchestra of children's musical instruments can be used in almost all forms of extracurricular educational work of general secondary education institutions (in particular, in the activities of musical subscriptions and living rooms).

A music subscription successfully combines two important functions:

- gives an opportunity to very young musicians to express themselves in the role of performers in the concert hall of the school;
- forms children's interest in musical art, prepares them for learning about art from childhood, meeting the spiritual and aesthetic needs.

For example, an orchestra of children's musical instruments can be included in the programs of music season tickets for genres of folk art (lullabies, carols, Christmas carols, spring songs, folk songs, etc.). Such concerts contribute to the comprehensive and harmonious development of the individual, enrich the moral and aesthetic world of students, contribute to the formation of an active life position.

Particular attention is paid to the professional growth of young performers, uniting them into a single creative team. Children, teachers and parents can take part in such activities. The repertoire for musical subscriptions on the theme of folk music can consist of both authentic folk works and works of Ukrainian classical composers: V. Verkhovynets, F. Kolessa, M. Leontovych, M. Lysenko, S. Lyudkevych, D. Revutsky. A music teacher can independently create instrumentation of a work for an orchestra of children's musical instruments. It will be interesting for children to perform folk songs in a modern interpretation.

The teacher should definitely pay attention to the stylistic design of the stage, which will complement the auditory impressions and ideas of listeners and participants, activates the emotional perception of music. It is desirable to involve school students in the design of the stage and the hall. It is possible to hold a preliminary discussion, invite students to express their ideas for the design of the action, and then, after summarizing and taking into account the wishes of children - to make a collective sketch of the design of the hall and stage. After that, you can proceed to the manufacture and placement of decorations.

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The orchestra of children's musical instruments can also be included in the musical living rooms, which are a variety of musical season tickets. Music living room is a form of organizing students' leisure time after school hours. It can be held in one class or with different classes.

The living room is organized and conducted by a creative group of students under the guidance of a class teacher or music teacher. To improve the culture of communication of students, after the music program, the work of the "living room" continues with the exchange of ideas, impressions, presenting new ideas and more.

The preparatory stage includes:

- choice of topic;
- definition of the purpose and tasks of carrying out;
- creation of a creative group (screenwriters, main director, production directors, artist and music designer, performers, organizers);
- division of responsibilities;
- design of the premises;
- preparation of invitations.

Themes for conducting musical greetings can be the holidays of the folk calendar-ritual cycle, as well as outstanding personalities of Ukrainian culture. For example: "Obzhynky", "Protection", "Feast of the Ukrainian Cossacks", "Feast of St. Nicholas", "St. Andrew's Vespers", "Rite of biting kalyty", "Rite of driving a goat", "Nativity scene", "From Roman to Jordan", "T. Shevchenko and folk song", "G. Frying pan - the soul of the Ukrainian people", "Easter in Ukraine", "Mystery of the Ukrainian Easter egg", "Bless, mother, call for spring", "Vesnyanky and gailyky", "Bathing rites", "What our ancestors played", etc. An orchestra of children's musical instruments can be successfully included in the program of these actions.

The main purpose of musical living rooms and season tickets is to organize leisure activities for students, promote the development of abilities, student activities and creativity, expand the circle of communication, instill aesthetic culture in students. Such forms of work help to identify the interests, abilities and talents of students, give the opportunity to involve them in school groups - instrumental, theatrical, vocal and choral, folklore and more.

Music lounges and season tickets have become especially popular in primary school. For primary school students, living rooms and season tickets can take the form of creative projects.

In order for students to implement the project in an organized manner, they should be acquainted with the stages of such work:

At the first stage, students together with the project coordinator choose a topic, then select sources of information, draw up a project

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application form, make a kind of route map of the project. At the same stage, a creative group is selected, the formation of which is based on the interest in the problem. To achieve a positive result, the teacher must at the first stage to join the collegial discussion of the nature and structure of the project, however, the solution of key issues must be taken by teachers.

At the second stage the structure of development of information from sources is built according to, there is a distribution of tasks between participants of the project - the scheme of their interaction, planning of the order of work is defined. The results of this work can be recorded in various forms (computer data processing, video recording, development of independent scripts, etc.).

At the third stage, the project is defended in a form that corresponds to the content of the project (concert, video presentation, multimedia show, etc.). Particular attention should be paid to the preparation of the final report by students, which is a mandatory component accompanying the visual forms of the result. The report describes the "trajectory" of the project thought and how it was implemented, methods of obtaining information, results. In the form of a brochure, printed in at least one copy using a regular publishing system, such a report can be a significant "product" that needs to be discussed in a group and presented to students in other classes, and so on.

Since these are projects in which instrumental performance can be introduced, in particular an orchestra of children's musical instruments, the creation of creative projects, film projects and excursion projects can be quite interesting.

Creative projects are inherently quite close to concerts, music and literature evenings, lessons, performances and more. Note that the teacher acts in them not as an initiator, but as a consultant. Students must create their own script. Of course, not everyone can write an independent literary work, so mostly creative projects can take place in the form of literary and musical compositions.

For example: "Art of the Cossack Baroque era", "Ukrainian folk instruments", "Melodies of the Ukrainian soul", "Play, banduro, play", "The image of the Cossack Mamaia in various arts".

The film project involves the creation of amateur videos by the participants. The most relevant genre here is journalistic film. The ability of students to reveal a problem with their film and, perhaps, to offer their own solution is evaluated mainly.

For example: "Bandura - Musical Pride of Ukraine", "Folk Musical Instruments of Different Regions of Ukraine", "Ukrainian Trinity Musicians", "Secret of Kobzars", "Music of the Carpathians", "Ancient Ukrainian Instruments", etc.

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Excursion projects can be presented in the form of reports on excursions (virtual or real) by museums that have exhibition halls dedicated to the presentation of folk instruments. This is the optimal form for individual projects. The tour can be conducted both for your classmates and for students of other classes and schools.

For example, the creative project "Gallery of Artists". This project can be filled with a variety of thematic content.

To the empty frames with the captions "S. Gulak-Artemovskiy ", "M. Leontovich ", "M. Verbytskyi ", "M. Lysenko ", located on the board, you need to pick up the proposed generalized images (reproductions of portraits, photographs of different periods of life, calendars, posters, stamps according to the theme, etc.).

Each group of students reports on their topic, filling in the blanks with relevant material, creating a unique collage of life and work of the artist. Also, under the guidance of a teacher, students perform works by these composers as part of an orchestra of children's musical instruments.

In general, the project activity meets the requirements of the Concept of the New Ukrainian School regarding the implementation of the activity approach in the educational process, when attention is shifted to the process of acquiring not only knowledge but also skills, abilities, values, life experience.

The orchestra of children's musical instruments can be introduced after school hours in the process of the folklore group. The work of the folklore group involves cognitive conversations, stories about customs, traditions, musical instruments of the Ukrainian people, their worldview, musical, verbal culture, arts and crafts, folk theater and more.

Students of different ages can be included in the folklore circle, as in folk life mostly rites and traditions were performed by people of different ages "from young to old". Therefore, everyone can take part in the folklore circle. Senior students, for example, can perform additional functions: writing a script, the role of presenters, and various characters (St. Nicholas, master and mistress, Spring, goat, goat breeder, weaver, archer, etc.).

At the initial stage of organizing a folklore group, it is necessary to conduct a kind of casting in order to learn about the level of musical abilities and folklore experience of students. The survey should be conducted in a playful, relaxed way to better explore the abilities and preferences of future members. The leader of the folklore group can create a kind of table, which will indicate the artistic and musical characteristics of each student. For example: purity of intonation, range of voice, quality of sound of voice, diction features, artistic inclinations, declamatory qualities, plasticity of movements, musical memory, skills of possession of musical instruments,

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etc. Even if the student does not have pronounced abilities in a particular field of art, the teacher must still enroll him in a folklore group, if the student has expressed a desire. After all, in the circle children will gradually develop, revealing hidden talents. Circle members will be involved in various activities: solo and choral singing, playing children's musical instruments, research activities, collecting and deciphering the collected folklore material, staging folk tales, legends, folk customs, rituals, nativity scenes, etc.

Practice shows that a child's full perception of music develops the initial forms of musical taste, forms the musical perception. Perception of musical art requires from students developed certain qualities of attention, memory, thinking, emotional and life experience, a set of diverse knowledge. All this is not enough for most junior schoolchildren (especially first-graders). It is in the folklore group that children master the samples of folk music, learn the importance of musical expression (tempo, dynamics, etc.), learn to distinguish musical works by genre, character, develop their abilities, improve vocal and instrumental skills.

Folklore group develops the cognitive interests of primary school students, forms their artistic and figurative thinking, promotes the development of musical and aesthetic culture of students, rhythmic, singing skills, creativity, self-expression, self-realization.

The organization of extracurricular activities is a common business of pedagogical and student groups. By participating in after-school activities based on Ukrainian traditional folk culture, students have the opportunity to express themselves in various activities related to folk music, poetry, theater, arts and crafts and more. Extracurricular activities are one of the most effective means of awakening students' interest in various arts, including folk. With the help of after-school art activities the teacher acquaints students with various forms of creative activity that activates emotional and intellectual spheres, develops students' aesthetic feelings, which in turn increases students' intellectual level, develops aesthetic taste, instills love for folk art, increases motivation to learn. contributes to the formation of a creative personality.

In the process of collective music making, game technologies can be used, which promotes the formation of emotional and figurative thinking, cognitive interests, and the development of creative potential. Constant systematic creation of musical images in the form of games, encourages children to more complex ideas and their implementation in music and play activities.

Significant contribution to the study of the phenomenon of the game was made by well-known scientists: such as E. Byrne, R. Winkler,

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GH. Gadamer, J.-P. Sartre, S. Freud and others. One of the first researchers of the phenomenon of the game is F. Schiller, who considered gaming to be one of the most effective factors in shaping the worldview of man. G. Spencer emphasized the importance of the educational function of the game. The Dutch historian J. Huizinga pointed out that the culture of mankind is inextricably linked with the game activity in which it is formed and developed.¹³²

In the process of working with an orchestra of children's musical instruments, a teacher can use a variety of game technologies, including problem-based modeling games. Problem-modeling games are an effective tool that promotes the active development of creative abilities of students, because the database of games is improvisational activities. In the process of using problem-modeling games, children develop such qualities as: the ability to independently and originally solve problems, the development of creative abilities and creative thinking and more.

Characteristic features of problem-modeling games are that in the process of game actions there is a deliberate deformation of the work of art (some of its elements), in order to identify and better understand the importance of artistic expression, as well as to design non-standard problem situations that motivate younger students. to independent solution of creative tasks. Directions for the implementation of problem-modeling games in art lessons can be: the introduction of pre-planned theatrical performances; reproduction by children in the movements of a certain musical image to musical accompaniment; creation of plastic, vocal, instrumental improvisations to the work of art proposed by the teacher (stories, fairy tales, paintings, etc.).

To optimize the educational process in art lessons by means of problem-modeling games, the teacher should follow the following tips:

1. Plan and conduct play activities in the classroom systematically, purposefully, taking into account the age level of primary school students, gradually complicating the task.

2. Introduce games of various kinds in all types of musical activities: learning musical literacy, choral singing, listening to music, musical-rhythmic activities, playing children's musical instruments, creative activities, movement to music, etc.

3. Practice collective, group, individual creative and play activities.

4. Introduce music and play activities at all stages of the art lesson (according to the syllabus): introduction to a new topic, in-depth study of the

¹³² Хейзінга І. Номо Ludens. Досвід визначення ігрового елемента культури / Пер. з англ. О. Мокровольського. Київ: «Основи», 1994. 250 с.

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topic, analysis and interpretation of works of art, consolidation of material, etc.

5. Apply techniques of intellectual and emotional-motivational stimulation.

Consider some examples of problem-based simulation games for use in art lessons. It is important to remember that the use of such games requires reliance on the knowledge, skills and abilities that younger students already possess.

For example, the game "Problem Question". The teacher asks the children a number of problematic questions (be sure to give space to express their own opinion), namely: will the image of a piece of music change if the piece is written in major and we perform it in minor and vice versa ?; how will the character of the work be affected if the waltz is played at the tempo of the march and changed from three-part to two-part ?; will the essence of the perception of the image change if you change the dynamic shades and strokes?

In the problem-modeling game "Fairy Tale Circle" the teacher gives a clear instruction on how to conduct this game, outlines the plot of the fairy tale, introduces the main characters and begins the story. Each student in the class "chain" prepares a small fragment, continuing the words of the teacher. The teacher follows the plot line of the fairy tale created by the children. The teacher can ask students to defend their fairy tale project by organizing a staging of a fairy tale and creating their own musical accompaniment on children's musical instruments (this can be done in the following lessons).

The next problem-modeling game promotes the development of logic of thinking, the formation of emotional and figurative perception. Children are offered a number of works of various arts (fragments of musical works, paintings, fragments of literary text, etc.), students must choose from this list of works similar in imagery, character and mood. After the work is done, students move on to the next stage of the game "mirror improvisation" - one group of students performs simple movements to the musical accompaniment of another group of students. First, the teacher asks the children to repeat the movements after him, and then points out that they must come up with their own interpretation of the chosen topic.

Game "Epoch Image": the teacher gives students images of various architectural structures (Ukrainian house, ancient castle, modern skyscraper, etc.) and cards depicting people of different eras (in Ukrainian costumes, in knightly armor, in modern clothes), as well as music instruments of different eras. Students must match the images of buildings and musical instruments with the characters of the respective eras, as well as write a list of names of musical works that correspond to the images.

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The game "Play a story on an instrument" has proved to be quite successful in school practice. Before the game, students choose one of the basic musical instruments. The teacher tells the story, and students must (according to the story line) improvise the musical background during the teacher's story, taking into account the emotional and figurative features of the story. For example: rain - the sounds of a metallophone, thunder - the sounds of a drum, strong wind - the sound of maracas, raindrops - the sound of a triangle, and so on. This game is especially interesting if the teacher demonstrates his story in parallel with a picture, showing the step-by-step reproduction of the plot on an interactive whiteboard, and if not, on a large sheet of paper attached to a regular board.

To date, there are a large number of methodological developments dedicated to game technology, so the teacher can choose for lessons extremely different games, as well as he can create original author's game developments for his students. Games should be used in the lessons, which will promote the formation of students' cognitive activity, value orientations and interest in the subject "Art".

The game used by the teacher in the lesson should be primarily aimed at consolidating the material studied. With the help of careful control, timely leading questions, the teacher must maintain the enthusiasm of students, sharpen their interest in play activities, gradually and rationally complicating the task and increasing the requirements for students.

It is important for the teacher to maintain a certain balance in the conduct of play activities, namely: you can not turn the game into entertainment because it will interfere with the implementation of cognitive and creative tasks; on the other hand, you can't turn a game into an automatic skill development. The use of problem-modeling games in art lessons helps to intensify the independent activities of younger students, helps them to form a holistic emotional and figurative perception of the world around them. Problem-based modeling games move the student from the position of the object to the position of the subject of activity, which stimulates the formation of his spiritual and emotional culture.

For the effectiveness of play activities in art lessons, the teacher must:

- focus students on the end result of the creative implementation of the task;
- to support the initiative of junior schoolchildren; encourage students to implement creative ideas;
- give children the opportunity to use a variety of equipment and literature necessary for the implementation of creative ideas;

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- to cultivate awareness of the value of personal creative expression and initiative, as well as to cultivate respect for all participants in the creative process.

You can determine the phasing of the creation of music and game images:

- first students are offered works with bright local images (such as leitmotifs);
- then there is an acquaintance with plays and songs, with the expressed dynamics of development which motivate children to actions;
- Students are offered plays and songs with images that contrast with each other and encourage children to develop the plot of the game.

For example, games such as musical portraits encourage children to make creative attempts to embody them in musical-game images. It is worth practicing a collective discussion of artistic images, it helps to successfully implement the implementation of creative ideas of students. Children are more responsible in the task, because the decision is made by the entire student body.

Most often, such games require prior discussion and agreement between the children. When a certain creative idea arises, they have a desire to fulfill one or another role. The nature of collective action in the emergence of the plan and planning the course of the game resembles the atmosphere of the beginning of story games. But still, children understand and remember that they have to reflect a certain artistic content on a musical instrument. Their actions can be called improvisation on a given topic. Only gradually, with a sufficient set of acquired skills, knowledge and abilities, the child can implement and present his plan.

Musical works are unique scenarios that children dramatize on their own. You can suggest stages of complication of works that are selected to work with students:

1. musical works, the images of which are the same type, homogeneous;
2. musical works, which are characterized by the development of musical and poetic images;
3. musical works in which different images interact, expressed by the synthesis of music and words;
4. musical works, which are characterized by the development of various contrasting themes.

Of course, these steps are relative, as each subsequent step includes material from the previous one.

During the game, children learn to memorize and distinguish musical sounds by pitch, rhythm, timbre, dynamics, direction of melody in

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connection with the general nature of music, which promotes the development of children's perception, auditory concentration. Example:

- Children differentiate sounds by pitch: which of the two sounds played on the piano or children's musical instruments is higher or lower. Sounds are played on different instruments: a triangle or a tambourine, and children guess the pitch. On one metallophone any one key is reproduced, and on the second the child should find it on hearing and repeat;

- younger students guess the direction of the melody. The melody is played in high and low registers, and children perform the corresponding movements, modeling the movement of the melody;

- to develop rhythmic relationships, children play a rhythmic pattern on drums, tambourines, rattles or simply clap their hands, sing or move to the tempo of music, slowly or quickly;

- Students distinguish the timbre of sound of different instruments: accordion, drum, tambourine, rattle, metallophone, xylophone, bandura, etc., or the voices of their peers. The teacher plays some sounds on children's musical instruments, plays the melody of the song;

- To determine the sounds by dynamics, younger students should distinguish between quiet or loud sound of individual sounds or melodies, arbitrarily increase or decrease the sound of the voice in singing, depending on the development of game activities.

The method of learning musical-didactic games is the same as in learning musical games, dances, round dances. Particular attention should be paid to the musical-sensory task, the quality of musical sound: loud-quiet, high-low, slow-fast, what timbre. For example, if it is a game to distinguish the pitch of the sound, the teacher must repeatedly emphasize that music can be different in sound: high and low. For example, using the technique of "objectification" (denoting high sounds as small and low - as large).

In order to activate junior schoolchildren while mastering the skills of collective music in the orchestra of children's musical instruments, the teacher needs to create a creative, relaxed atmosphere in the art lesson by using specially selected tools. One of the effective means of optimizing the educational activities of primary school students is role play. Role-playing games not only activate primary school students, arousing their interest in the lesson "Art", but also implement a number of important functions (educational, educational, communicative, developmental, orienting, motivational, compensatory, relaxation, etc.), promote formation of motivation for learning activities, emotional relaxation, serve as a means of knowledge control, etc. The main criterion for the optimal learning process is the activity of students in art lessons, effectiveness and quality of their activities.

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The introduction of role-playing games in the process of collective music making is an accessible way that enlivens the course of the lesson, helps children not only to acquire the necessary knowledge, skills and abilities, but also contributes to the process of learning about reality.

To date, scientific and methodological literature contains a large number of species systematizations of role-playing games. For the practice of role-playing games in art lessons, you can choose one of them, for example: creative, simulation, competition games.

According to the complexity of the task there are:

- controlled-controlled role-playing games (teacher distributes ready-made texts to children, and children play them in the game);
- semi-controlled-controlled (teacher describes the plot of the game and the actions that students must perform);
- free-uncontrolled (the teacher announces the topic and assigns roles, thus giving children the opportunity to express their own creativity, imagination, creativity, etc.);
- episodic (the teacher in the lesson organizes the reproduction of a particular episode of the role play).

Role-playing games are characterized by such a feature as multifunctionality. During the educational process, the introduction of role-playing games provides the implementation of the following functions: educational, educational, communicative, developmental, orienting, motivational, compensatory, relaxation, etc.

The educational function provides consolidation of knowledge acquired by students. In the process of using role-playing games, students are motivated to learn activities in art lessons. The learning function can be called one of the leading, which combines other functions. It helps to model the game activity in accordance with the set goal.

The educational function is aimed at forming the best qualities of primary school students, namely: discipline, self-discipline, courtesy, mutual assistance, independence, responsibility, attentive and correct attitude to classmates and seniors, ability to work in a team, ability to adequately take initiative, active life position etc.

The communicative function ensures the creation of a friendly and harmonious atmosphere in the student body, promotes the establishment of emotional and communicative relationships that are formed in the creative process of learning about the phenomenon of art.

The developmental function helps to positively influence the activation and development of attention, emotional perception, memory, skills and abilities of primary school children, the ability to activate and reveal the abilities and talents of primary school children, complements the

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process of harmonious development of primary school students.

The guiding function is in the process of self-control, as the student gains experience of understanding the positive and negative features of their own behavior, and adequate characterization of the actions of the actors of the role play. It orients students to self-knowledge, knowledge of the surrounding reality, determining their own place in artistic life and society.

Motivational function is manifested in the formation of clear motives of children for learning, implementation of creative ideas, interpersonal communication, encourages knowledge of the art world.

Compensatory function means that in the process of role-playing the child has the opportunity to show himself in the best way, showing his talent for some kind of artistic activity. In the process of play activities, students get rid of complexes, which satisfies the need to realize the desire to reveal their abilities and demonstrate them in the team.

Relaxation involves the removal of psychological stress, improving the mood of students, helps to create a comfortable creative atmosphere, stabilizes the inner world of the individual, harmonizes the psychophysical state of children of primary school age.

The teacher needs to intensify the implementation of the above functions in the educational process, because it depends on the effectiveness and success of students mastering the material on the subject of "Art".

Role-playing is in essence an example of interactive activities (interaction between teacher and students), which involves the following stages: preparatory (announcement of the topic, determining the goal and end result, coverage of game circumstances and conditions, selection of necessary equipment, etc.); informational (conducting a conversation, explaining the conditions of the game, explaining the algorithm of the participants); creative activity (role-playing, pedagogical observation of children's play activities); final (final) (final conversation, analysis of the role-playing game, self-assessment of game participants, discussion of results and outlining the prospects of the next role-playing games).

To achieve the maximum result from the role play, you should follow the following organizational rules:

- conducting thorough instruction for students on the conditions and rules of the game;
- fairly rapid adaptation of students to enter the role and imaginary game situation;
- game actions of participants, the nature of their behavior and communication should correspond to the role images as close as possible to real life;
- Students must be able to improvise and show a creative approach

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to the reproduction of artistic image in accordance with the plot of the role play.

The structure of the role-playing game contains the following components: the theme of the game; game situation; game plot; distribution of roles between participants; briefing; direct role play; simulation of the game situation; interaction between game participants; use of inventory (if necessary).

According to the pedagogical task, the proposed role-playing games for use in school practice can be classified as follows:

1. Art role-playing games are aimed at coverage, analysis and characterization of artistic images of works of art. For example: "The Game of Incarnation", "Night at the Museum", "Indiana Jones and his friends", "Rhythms of the peoples of the world", etc.

2. Business role-playing games involve imitation by students of professional activities of representatives of artistic, cultural, educational and other fields. For example: "Meeting with the conductor", "Meeting with the maestro", "Meeting with the composer", "Conference", etc.

3. Dramatization games are based on staging and dramatization of the plot of works of art. For example: "Creating a fairy tale", "On a feast to little Mozart", "Music shop", "Magic of the Middle Ages", "Mysterious Baroque" and more.

The method of integration of different types of art (synthesis of music, fine arts, dance, literature, theater, etc.) should be widely used to use role-playing games in art lessons. This method is organically correlated with non-standard art lessons (including performance lessons). Lessons-performances have a creative and cognitive orientation, in these lessons in the process of simulated theatrical action children get acquainted with the art samples of outstanding artists of the world (different types, styles and genres). Perception and awareness of some works of art can cause some difficulties for younger students. In this case, you can introduce a series of role-playing games: "Meeting with the composer", "Meeting with the maestro" and more.

For example, during the lesson you can play a role-playing game "Journey in a time machine", ie to create a combination of real facts from the life of the protagonist with fantastic elements. The teacher (or invited high school student) can play the role of an artist, and children will be admirers of his talent (ask questions, talk about modern life, etc.). As a musical gift, students can perform a piece in an orchestra of children's musical instruments. This will promote the emergence of interest in learning about the artist's work and activating students in art lessons.

To consolidate knowledge about the life and work of an outstanding

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person, in one of the following lessons, you can hold a role-playing game "Conference" (younger students will play the role of scientists, researchers). All children can be assigned "badges" of the conference participant. Each of the students, with the help of a teacher, prepares a short report that will highlight one of the creative facets of the artist, his works of art, interesting facts from life and more. Upon completion, it is necessary to summarize the role play.

Since non-standard art lessons can be conducted in various forms (historical excursion, fairy-tale lesson, musical-literary journey, it is possible to introduce role-playing games in the form of imaginary meetings with prominent artists of world art culture, such as Charles Perrault, Brothers Grimm, Leonardo da Vinci, Wolfgang Amadeus Mozart, Taras Shevchenko, Vladimir Ivasyuk, Peter Tchaikovsky, Nikolo Paganini, Nikolai Lysenko, etc. This type of work can be organically combined with concert numbers performed by an orchestra of children's musical instruments.

For role-playing games (if necessary), you can use reproductions of paintings, portraits, self-portraits, images of architectural structures, photographs, posters, fragments of documentaries and feature films, as well as remember to use musical works of art and your own instrumental accompaniment. Musical works, creating a background of role-playing, give participants the opportunity to feel the atmosphere of the relevant era of a country, it will help organize the creative atmosphere in the classroom, promote emotional perception and reproduction of artistic images. It is worth noting that the maximum effect can be achieved by using works of art, music, and costumes of a certain era. The synthesis of different types of arts in the role-playing game will allow to reconstruct the historical period, which is covered in the game actions. For example, you can conduct role-playing games-excursions "On a feast to little Mozart", "Magic Middle Ages", "Mysterious Baroque", "Journey through the museums of the world", etc., during which children dressed in costumes of a certain historical era art, play fragments of plots that are reflected in works of art, create their own musical accompaniment in accordance with the chosen theme.

In order for students to be more active and prepared in the lessons (in the process of play activities), you can practice the role-playing game "Reincarnation" (which has proven itself in the practice of primary school). For example, after listening to and staging a work, children can be offered the following task at home: choose a character, come up with a story from the chosen character and tell in class. Younger students can choose images: conductors, musicians, musical instruments and more. Parents of younger students can be involved in this process (parents can prepare costume items). It is worth noting that children can perform this task at will.

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Students can try to activate their creative abilities in the role-playing game "Creating a fairy tale". This game can be played in several stages. First, the teacher asks students to create a fairy tale on a particular topic. Children announce their versions of the name of the fairy tale and collectively choose one of them. Then the teacher and students create a fairy tale plot. The teacher begins the story, and the children in turn continue to develop the story line (the teacher monitors the dynamics of this stage, correcting and directing it). After that, the teacher gives students the task to create a musical accompaniment to the fairy tale, draw the main characters of the fairy tale, present their drawings to the audience and tell about them. If time allows, you can play the plot of a fairy tale (or a fragment of it).

It is very difficult for modern students to be interested in educational material, and role-playing games are the link that combines the emotions and interests of children with the amount of necessary knowledge that needs to be mastered and memorized. Younger students like adventure films and animated films. In this case, you can conduct non-standard lessons in the style of "Indiana Jones" (the protagonist of a favorite adventure film, who travels around the world, searching for and saving for humanity extremely valuable works of art); "Night at the Museum" (this is a fantastic story, when one magical night the exhibits of the historical museum or musical instruments come to life, communicate with each other, tell about their era, etc.).

There are several options for such role-playing games. For example, there is an imaginary situation when a work of musical art is lost (it seems to have been stolen), and Indiana and a team of like-minded people have to recreate it. The class can be divided into two teams (one team - "Indiana Jones and his friends", and the second team, their "rivals"). "Rivals" ask the team "Indiana" a variety of problematic questions, puzzles, riddles, trying to confuse them, and "Indiana with friends" must solve all questions and recreate the lost work of art (performed in an orchestra of children's musical instruments). Then the teams exchange roles.

Recently, non-standard lessons called "Night at the Museum" are gaining more and more popularity. Such lessons have several options. For example, they can be held directly in the city museum, in the school office-museum (if available), in the classroom (creating a space of a "virtual museum"). Since students do not yet have sufficient experience in communicating with works of art, the important task of the teacher is to carefully prepare and monitor the conduct of this lesson.

The Night at the Museum lesson is also taught in the form of a role play. For example, the teacher conducts preliminary work with students, giving each of them photos depicting works of painting, sculpture and more.

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Children at home with their parents prepare costumes, or elements of costumes close to the clothes of the character of the work of art. In the lesson, the teacher asks each student to announce the name of the work of art, its author, tell about the work of art, the protagonist, his era, etc., and then the student tries to reproduce the artistic image of the selected work (first statically and then in motion). The next stage of this game is the communication of the participants of the game "museum exhibits": they can ask questions to each other, share impressions and more. And then organize a collective music orchestra of children's musical instruments, as a result of the game.

The teacher of the discipline "Art" should record the role-playing games on electronic media not only for storage, but also for joint viewing and discussion with students.

Role-playing games form attention, creative imagination, image-emotional perception, they can be used from the first lessons of the course "Art", taking into account the age of students, their emotional and life experiences, as well as a topic that meets the requirements of the school curriculum.

Role-playing games not only enhance the formation of knowledge, skills and abilities of primary school students in the lessons of "Art", but also have great educational and developmental value, namely:

- reveal the creative potential of students;
- develop imagination, attention, concentration, memory and conscious reaction, the ability to control yourself, improvise and manage your emotions; contribute to getting rid of complexes;
- develop the speech apparatus, expressiveness of speech, diction, coordination and plasticity of movements;
- effectively develop speech, enrich vocabulary, children of primary school age gain confidence, logic in expressing their opinions;
- develop communication skills; students learn to quickly find common ground with peers, become more open in communication, learn to interact in a team, feel and support others;
- self-discipline is nurtured, concentration is activated, the ability to take responsibility is formed;
- relaxation function is provided;
- memory training takes place, school performance improves, horizons noticeably expand, students' intellectual abilities develop, versatile, harmonious personality development takes place.

Role-playing games are one of the most effective means of activating the educational process, which enriches and diversifies the methodological structure of the lesson "Art", forms interest in cognitive

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activity and meets the needs of students in intellectual, motivational, emotional, aesthetic and other areas.

Thus, play activities are one of the effective means of optimizing lessons in primary school. The application of game technologies in the lesson "Art", taking into account the individual needs and age characteristics of students, as well as creating appropriate pedagogical conditions for the development of creative abilities of primary school students, will fully manifest such a personal function as self-realization. Forming the needs of students in the realization of their creative potential, in the introduction of games in the educational process, will promote the development of creative abilities and creativity of primary school students.

Practice shows that collective music making on children's musical instruments has a positive effect on the child's full perception of music, develops the initial forms of musical taste, forms musical perception. Perception of music is a complex process that requires a person's attention, memory, developed thinking, emotional and life experience, a set of different knowledge. All this is not enough for most junior schoolchildren (especially first-graders). Therefore, the introduction of children's musical instruments in music lessons and extracurricular activities in the orchestra of children's musical instruments will teach the child to understand the features of music as an art form, consciously focus on the means of musical expression (tempo, dynamics, etc.), distinguish musical works by genre, character, etc.

Playing children's musical instruments helps to form in students a sense of rhythm, expands the timbre of children's ideas. While playing a variety of instruments, the child learns rhythmic patterns, elementary dynamics, acquires the skills of playing together in an orchestra, ensemble.

When creating rhythmic accompaniments, you should always see the ultimate goal: to emphasize the nature of the work, its structure, genre features, contrasting changes. Care should be taken to ensure that playing with noise effects does not become an end in itself. It is necessary to encourage children to listen to music, play clearly, evaluate the results of their efforts.

Collective music making on children's musical instruments contributes to the formation of rhythmic skills, students' awareness of the aesthetic expressiveness of rhythm as an element of musical language. The basis of musical and rhythmic education of junior schoolchildren is: movement to music; playing elementary musical instruments; connection with the structure and rhymes of poetry, with the melodic-intonational pronunciation of the word and the nature of its sound.

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There are three stages in the development of musical and rhythmic abilities in children:

Stage I - And the initial stage (the stage of "solving" the rhythm, creating a strong rhythmic basis in children).

Stage II - the main (development of skills of playing high-pitched musical instruments). The purpose of training at this stage is to form students' sound production skills. The main task of the second stage is a game-accompaniment of simple melodies of program songs in various variants in combination with singing and rhythmic accompaniment.

Stage III - final (extracurricular activities). Continuation of work on the development of musical-rhythmic sense in students is reflected in extracurricular activities, namely - in art projects: ensembles of percussion, noise instruments, ensembles of bagpipers, orchestra of children's musical instruments.

This type of performing activity instills in children the skills of collective music making, develops a sense of rhythm, coordination of movements, gives the opportunity to play in an ensemble with a teacher, to perceive music more deeply.

Thus, collective music in the orchestra of children's musical instruments is a creative process that must be implemented in the educational process and studied by modern scientists. Playing children's musical instruments promotes the development of musical and aesthetic culture of schoolchildren, rhythmic skills, creativity, self-expression, self-realization. Children's collective music making can be considered one of the leading types of musical activity, which develops the cognitive processes of primary school students, forms in them artistic and figurative thinking.

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**DEVELOPMENT OF ECOLOGICAL CULTURE IN PROFESSIONAL TRAINING OF FUTURE TEACHERS
РОЗВИТОК ЕКОЛОГІЧНОЇ КУЛЬТУРИ В ПРОФЕСІЙНІЙ ПІДГОТОВКИ МАЙБУТНІХ ВЧИТЕЛІВ**

One of the most important tasks of modern education is the education of a harmoniously developed personality, physically and spiritually healthy, self-improving, self-confident and ready to take responsibility for the future of their state. The way out of the crisis ecological situation presupposes the most decisive socio-economic, political and legal measures on the part of society, significant changes in consciousness, people's attitude to nature. The question of how a person should treat the environment arises before every inhabitant of the planet. That is why it is necessary to purposefully develop a new environmental culture, which is an important component in the training of future teachers.

Nowadays, the development of ecological culture of future teachers is of great importance, who in the practice of general secondary education will be able to implement their knowledge and skills for the education of environmentally conscious personality. The formation of an environmental culture based on universal values and priorities should be a priority for higher education institutions.

Under environmental education is understood as the process of purposeful influence on the individual, during which knowledge of the scientific foundations of nature, environmental culture, knowledge and skills of behavior in the natural environment, a responsible attitude to it. Ecological culture is understood as a unique, specific combination of knowledge and universal values (humanity, humanity, consciousness, responsibility, thrift, etc.), which are realized in specific historical and socio-ecological conditions of human existence and are manifested in values to the world and preservation environment, traditions, customs, rituals, multiplication and reproduction of the environment.

That is why one of the main factors in achieving harmonization of human-nature relations should be ecological culture as a new method of self-preservation of society.

An important role in the development of ecological culture of future teachers is played by knowledge of the pedagogical environment, the regional approach in solving strategic tasks of ecological education of youth. The Law "On Education", the Concept of development of pedagogical education provides ways to implement the following tasks: ensuring the development of education on the basis of new progressive concepts, introduction into the educational process of modern pedagogical

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technologies, scientific and methodological achievements; training of a new generation of pedagogical staff, raising their professionalism and general cultural level.

Declaring the territory of Ukraine a zone of ecological disaster, the Verkhovna Rada identified one of the main tasks of the state - to stop the ecological crisis and bring society to harmonious relations with the environment. In this regard, the "Concept of Environmental Education in Ukraine" and the Law of Ukraine "On Environmental Protection" provide for an organic entry into the continuous educational process. Article 7 of the Law "Education and Upbringing in the Field of Environmental Protection" clearly states that improving the ecological culture of society and training of specialists are provided by general compulsory comprehensive education and upbringing in the field of environmental protection, including in preschool institutions. , in the system of general secondary, vocational and higher education, advanced training and retraining.

Ecological knowledge is a mandatory qualification requirement for all officials whose activities are related to the use of natural resources and lead to the impact on the environment.

The Concept of Environmental Education in Ukraine emphasizes that environmental education is of special importance for students of pedagogical higher educational institutions, future educators and teachers, who, along with the general high level of environmental culture, must master the methods of environmental education.

It is essential to introduce a special section on environmental protection and environmental management in diploma (qualification) works (projects) of graduates of technical, agricultural, military and other areas of training, involving students in research on environmental issues, to participate in environmental groups , Olympiads and conferences.

Historical and pedagogical analysis shows that the theoretical and methodological foundations of environmental education were formed under the influence of humanistic ideas of leading thinkers of different eras, including domestic scientists and teachers: V. Vernadsky, O. Dukhnovich, V. Sukhomlinsky, K. Ushinsky and others. Today one of the important areas of research in the field of pedagogy is the study and theoretical generalization of previous experience of pedagogical science in order to develop promising areas in the theory and practice of education. In the conditions of intensive development of the theory of ecological education of the last years the theoretical and methodological device on which its realization depends needs improvement. Exacerbation of environmental problems requires the need to develop long-term programs to protect the system "nature-man-society", which is part of environmental education.

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The leading principles of the content of cultural education include: the principle of unity of knowledge and action; the principle of interconnection of global, national and local history approach to the analysis of environmental problems and ways to solve them; the priority of combining rational knowledge of nature and man's place in it; the principle of emotional and positive mood of students; didactic principles: scientific, consciousness, activity, system, continuity, phasing, clarity, strength, accessibility; connection of theory with practice; the principle of integration of disciplines; The principle of continuity is considered as an organizational and pedagogical condition that ensures the formation and development of responsible attitude to the environment of students in the system of classroom and extracurricular activities, the principles of age of students perception of this age period.

The main components of environmental education:

- cognitive - the main ideas about the nature of the interaction of nature and society, environmental problems and ways to solve them;
- value - value orientations about the multifaceted social and personal significance of nature;
- normative - basics of moral and legal norms of nature management, rules of behavior in the environment;
- activity - types and methods of student activities aimed at the formation of cognitive and practical skills of environmental nature.

To ensure the effectiveness of the process of forming the environmental culture of future teachers, scientists have identified a set of pedagogical conditions. These include: the focus of the educational process on the development of moral values of the student's personality as an individual and a professional capable of environmental and pedagogical activities; ecological awareness of teachers, their readiness for professional integration in the process of forming ecological competence of students; realization of synthesis of natural, social-ecological, psychological-pedagogical, ecological-methodical components of preparation of graduates of higher education institutions for professional ecological-pedagogical activity; unity of theoretical and practical training of students; activation of axiological potential of students at all levels of environmental education; encouraging students of higher education institutions to active ecologically motivated activities.¹³³

¹³³ Бартенєва І.О. Екологічно-орієнтована педагогіка як чинник формування екокультурної компетентності майбутніх учителів . Теорія і методика професійної освіти. Вип. 19. Т. 1. 2019. С.31-34.

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Analysis of scientific research Yasynska N. on the development of environmental culture of teachers in the system of postgraduate education showed the need to revise priorities in the system of teacher training, where along with the formation of knowledge, skills and abilities becomes important to form a subjective position of future professionals to environmental education.

One of the main links in the formation of the foundations of ecological culture is professional retraining. In the process of research, the author found that professional retraining should be considered as a condition for the functional support of the formation of positive personality traits and environmental training of students; which most fully characterizes the state of environmental education, the progressiveness of the ideas and organizational forms embedded in it, the level of methodological excellence. At each historical stage, the technology of formation of ecological thinking changes depending on the opportunities provided by human society, and at the same time it inherits the national and pedagogical values formed by previous stages of development. Scholars consider professional retraining as an interaction of objective communication between teacher and student, in the process of which business and interpersonal relations were developed on the basis of real cooperation, mutual trust, spirituality, national values, effective solution of environmental issues.¹³⁴

In substantiating the technology of development of ecological culture of teachers in the system of postgraduate education took into account: that the level of values to the greening of education is directly related to the level of satisfaction with teaching. It was found that there is a correlation between the demands and effectiveness of the teacher. The core, which is the basis of the process of formation of ecological culture of the student as a person, subject and individual, is a system of evaluations of educational environmental activities. It is produced in the life of the teacher, then localized. The system of evaluations of ecological educational activity is hierarchical, as a result of which there are actions that allow to resolve contradictions in a certain way, to use reasonable motives. The author found that the options for assessing educational environmental activities, which have developed at a certain stage in the system, are combined according to the criteria of stimulating their positive development, determine the level of environmental culture of the teacher in his practical pedagogical work.¹³⁵

¹³⁴ Там само.

¹³⁵ Ясинська Н.В. Розвиток екологічної культури вчителя в системі післядипломної освіти. автореф. дис. ... канд. пед. наук.: спец. (13.00.04), 2001. С.19.

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Retrospective analysis of scientific and pedagogical works on the problem of research motivates the specification of pedagogical conditions on which environmental education is based as a subsystem of organized higher pedagogical education. Such pedagogical conditions include: ensuring environmental, motivational values of the individual and the need for environmental activities; the content of educational programs for the training of future teachers, an integrative approach to the formation of environmental competence; unity of theoretical and practical training, awareness of the professional role as a teacher (individual, citizen) in the formation of environmental culture.

Regarding the first pedagogical condition - ensuring environmental, motivational values of the individual and the need for environmental activities, the basis of this condition is axiological approach, which determines the strategy and tactics, technologies and prospects for harmonizing human interaction with society based on recognition of moral ideal, human unity and nature.

Considering the problem of motives, we turn to the research of Leontiev, who proceeds from the fact that the source of personal activity are needs, but in themselves they do not determine actions, certain behaviors. Motives are the motivation for action, according to the psychologist. The concept of motive and purpose in the psychological and pedagogical analysis of human behavior has the most important place.¹³⁶

In pedagogical theory and practice, this approach in the organization of the educational process of future teachers is the basis of ideological, spiritual and practical attitude of man to nature and the methodology of harmonization of relations in the system "nature-man" and "man-man", which requires involvement in research and practical educational space of national spiritual heritage.

The main determinants of the axiological approach in the training of future teachers are the rejection of the descriptive-static approach, and the substantive and procedural content of the educational sphere of values, identifying sources of values and patterns of their formation, revealing the dialectic of universal and national values.¹³⁷

Based on the conceptual approaches of teachers - thinkers B. Grinchenko, S. Rusova, K. Ushinsky, along with ethnocultural themes that

¹³⁶ Леонтьев Д. А. Психология свободы: к постановке проблемы самодетерминации личности. Психология, 2000. № 1. Т. 21. С. 15-25.

¹³⁷ Барліт О. О. Аксиологічні засади ставлення школярів до природи у вітчизняній педагогічній теорії та практиці (кінець XIX – початок XX століття): автореф. дис. ... канд. пед. наук.: спец. (13.00.01), 2009. 23с.

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reflect the purpose and content of national-patriotic education, there are ideas of integrity of perception of the world, harmony of the individual with the universe and humanity. The axiological principles of environmental education can be significantly supplemented by ethical and aesthetic guidelines for nature, which are based on the idea of the double effect of the connection between aesthetic and moral education. In this approach, the aesthetic perception of nature becomes an emotional mechanism for strengthening ethical beliefs and actions that regulate not only aesthetic but also environmental activities and stimulate spiritual growth and elevation of the individual.

The formation of the axiological component of cultural education of future teachers should be based on a personality-oriented approach to environmental education of students in higher education institutions, which ensures the transformation of environmental knowledge into values. We rely on experimental confirmation of the results of tracking the dynamics of the axiological component of cultural education of future teachers, the structure of which is environmental education.¹³⁸

Teachers of pedagogical institutions need to have competencies in the implementation of individual and differentiated approaches to student learning. The professionalism of such a teacher implies the presence of professional, psychological and pedagogical, social knowledge, applied skills, humanistic thinking.

It should be noted that the dynamics of professional growth and gradual formation of environmental culture of future teachers depends on the subject-subject interaction "student - teacher" and is directly proportional to the level of professional motivation in the educational process. The system of education should develop students' ability to comprehend, study, analyze, make informed decisions, taking into account different options for overcoming pedagogical situations, solving practical problems.

The second pedagogical condition in this problem is the content of the educational program for future teachers, an integrative approach to the formation of environmental competence, which involves the formation of environmental culture of future teachers modular technology for constructing educational content of environmental disciplines. Under the ecological culture of future teachers we understand a certain amount of ecological knowledge and practical skills for organizing the technology of ecological education of students in school and extracurricular activities,

¹³⁸ Шевнюк Олена Леонідівна. Теорія і практика культурологічної освіти майбутніх учителів у вищій школі: автореф. дис. ... док. пед. наук.: спец. (13.00.04), 2004. С.27.

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conducting ecological games, excursions in nature, acquaintance with historical monuments of the ecological past. participation in the increase and preservation of natural resources.

In the didactics of higher education, the principles of the four-component structure of the content of education are widespread, according to which the content of vocational education is determined by society's requirements for future teachers. This content contains interrelated components, which include: a system of knowledge, the assimilation of which forms an adequate dialectical picture of the world and equips with the correct methodological approach to cognitive and practical activities; the system of intellectual and practical skills that underlie the practical activities of the teacher; features of creative activity that provide readiness to solve new problems, creative transformation of reality; system of values and behavioral qualities of the individual, which are the basis of humanistic beliefs and ideals.

Characterizing the content component of the system of training future teachers for the development of environmental culture, it should be noted that the main principles of content formation are the principles of axiology, science, systematicity and consistency, naturalness, connection of theory with practice, problems, continuity, technology, system. These principles define the conceptual ideas for the selection and structuring of the content of professional training of future teachers in higher education institutions; ensure the integrity of the implementation of its content at the educational and qualification levels of bachelor, master; determine the design and formation of the content of training future teachers for the development of their environmental culture.

The content of the courses should be structured in accordance with local history, natural science, health approaches. The relationship between the components of the content should be based on the multidimensional disclosure of educational material, the core of which is the ecological picture of the world. The formation of ecological culture in future teachers requires a pedagogical system, which is based on the relationship of goals, objectives, principles, forms and methods of the educational process.

Effectively and purposefully influence the formation of environmental culture in future teachers is possible through the relationship of natural, humanitarian, normative, environmental courses, a series of special courses on current environmental issues, methods of teaching courses in the professional field.

The formation of ecological competence of future teachers is influenced by certain factors: ecologically oriented pedagogy, which is based on the principles of environmental friendliness, ecology of the social

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environment, ecology of the inner world of man, greening of the educational process. That is why in lectures, practical classes, in the process of independent development of the structure and methods of conducting environmental classes, in addition to traditional methods should use active teaching methods (problem lectures, trainings, role play, testing, homework method).

An important place in the preparation of future teachers for the formation of environmental culture is occupied by the disciplines of the general training cycle: "History of Ukraine", "History of Ukrainian Culture", "Philosophy", "Pedagogy", "Fundamentals of pedagogical skills", "Psychology", "Local History and Tourism", "Organization of local lore and tourism", "Latest pedagogical technologies" "Informatics and computer technology", "Ecology", "Biochemistry", "Human physiology", "Hygiene", "Therapeutic exercise", "Life safety". Knowledge, skills and abilities acquired by students in lectures and practical classes should be consolidated in the process of independent work, which included homework, work with literature (scientific, teaching aids, methodical instructions), preparation of reports, course and diploma projects. The construction of the content of educational material, which orients future teachers to the development of environmental culture, involves the selection of basic concepts and provisions in the topics of disciplines that are directly related to the nature, directions, forms and means of environmental education.

Simulation and environmental games in practical classes of students are a means of environmental activities, if during the game there is a discussion of environmental problems and the acquisition of organizational and mental skills to solve them. Conducting ecological games, excursions to nature and acquaintance with historical monuments of the ecological past allows to expand the worldview of students, to develop ecological consciousness.

The formation of environmental culture of future teachers should include the following components: 1) general and special environmental knowledge; 2) rules of safety and behavior of students in the environment; 3) the ability to plan environmental games; 4) the ability to assess the quality of educational environmental activities; 5) the ability to make a simple analysis of time and materials for environmental education of students in extracurricular activities.

Today, online resources allow students to be culturally educated, to choose sources of information that best cover the issues of ecology, safety, health, which correspond to their individual characteristics, level of development, consciousness, needs and preferences. The ability to use different sources of information is important in the formation of

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environmental competence and self-education of future teachers, in solving problems and performing tasks facing people in real life.

Thus, given the diversity of the phenomenon of "environmental culture", the application of an interdisciplinary approach in the process of constructing the content of educational material allows more effectively to form this quality in future teachers. The training of future teachers in higher education institutions will be more effective if the content of educational material in the disciplines of vocational training is oriented towards the development of their environmental culture.

The third pedagogical condition for the formation of environmental culture of future teachers is the unity of theoretical and practical training, awareness of the professional role as a teacher (individual, citizen) in the formation of environmental culture.

The training of future teachers requires a combination of cognitive and practical activities, which involves the acquisition of knowledge about the patterns of life and conditions of human evolution and nature, the practical application of knowledge in environmental activities.

Professional skills, professionalism, professional competence of the future teacher need constant improvement and self-improvement, ie constant updating of professional knowledge, skills and abilities, improvement of psychological, physical, moral and other personality traits that allow to perform professional activities at a high level. This is possible under the condition of the formation of a person's desire and desire to independently master new knowledge and methods of activity, the formation of cognitive independence as a property of the individual.

A significant role in this process is played by the passage of educational and pedagogical practices, the content of which should be aimed at the development of future teachers of professionally significant personality traits. An important role in this formation is given to the professional environment. The orientation of students in pedagogical institutions on environmental protection, health-preserving technologies involves optimization and integration of internships, which will significantly expand and improve their qualifications in the context of environmental culture.

The Concept of Pedagogical Education states that continuous pedagogical practice is a mandatory component of the educational process of preparing a candidate for higher or professional education before higher education. To fulfill this key task, the amount of practical training must be at least 30 ECTS credits within the compulsory part of bachelor's programs (starting from the first year of study, in different educational institutions and different classes (courses)) and at least 30 credits (including master's

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research) within the mandatory part of master's programs (in different educational institutions and different classes (courses)).¹³⁹

Today, educational programs for future teachers in higher education institutions at the bachelor's and master's level provide for internships in the amount of 20 percent of the professional unit for non-pedagogical specialties and at least 30 ECTS credits for teachers.

Educational programs of pedagogical colleges of Ukraine contain a sufficient amount of pedagogical practice, but its format needs to be updated in accordance with the new standards of general secondary education. There is a contradiction between the models of future teacher training in colleges and universities of Ukraine.

In colleges, more attention is paid to the practical component, which includes observation, trial lessons, undergraduate practice and covers a significant part of the scope of the educational program (ECTS credits). The university model is inferior to the level of practical training, but provides a more thorough knowledge of the subject. Thus, the need to expand the academic boundaries of pedagogical practice remains relevant at the present stage of reforming education in Ukraine. In our opinion, ensuring the variability of educational and pedagogical practices will directly contribute to the formation of a set of professional competencies of future teachers of general secondary education.¹⁴⁰

For environmental education during internships, students should use the experience of working in environmental groups, NGOs, environmental events, eco-festivals, which will form students' environmental thinking, cultivate social activity, indifference to solving problems of nature protection. As part of eco-educational activities, environmental groups of higher education institutions should constantly cooperate with general secondary education institutions (schools, gymnasiums, lyceums), conduct joint thematic environmental discussions, lectures, quizzes, trainings, round tables and quests. To acquaint students with sectoral environmental problems, students-interns organize excursions to enterprises, historical and cultural reserves. This approach of the student during the pedagogical practice will give the opportunity not only to explore any environmental problem but also to have cultural knowledge, values.

¹³⁹ Концепція розвитку педагогічної освіти. URL : <http://catcut.net/vrSE> (дата звернення: 15.01.2022)

¹⁴⁰ Бигун А. Н. Модернизация содержания педагогической компетентности будущих учителей в условиях реформирования системы образования Украины. *Psihologie. Pedagogie specială. Asistența socială fondată de Facultatea de Psihologie și Psihopedagogie specială a Universității Pedagogice de Stat «Ion Creangă» din Chișinău. Republica Moldova, Chișinău, 2019. Vol. 54, Issue 1. P. 47-56.*

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Thus, today there is a whole set of contradictions between the innovative processes taking place in the education system in Ukraine and the insufficient level of theoretical, methodological and practical development of the problem of reforming the professional activities of educators, teachers and lecturers. Environmental education is a key process that helps to raise awareness of environmental protection and shape the public environmental position. The current state of formal environmental education indicates a lack of implementation of its structure and content. There is a need for environmental training of future teachers in higher education institutions to form in them an active civic position on solving problems of environmental protection and development of environmental culture. The main tasks of the development of ecological culture in the professional training of future teachers are the formation of fundamental ecological knowledge, ecological thinking; understanding of environmental issues and professional competence in transferring this knowledge to students.

Formation of motivation and need for ecologically safe and ecologically rational activity, awareness of the need to solve ecological problems, assessment of ecological situations, education of ecologically conscious younger generation is the main component of professional training of future teachers of modern higher education institutions.

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**PSYCHOLOGICAL AND PEDAGOGICAL BASES OF STUDENTS'
INTEREST IN UKRAINIAN CHILDREN'S FOLKLORE
ПСИХОЛОГО-ПЕДАГОГІЧНІ ОСНОВИ ФОРМУВАННЯ
ІНТЕРЕСУ УЧНІВ ДО УКРАЇНСЬКОГО ДИТЯЧОГО
ФОЛЬКЛОРУ**

One of the most important problems facing Ukrainian society today is the problem of its spiritual aspirations, one of the fundamental and most complex, hotly debated problems of a number of sciences, the object of which is the spirituality of the people. It is about the evaluative attitude of man to the world around him, to art. This problem can be solved only through the upbringing of children in the spirit of respect for national culture, in particular for Ukrainian children's musical folklore. From the pedagogical point of view, children's folklore is considered as one of the

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most effective means of forming students' active interest in Ukrainian musical art.

Folk art, folklore, ethnography, history and local lore are still very little and slowly promoted - these amulets of memory, customs, traditions, thoughts, aspirations and hopes for better times. Therefore, an important condition for the renewal of our society, its humanization and moral uplift is the education of students' aesthetic interest in the Ukrainian national musical culture, folk art, embodied in scientific knowledge, folklore, norms of everyday behavior.

Educating students' interest in art, Ukrainian folk art, song, love for it - a prerequisite for creativity and song to reveal and give children their beauty, were able to perform educational and cognitive role. After all, Ukrainian folk music is characterized by genre-thematic diversity, poetic beauty and originality. Aesthetic and sociological generalizations on the use of Ukrainian musical folklore in the education of students are made in the works of historians and philosophers - M. Hrushevsky, M. Kostomarov, I. Ogienko, D. Yavornytsky. They emphasized that the sources of folk wisdom provide material for creative self-expression, teaching and education, and direct involvement in their work activates the individual's ability to acquire knowledge, promotes the development of performing skills. Ukrainian children's musical folklore has great educational potential, which contributes to the formation of artistic, aesthetic, ideological and moral qualities of students. In the artistic, figurative form it reproduces the national character, psychology, activities of the people, its ideals.

Analysis of philosophical, historical, musicological, psychological and pedagogical literature on the formation of interest shows that the attention of researchers attracted the following aspects: structural components, features of interest formation and the specifics of its detection in various forms of creative activity.

Philosophers and sociologists (G. Hegel, A. Zdravomyslov, I. Kant), analyzing the nature of interests and showing their essence, justified the need to understand the role and importance of interest in the education of the individual.

The works of psychologists L. Gordon, A. Kovalev, C. Rubinstein, B. Teplov generalize the category of interest in all its expressions at all stages of development, emphasizing that the developed interest determines a free, creative attitude to the object, while it activates the individual in direction that meets its interests.

In the works of teachers J. Comenius, V. Sukhomlinsky, N. Morozova, G. Shchukina on the important material reveals the role and

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importance of interest in teaching young students, analyzes the development of their interest in various activities.

The concept of interest is one of the main and most complex issues for sciences such as philosophy, sociology, economics, psychology and pedagogy. The study of interest in the field of pedagogy requires in-depth analysis in other sciences that study this problem. It helps to understand its essence, to identify the factors that determine the effectiveness of personal development, gives the opportunity to develop a system of pedagogical guidance in the process of forming the interests of students.

The problem of interest has been studied by domestic and foreign scholars, philosophers and sociologists (A. Aizikovich, G. Hegel, A. Zdravomyslov, I. Kant and others), attaching great importance to the study of its nature and structure. According to the philosophical dictionary, interest is defined as a way of relating the social subject to the necessary conditions of existence and its development, which is manifested in the desire to create and use these conditions.¹⁴¹

Interest, according to the logical dictionary - is a state of man, when he has an increased, selective, directed cognitive need to more deeply and comprehensively understand, realize in a particular field of practice or theory and thus not only expand and enrich their knowledge but also implement certain transformations in the environment.¹⁴²

We find research on the problem of interest in the works of ancient philosophers. According to Kant, interest is primarily a cognitive focus on objects of spiritual value, which is inherent in the aesthetic category¹⁴³

In modern philosophical works, interest as a social phenomenon is considered in close connection with the needs and problems of values that affect all spheres of society and human life and are manifested in its internal capabilities. Thus, from the consideration of the concept of interest in sociological theory, in philosophy it follows that its significance and place in social development are very important.

In psychology, the category of interest is used to determine the forms of social consciousness (law, morality, religion, science, art, philosophy), the purposefulness of feelings, thoughts, cognitive activity. As noted in the psychological dictionary, interest is a "consumer" attitude of

¹⁴¹ Філософський словник. Київ : Головна редакція УРЕ, 1986. 800 с.

¹⁴² Словник іншомовних слів: 23000 слів та термінологічних словосполучень. Уклад. Л. Пустовіт та ін. Київ : Довіра, 2000. 900 с.

¹⁴³ Кант И. Сочинения. Москва : Мысль, 1966. В 6 т. Т. 5. 743 с.

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man to the world, which is realized in cognitive activity for the assimilation of the surrounding subject content¹⁴⁴

L. Vygotsky, V. Dodonov, S. Rubinstein, and B. Teplov made a significant contribution to the study of the problem of interest in psychological science. Thus, L. Vygotsky defined interests as "holistic dynamic trends that determine the structure of our reactions".¹⁴⁵

According to S. Rubinshein, interest is a "tendency or direction of the individual, which is to focus his thoughts on a particular subject".¹⁴⁶

B. Dodonov studied the essence of interests. Defining the need as a source of interest activity, he reveals its specificity. He believes that interest is "the need for an object not to achieve the desired experience, it is even broader than the biological need".¹⁴⁷

Man seeks to prevent not only anxiety, but also the need as a means of achieving individual results. "Interest is the need for a subject as a stimulus for subjectively significant emotions and a means of achieving objectively meaningful aspirations".¹⁴⁸

Thus, according to B. Dodonov, interest covers, firstly, emotional relationships, and secondly - the desire for a goal.

Thus, interest has a complex psychological structure, which determines the strength of its educational impact on personality development. Consideration of the problem of interests in psychological science is important for deepening knowledge about the laws of mental activity, to improve the pedagogical, educational process.

According to the pedagogical encyclopedia, interest is an active-cognitive orientation of a person to a certain object or phenomenon of reality, associated, for the most part, with a positive emotionally-colored attitude to knowledge of the object or to master a particular activity. Interest plays a significant role in the implementation of any human activity as one of the most important incentives for knowledge acquisition, expansion of worldview. It helps to increase human cognitive activity, arouses the desire to work in the chosen field, is one of the important conditions for a truly creative attitude to work.

The role of interest is also significant in educational activities, successful mastering of the subjects studied. If there is interest, knowledge is

¹⁴⁴ Психологічна енциклопедія. Автор-упор. К. Степанов. К.: Академвидав, 2006. 424 с.

¹⁴⁵ Выготский Л. Развитие интереса в переходном возрасте. Собрание сочинений. Москва, 1984. Т.4. С. 6-40. С.6.

¹⁴⁶ Рубинштейн С.Л. Основы общей психологии. СПб.: Питер Ком, 2002. 704 с.

¹⁴⁷ Додонов Б. О сущности интересов и подходе к их исследованию. Советская педагогика, 1971. №9. С. 72-81. С.75.

¹⁴⁸ Там же. С.76.

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acquired thoroughly, if it is not, with difficulty, formally, do not find application in life easily and quickly forgotten.

The interests of people, according to the pedagogical dictionary, have different content, scope, depth, duration. They are divided into episodic (which arise in the process of activity and fade with its completion) and permanent (which characterize the stable attitude of man to the surrounding reality). These interests do not depend on the situation, they motivate a person to actively search for objects that could satisfy his interest in learning - the active attitude of students to learning and work.¹⁴⁹

In the works of teachers, the concept of "interest" is considered differently. The development of comprehensive interest is the main didactic idea of J. Herbart. It requires learning to: stimulate the desire for observation (empirical interest), stimulate reflection (mental-contemplative interest), cultivate a taste for beauty (aesthetic interest), arouse sympathy for people ("sympathetic" interest), develop a sense of community social interest), formed a religious mood (religious interest).¹⁵⁰

According to J. Comenius, due to the interest "a good student will be one that fully corresponds to his name: he will tremble with impatience to learn, not succumbing to difficulties to master science".¹⁵¹

K. Ushinsky considered interest as a means of successful learning, emphasizing its role in the moral development of the individual: "Awaken in a person an ardent interest in the useful, high and moral - and you can not worry - it will preserve human dignity".¹⁵²

Ushinsky's interest is connected with the child's attention, it grows when the subject has novelty, but interesting novelty.

V. Sukhomlinsky noted that cognition in itself is an amazing, wonderful process that arouses a living and unquenchable interest. In the nature of things, in their relations and interrelationships in movement and change, in human thoughts, in everything that man has created, he is an inexhaustible source of interest. This source is hidden in the depths, it must be reached, dug, and it often happens that the very process of "undermining" the nature of things and their causal new relationships is the main source of interest.¹⁵³

¹⁴⁹ Педагогический словарь. Т.1. Москва, 1960. 774 с.

¹⁵⁰ Герbart И. Избранные педагогические сочинения. Т.1. Москва: Учпедгиз, 1940. 292 с.

¹⁵¹ Коменский Я. Избранные педагогические сочинения. Москва: Педагогика, 1982. 575 с.

¹⁵² Ушинский К. Собрание починений. Материалы к третьему тому «Педагогической антропологии». Сост. и подг. к печати В. Струминский. Москва – Ленинград : Акад. пед. наук РСФСР, 1950. Т. 10. 665 с.

¹⁵³ Сухомлинський В. Слово до учнів. Вибрані твори. В 5-ти т. Т.5. Київ : Радянська школа, 1977. 639 с.

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The study of the problem of interest formation in primary school students contributes to the solution of practical pedagogical problems, as the management of students' activities is impossible without knowledge of the essence of general motives and special motives. Considering interest as a pedagogical problem, it can be argued that "any interest, if it is absolutely necessary in its substantive content and direction, is of great value to the individual."

Students' learning activities, including various types of activities to the world around them, to people are the basis on which mature and develop personal strengths and abilities of young people (their interests and inclinations, their self-knowledge, self-awareness, self-regulation). Addressing the problem of interest in learning provides an opportunity to address complex issues associated with the formation of the personality of students in educational and cognitive activities. Interest in learning can be considered a kind of epicenter of intensification of learning, the formation of student activity, their positive attitude to teachers, to learning, to the school, to participants in their activities, to the processes and results of their work. Research in the field of philosophy, psychology, pedagogy and other sciences is an essential basis for discovering and determining the nature of musical interest.

Studying the problem of forming interest in primary school students in Ukrainian children's musical folklore, we came to the conclusion that one of the tasks of our study is to reveal the formation of musical interest as part of their aesthetic interest.

The role of the aesthetic factor in shaping the interests of the modern student is pointed out by scholars, educators and musicians. Thus, D. Kabalevsky believes that the problem of interest, enthusiasm - one of the fundamental problems of all pedagogy, and its solution is very important for the successful conduct of classes in any subject. But it is of great importance in the field of art, where without emotionality, enthusiasm it is impossible to achieve even minor results, even if you have to invest a lot of effort and work.¹⁵⁴

Studying the musical interests of young people, E. Burlina considers interest as a sociological category in the structure of personality. At the same time, it reveals the meaning of the actual musical interest as a

¹⁵⁴ Кабалеvский Д. Воспитание ума и сердца: Книга для учителя. Москва : Просвещение, 1984. 2-е изд., испр. и доп. 206 с.

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"cognitive-emotional-volitional" concept and shows the ways of their implementation.¹⁵⁵

According to V. Sukhomlinsky: «Without interest there is no joy of discovery, no abilities, inclinations, no soul and human individuality».¹⁵⁶

Thus, the interest of students is an interest not only in Ukrainian folk music folklore in general, but also in children's music folklore; interest, characterized by high intensity of attention, willpower and is determined by socially justified active, cognitive-intellectual and creative attitude of students to children's musical creativity. We support the view that interest is characterized as an individual's attitude toward an object, object, or activity. In our opinion, the interest of students is a set of attitudes (cognitive, emotional, exploratory, creative) to future musical and creative activities. And interest in Ukrainian children's musical folklore is the main motive that forms a comprehensively developed personality. This requires students to constantly improve and be aware of Ukrainian folk art, including children's music.

Thus, the problem of interest has deep roots in its development. Nowadays, it is becoming more and more important, because different interpretations of interest create the basis for a comprehensive analysis of the problem. From a wide range of issues of interest formation of primary school students, we have chosen a narrower aspect - the formation of interest in Ukrainian children's musical folklore. Identifying the structure of this interest, which consists in the cognitive, emotional and creative attitude of students to musical and creative activities creates the preconditions for its further study.

The creation of a national education system in the conditions of building an independent Ukrainian state requires an adequate direction of education. Assimilating and using previous experience, new generations enrich and improve it, contribute to the development of pedagogical science. Each historical period is reflected in the content of children's upbringing. At the same time, he retains the basic thing that defines the essence of the pedagogical system, the leading carrier and vigilant guardian of which is Ukrainian children's folklore. Its pedagogical significance lies in the fact that it simultaneously acts as a process and result of the educational efforts of the people for many centuries, and as an indispensable educational tool. Through folk art, each nation reproduces itself, its culture, character and

¹⁵⁵ Бурлина Е. О понятии «музыкальный интерес». Музыка в социалистическом обществе. Москва. 1975. Вып. 2. С. 63-73.

¹⁵⁶ Сухомлинський В. Слово до учнів. Вибрані твори. В 5-ти т. Т.5. Київ : Радянська школа, 1977. 639 с.

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psychology in children. The artistic phenomenon, which is mentioned by folklorists as "folklore", is strongly connected with traditional folk life. S. Myshanych's research proposes a definition of the basic concept: folklore is a folk art in which «artistic reflection of reality occurs in verbal and musical choreographic forms of collective folk art, expressing the worldview of the people and inextricably linked with their lives and everyday life».¹⁵⁷

As an essential part of national folk art, children's musical folklore originates from the depths of the ages. To a certain extent, continuing to exist today, in its various genres, it reflects the dynamics of human life in all its diversity of forms, from the cradle.

In the textbook "Ukrainian Folklore" I. Rusnak differentiates between genres and genres of folklore, noting: «folk art. According to the scientific classification, a genre is a type of art form (fairy tale, song, proverb)».¹⁵⁸

Accordingly, the researcher of oral folk art describes three kinds of art, in which musical folklore is integrated:

1) epic, among the works of which distinguish between fairy-tale and non-fairy-tale prose;

2) lyrics, the main layers of which are ritual and actually lyrical songs. Ritual songs include calendar-ritual (carols, Christmas carols, sowing, Epiphany, Vesnyanka, Gaivka, Easter, Mayovka, Kupala, Petrivchany, Harvest, Kosar) and family-ritual (wedding, funeral, mourning). To the actual lyric - family and household (love songs, humorous and satirical songs) and social and household (Cossack, milky, artisan, etc.) songs.

3) drama, which combines calendar-ritual (nativity scene, Christmas drama, Lightning, Easter drama, spring-summer games, bathing action, bathing action, etc.) and family-ritual (on the occasion of the birth of a child, housewarming, etc.) folklore writings; rudiments of ancient rites contain folk dances and games: "Grandfather", "Podolyanochka", "Quail", etc.

Experts note that epic, lyrical, dramatic and lyric-epic works are divided into genres - songs (carols, Christmas carols, thoughts, songs, ballads, etc.) and prose (fairy tales, myths, etc.), some of them have many varieties. The source that gives knowledge about our predecessors in thoughts, feelings, attitudes, about significant events that take place in their lives, is folklore, including Ukrainian folk songs, the originality of which I.

¹⁵⁷ Мишанич С. Усна народна творчість. Культура і побут населення України. Київ, 1991. 284 с. С.166.

¹⁵⁸ Руснак І.С. Український дитячий фольклор: навчальний посібник. К.: Вид-й центр «Академія», 2010. 304 с.

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Ogienko wrote: "Our songs It is a quiet paradise, it is attractive charms, those charms that are recognized by the whole world for it".¹⁵⁹

Due to the strong emotional impact, folk song is able to bring to consciousness the national moral and aesthetic ideas embedded in it, producing appropriate values, a certain attitude to the phenomena of reality. Accessibility of perception, understanding of artistic image is provided by a clear understanding of the concept of good and evil, the use of allegories, metaphors, comparisons in depicting events, the state of mind of heroes, which allows the imagination to compare them, identify with them, develop feelings of sympathy. Aesthetic pleasure caused by works of folk music and song, combined with the emotional impact on the individual awakens the artist in it, causes creative uplift. The listener, admiring the beauty, power and perfection of folk song learns to appreciate a person more deeply, realizes the greatness of his creative powers and abilities. All this makes it possible to form the national moral and aesthetic culture of primary school students, developing in them a professional and pedagogical interest in folk music, in particular in Ukrainian folk songs. Perception of song as an art born of life, forming the emotional and intellectual world of man, enriches the national spiritual kinship, promotes the process of revival of Ukrainian culture, the formation of national identity. The unity of poetic text and musical language makes it possible to most fully and deeply influence the psyche of students, which is characterized by increased emotional expression. The veracity of the works, their inseparable connection with life give the opportunity to achieve significant results in the process of educating students in the national music and song culture.

Art is not only a means of self-expression, it reflects the deeper processes of formation of social consciousness. The song conveyed moral, social, philosophical positions, so, in our opinion, Ukrainian music and song has always performed an educational function. As the songs reflect various aspects of public life, students, getting acquainted with them and performing them, gradually learn the pathos of folk art, imbued with its folk power, ideas, emotional color.

Note that the more perfect the song in terms of music, the stronger its emotional impact. The song contributes to the formation of national identity of the individual through evaluative activities. It becomes a guide for many people, directly influencing the formation of national identity, the formation of strong beliefs, active life position. Regardless of the title and theme, the song has always reflected folk ideals. Folk songs, traditions

¹⁵⁹ Огієнко І. Українська культура: коротка історія культурного життя українського народу. Київ : Вид-во книгарні Е. Черевовського, 1918. 272 с. С.5.

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passed down by the Ukrainian people through the centuries, are now a valuable tool of moral and spiritual revival, greatly influencing the moral, aesthetic and ideological upbringing of people. Folk songs reflect the thoughts, feelings and moods caused by the phenomena and circumstances of public life, everyday life, the struggle against foreign invaders, national and social oppression. In the songs the people express their attitude to enslavement, violence, dreams of a better life.

Ukrainian song excites with depth of thought, frankness, melody, richness of feelings and mood. Most of them are a model of artistic perfection, such a harmony of content and form, which can only be a collective genius of the people. The song reveals the best features and qualities of human character and contributes to the moral education of the individual. It teaches to feel beautiful, awakens the desire to create beauty around you, to convey and pass it on to other people, which is the basis of aesthetic education. However, the song acquires the greatest educational impact provided the correct analysis of the poetic text, the means of its musical expression, which helps to increase the effectiveness of the educational impact of the work on the minds of students.

Directly influencing feelings and moods, folk song plays an important role in the development of individual consciousness in its relationship to the world. This is due to the fact that folk song has always sought to embody the moral ideal of this era, the focus was on the individual (person) with all its qualities. Therefore, the folk song, which passes from mouth to mouth, from generation to generation, teaches purity of feelings, courage and kindness. Addressing the best in man, the song has always expressed and will express his spiritual experiences, thoughts and aspirations. Due to the strong emotional action, folk song is able to bring to the minds of young people their ideas through their hearts, cultivating a corresponding value attitude to the phenomena of reality. The creator of the treasury of folk art was the Ukrainian people, who embodied in artistic form their worldview and the leading features of their national character. Folk art is the ancestor of book literature, a rich treasury of life and artistic experience.

The use of countless folklore treasures has been a characteristic phenomenon for writers of all times and peoples. Fiction has long turned to the life-giving source of folk art, its themes, ideas, images; many literary genres originate from folklore. And the best works of writing, in turn, penetrated the masses and contributed to raising the ideological and artistic level of folklore. The relationship between literature and folklore has always been fruitful and continuous from ancient times to the present day.

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Folk music is one of the main sources of didactic material for music education. The first elements of spiritual culture develop from language and song, and national literature and music grow on their basis. Therefore, civilized people preserve their native language and song. It is well known that the higher a person's intellectual level, the more he cares about the preservation and development of his song. No genre of folk music in terms of its impact on the emotional world of man can be compared with the song. Directly influencing feelings and moods, it is deeply perceived and perceived by the individual, plays a significant role in the development of his consciousness, attitude to the world around him, contributes to the formation of national identity of the individual. This is due to the fact that the highest purpose of the works of folk music and song heritage is the expression of a particular ideal laid down in it by the author (the people). That is why we can talk not only about the emotional impact of folklore on the minds and hearts of students, but also about the ideological - the higher impact of music, in their unity and relationship.

Folk music and its multi-genre adds many different life functions and is their logical conclusion. Folk games, dances, jokes, folk songs - this is the material that promotes the development of musical and creative abilities, gives the opportunity to show their own creative inclinations. Children's folklore carries a varied load. In addition to tasks of mental and emotional development, games, songs, teasers and other genres and forms of children's creativity are aimed primarily at meeting the needs of the child in communication.

Fairy tale is one of the most common genres of folk art. Every nation has its own fairy tales and plots, in which it invests its vital and social function, conditioned by life and history. However, each nation creates its own national forms, and the fairy tale remains a vivid manifestation of national art. Folk tales are a complex genre, it combines different forms of origin, content and style. Tales have the following varieties: tales about animals, fantasy (adventure and heroic), social and musical tales. The main genre feature of the fairy tale is fiction. Reproducing reality, the fairy tale resorted to fiction, violation of plausibility, shifting the real plan. Combined with fiction, fiction, different types of fairy tale genre differ significantly from each other not only in appearance but also in the nature of plots, characters, poetics. They can be different in their origin and history of development. In all genres of fairy tales, the plausible is combined with the improbable, the possible with the impossible.

As a result of the analysis of Ukrainian children's musical folklore, according to O. Smolyak, Ukrainian children's folk music culture is represented by two layers - folklore performed by adults for children and

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folklore performed by children themselves. Ukrainian children's folk music culture is represented by two layers - folklore performed by adults for children and folklore performed by children themselves. This division is justified primarily by the fact that from the very birth of a child, musical, aesthetic and ethno-national education depends entirely on parents and relatives, as well as on the culture that surrounds it. After all, during this period her emotional and mental development, speech and musical intonation and vocabulary are formed. The deeper the artistic and aesthetic foundation is laid in the child's soul, such will be the socio-cultural impact in public life. Therefore, songs performed by adults for children play a fundamental ethnopedagogical function for future generations. After all, the imitation of their parents, especially their productive actions, plays an important and dominant role in these cases. The genres of these two strata are both timed and untimed.

The most common in the musical environment are timed genres, which are realized in certain actions, events, addressed to certain natural phenomena. In fact, they are characteristic of the youngest age group (we mean the period from the first days of a child's birth to seven or eight years of age). The least representative group in children's musical folklore are untimed folk music genres - endless songs, fable songs, fairy tale songs and fairy tale songs. These are, in fact, ordinary children's songs that are performed anywhere, anytime and under any circumstances.

Songs performed by adults for children occupy an important place in children's folk music culture. They play an important role in the musical and aesthetic education of the child from birth to seven or eight years and are a kind of bridge to the traditional adult folklore environment. It is this layer of folk art that forms in the future generation a love for nature, for people. In their origin, they are as ancient as humanity itself. This layer is created by the following folk song genres: lullabies, toys, fairy-tale songs, fables and fairy-tale songs. The latter, most likely, belong to the later layer and form a group of ordinary songs.

Lullabies are such musical and poetic works that perform the function of rocking a child. Unlike some others (ritual, ordinary), they belong to the timed songs, ie performed only when the child is lulled. Lullabies begin to sing to a child from the first days of his birth. At the initial stage of human development, singing over the cradle performed a magical function, ie to protect the child from disease and misfortune. In the later period, the lullaby lost its original main purpose and remained only a sonic euphoria of a child's sleep (actually a lullaby). The theme of the lullabies is based mainly on fantastic plots. Fairy-tale characters such as Son,

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Drimota, Kotyk, Guli (pigeons), etc. predominate here. The most common image in lullabies - Cat.

After all, according to pre-Christian beliefs, the cat was considered the patron saint of children's sleep, a protection of the child from evil forces. Social and love motives are also frequent in lullabies, especially about a child's future. Lullabies, unlike other children's songs, are rich in chants and choruses, which are based mainly on the vowel sounds "a", "y" and tokens "now", "bayu", "luli", "gaichi", etc. . The melody in songs of this genre consists of short, variationally repeated chants, which perform the function of lullaby and have, mainly, a three-part meter. Lullabies are performed at a slow or moderate tempo, with a quiet sound, mostly low chest. they are sung, as a rule, by women. Lullabies can be accompanied by some homework - embroidery, spinning and other handicrafts. When lulling a child sometimes perform a variety of ordinary songs, which in nature correspond to these circumstances.

Toys are musical-poetic or rhythmic works that affect the physical and spiritual development of the child. Toys, like lullabies, were formed at an early stage of human development. They are usually accompanied by appropriate movements and gestures designed to physically strengthen the child, create a happy and cheerful mood. Toys are grouped according to the age of the child. There are a number of toys that are designed for infants, others - when the child is already holding his head, or begins to sit or walk. Much of the entertainment also serves to develop children's speech and knowledge of the world around them. The theme of toys is varied, but they are mostly related to animals and birds that are attractive to young children or housework. Favorite characters in toys are a grasshopper, a cat, a weasel, a swallow, a magpie, a mouse and others. The poetics of toys is close to children's worldview.

Toys are performed only unanimously by adults and older children with appropriate pantomime movements and belong to the group of occasional folk music works. It is a consolation to encourage a child to dance. They take her by the arms and start singing. The child rejoices at such entertainment and, laughing, dances. The toy is encouraged to make handkerchiefs "tosi" (light clapping of the palms in the rhythm of the text). The toy is performed while rocking the child on his knees. The toy is performed at the time when the child begins to walk or stand on his feet. The toy is sung to small children at a time when the windows are roaring with the wind. The toy is performed during the evening lullabies of children.

Fairy-tale songs are such musical and poetic works in which the surrounding world is revealed with the help of fantastic images. These songs, as a product of adult creativity for children, most likely belong to the

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later folklore layer and are indicative of the adaptation of this creativity in the children's folklore environment. Works of this genre from the adult folklore environment entered the children's worldview and became a completely children's product. They belong to the group of ordinary songs and are the most representative in children's folk music.

Zoomorphic themes (about animals) are most often found in songs of this genre. Here, the range of characters is wide and diverse - it's a goat and a goat, a sparrow with his wife, a rooster, a lizard, a frog, a cat, a beetle, a mouse, a crane and many other living creatures. Humorous themes are also presented in the plots of children's fairy tales. Here, individual defects of animals, which are similar to human ones, are often ridiculed. Many children's fairy tales are accompanied by choreographic movements and pantomime. Often in songs of this genre there are choruses in which the dance basis is emphasized. Motives of work, which are the meaning of human life, are very common in children's fairy tales. Here the "heroes" of the songs reap, thresh, mow, spin, weave, graze and care for livestock. The motif of laziness often appears in the plots of fairy-tale songs. It is usually conveyed ironically, because of the consumer's attitude to life. Fairy-tale songs form the largest layer among children's folklore, sung by adults for children and in an authentic environment are performed mainly by children themselves for someone (or for other children of the same age, or for adults) in unison.

Myths are a kind of games in the "inverted world", in which the proportion in the perception of the world is disturbed, and because of this it becomes unrealistic and illogical. Poetic texts in fables are composed as if they are deliberately constantly deviating from the norm. Thus, the situations in the songs always cause children a cheerful mood, great aesthetic pleasure and comic effect. In terms of musical and stylistic features, fables are related to fairy-tale songs (semantic and structural characteristics are identical). Fables are performed, as a rule, by relatives, singly, for children aged two or four, or for themselves.

Songs from fairy tales are such musical-poetic or recited works that play the main interlude function in the compositional unfolding of a fairy-tale plot and without which the plot cannot develop. In Ukrainian folklore there are a number of fairy tales, including fantastic and about animals, in which there are musical and poetic inserts in the form of dialogues and monologues. The most common form is monologue song inserts. These songs, as a rule, play an important role in the development of the plot. Tales with song inserts in the Ukrainian folk art represent an ancient folklore layer. They represent the era of folk thinking, in which the mythologizing of

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images is central to the semantic formation of the plot. Later, with the loss of the archaic way of thinking, the song insert became a fairy-tale decoration.

Two groups of song inserts were formed in Ukrainian fairy tales. The first - a song, the second - recitative. Musical and poetic inserts in fairy tales do not appear as complete works in the plot, but as interlude links that cement the compositional structure of the fairy tale itself. The themes of songs from fairy tales are not isolated, but completely subordinated to the plot core. It is a continuation of dialogical and monological forms of the fairy tale itself. Songs from fairy tales are usually small in volume. Recitative melodies with elements of singing predominate in songs from fairy tales. It is completely subject to the toning of the verbal text of the tale and follows from it. After all, the fairy-tale genre, to a large extent, is characterized by an epic element and therefore the speech type of melodic development is a priority. Songs in fairy tales are performed only by individual narrators, in a muted tone, mostly at the "order" of children.

A significant layer in Ukrainian children's music consists of songs performed by children themselves. They reflect the child's worldview. The group of children's musical folklore actually consists of such musical genres as children's musical games, appeals, nicknames, sound imitations, proverbs, carols, Christmas carols, church carols, spring songs.

Children's musical games are small musical and poetic works, which are based on the disclosure of various life conflicts by means of motor elements. They originated a long time ago (probably at the initial stage of social development of mankind) and are the fruit of creative activity of children themselves, although many of them are taken from the repertoire of adults, especially from ceremonial folklore. The oldest among them are round dances, which are the main component of calendar rites. They mainly reveal the theme of agricultural work through a combination of music, choreographic movements, pantomime, words and more. The natural interest of children in all living things contributed to the popularity of games, the main characters of which are birds and animals.

These games, where action and movement are combined with developed dialogue, often reproduce the sharp moments of the struggle between the stronger and the weaker. Among the traditional folk children's games, there are especially many motor games, in which dramatization is combined with competitions - running, chasing, searching, breaking a circle or "chain". Many of these games are accompanied by a kind of poetic and musical inserts, which have a variety of purposes - to warn about the beginning of the game or a stage of it, comment on events, and so on. Children's musical games are performed, as a rule, as a group in unison, at a brisk pace.

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Appeals and sayings. Appeals are musical and poetic works based on the belief in the magical power of the word. They belong to the folk art of the ancient folklore. At the initial stage, the appeals embodied the verbal magic of adults, then this faith gradually lost its meaning and remained to live in the world of children's ideas. The addressees of the appeals are the main celestial bodies and meteorological phenomena. Appeals to rain, sun, clouds, wind are mainly related to the agricultural work of our distant ancestors. At the initial stage, they were probably accompanied by certain magical acts, echoes of which can still be seen in some modern texts.

The appeals have changed a lot since ancient times, but their essence has not changed - the request to go or stop the rain, the sun rose or the clouds parted. Prolonged functioning of appeals among children has led to the emergence of patterns created by them and already devoid of ancient beliefs. Now, appeals are actually children's creativity. They sound most often during the heyday of nature - in the spring. The main poetic technique in the appeals is to address the phenomena of nature (rain, sun, clouds, wind, etc.). Compositionally, most of the appeals consist of an exposition and a kind of epilogue, which concentrates the desire to be fulfilled (stopping or falling rain, looking at the sun, banishing the clouds, etc.). Appeals are recited by both children's groups and individual performers in unison with some pantomime elements (movements of hands, head, torso, etc.).

Proverbs are musical and poetic works based on appeals to insects, birds, animals and various natural phenomena. The objects of appeal in proverbs (as opposed to appeals) are very different. All the objects and natural phenomena that children interact with during their leisure time can become an object of proverbs. Most often, the main characters of this children's genre are insects, birds and animals. Proverbs are a product of children's creativity. According to their functional purpose, proverbs form two main groups - game and magic. The proverbs of the first group are simple entertainment for a child (for example, proverbs to the snail to show horns, proverbs to mushrooms, ants, cows, etc.), proverbs of the second group - to birds and animals (suns, cuckoos, swallows, cranes, storks). etc.) perform a magical function. In much of the proverbs (as in the appeals) to this day preserved totemic ideas of our ancestors - a kind of communication with nature as a living being. Many of these orders are likely to have come with an adult worldview. Having lost its original meaning, it became only children's entertainment.

Prozyvalki are verbal-poetic or verbal-musical works in which external and internal defects of children or elderly people are ridiculed. This genre is one of the most common among children. The names of age ethics, the child's reaction at the moment of quarrel or dispute to the words of insult

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are more vividly reflected in the nicknames. The plots of the nicknames are based on appeals to specific characters. These children's folk music or verbal works mostly depict gluttons, cowards, braggarts, ignoramuses, vayluns, and so on. In some nicknames, older people are also ridiculed, especially shouters, misers, miscreants, and others. In the nicknames, the starting point in the creation of the image are the names of specific recipients, which are played with various sensitive rhyming words.

Prozivalki are performed, as a rule, by children's groups (rarely by individual children) at leisure, in unison, with elements of chaos, loudly and perform the function of relieving acute situations that often occur during games. Myrils are sometimes performed at the end of nicknames - verbal-verse or verbal-musical works that are aimed at resolving conflicts between children, they are functionally attached to conflict situations and are performed only at the end of nicknames (they do not exist outside). All this is a kind of ritual that effectively regulates the relationship between children.

A significant place in the genre diversity of folk songs of Ukrainians is occupied by ritual folklore - one of the oldest types of folk poetry, which arose and developed in close connection with the productive activities of human society. Ritual folklore is divided into certain artistic and poetic cycles according to the seasons. The ceremonial songs of the winter calendar include carols and Christmas carols, New Year's sowing songs, in which wishes of good impressions, well-being, happiness and health were expressed. Church carols have been known in Ukraine since the 17th century. T. Shevchenko did not sin against the historical truth, when in his drama "Nazar Stodolya", which takes place in the seventeenth century. put in the mouths of the Cossacks one of these carols: "God sees, the Creator sees that the world is perishing, the Archangel Gabriel is sent to Nazareth." Thanks to the support and popularization of the church, the clergy, Christmas carols have become widespread among the people. This was also facilitated, according to I. Franko, by "the indisputable poetic stability of many pious carols", as well as the simplicity and intelligibility of the interpretation of biblical stories, the democratic direction.¹⁶⁰

The functioning of carols has never been limited to the church sphere, they have long been part of the folk environment, have become an important component of everyday ritual singing, folk theater, nativity scene. The most common theme in children's carols is the glorious theme (glorification of the host and his family, which was the main feature of the Christmas holidays). The most representative in children's carols is a humorous theme. After all, the purpose of carols is not only to glorify the

¹⁶⁰ Франко І. Наші коляди . Зібрання творів у 50 т. К., 1980. Т. 28. С. 7-42. С. 18.

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host and his family, but also to cheer them up, to give a festive mood. Children's traditional carols are characterized by recitative and motor melodies, which are played at a lively and moderate pace. Children's carols among the whole array of Christmas folklore form only a small group.

Among them, the most used are "Good evening to you", "New joy has come", "Eternal God" and others. Christmas carols are similar in content and form to carols, but their calendar performance is limited to "Generous Evening". The generous people accompanied their singing with a constant song refrain: "Good evening, good evening, good health to the people!" Artistic images in carols and Christmas carols are a means of depicting the desired happiness, health and well-being. In them the master is likened to the sun, his wife to the moon, and his children to the stars. For children's Christmas parties are characterized mainly by humorous topics. Some children's Christmas carols have a glorious theme. The enormous, affirmative pathos of folk carols and Christmas carols is directed at the most mysterious affairs of human life and the main, inalienable values of its value. Recently, the tradition of children's caroling and generosity is reviving and reviving.

The ceremonial songs of the spring cycle include spring songs and folk songs - these are musical and poetic works performed by children on Easter and spring. Over time, most of these songs stood out from the adult spring ritual folklore and formed a group of children's spring songs and folk songs. Songs dedicated to the meeting of spring are plot-rich and rich in artistic images. Many of these images are genetically linked to ancient people's ideas about the struggle of two opposing forces in the changing cold and warm seasons. Vesnyanky are mostly choral songs performed with dance, and they had the original purpose of calling for spring. M. Kostomarov, defining the ideological content of Ukrainian spring songs, noted that this "youth, mainly in women's lives, is depicted in the consistent development of feelings and impulses in connection or, better said, in analogy with the development of the life force of nature.

That is why some songs are sung earlier than others, as if in harmony with the state of nature. Here you will find: "carefree joy of those years when a girl ceases to be a child, a secret need for love, a shy declaration of her own heart, a first date, reproach, tenderness, jokes, tears, hopes, fears - the whole story of youth in a rural, quiet world".¹⁶¹

Children's motifs and spring songs are dominated by such motifs as the meeting of spring and its celebration; greetings of spring birds; growing cereals, garden crops, trees; mating and courtship of young people. In spring

¹⁶¹ Сухомлинський В.О. Сердце отдаю детям. Київ : Радянська школа, 1988. 180 с. С.118.

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children's songs are often such characters as Spring or Spring, Green Noise (forest), Lilac, Swallow, Crane, Cuckoo, Starling, Poppy, Peas, Pear and others. They are often personified, ie endowed with human features. Children's singing in unison or in the third is typical for children's spring songs and folk songs. They are performed near the church or on the squares. Children's spring songs and folk songs are mostly accompanied by choreographic and pantomime elements. They are based on circular and serpentine step movements, imitation of the growth of trees and cereals and garden crops. Children's spring songs and parties in an authentic environment are performed without instrumental accompaniment.

Ritual folklore of Ukrainians is an invaluable treasure of our national culture, a living source of Ukrainian folk songs, which fascinates us with its unfading poetic beauty. That is why folk art should be included in the educational process of secondary schools in order to form students' interest in children's folk music.

Thus, Ukrainian children's musical folklore is a multifunctional ethnocultural phenomenon, which is realized in the appropriate age environment by means of a number of recitative, singing and playful works. It was formed in the territory of the autochthonous Ukrainian ethnic group and is a reflection of the way of musical thinking of our people. Children's folklore carries a varied load. In addition to tasks of mental and emotional development, games, songs, teasers and other genres and forms of children's creativity are aimed primarily at meeting the needs of the child in communication. In our opinion, folk games, dances, jokes, folk songs - this is the material that promotes the development of musical and creative abilities, gives the opportunity to show their own creative inclinations. Folk music and its multi-genre adds many different life functions and is their logical conclusion.

The artistic phenomenon, which is mentioned by folklorists as "folklore", is strongly connected with traditional folk life. S. Myshanych's research proposes a definition of the basic concept: folklore is a folk art in which "artistic reflection of reality occurs in verbal and musical choreographic forms of collective folk art, expressing the worldview of the people and inextricably linked with their lives and way of life".¹⁶²

As an essential part of national folk art, children's musical folklore originates from the depths of the ages. To a certain extent, continuing to exist today, in its various genres, it reflects the dynamics of human life in all its diversity of forms, from the cradle.

¹⁶² Мишанич С. Усна народна творчість. Культура і побут населення України. Київ, 1991. 284 с. С.166.

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As stated in the "Concept of National Education", the determining factor is the principle of nationality of education, which determines the need for the formation of national consciousness, love for their homeland and their people. One of the ways of spiritual revival of Ukraine is to involve schoolchildren in Ukrainian literary and musical folklore. In recent years, increasing interest in folk art. Thus, a new subject has been introduced in Ukrainian schools - ethnography, and special folklore classes are being organized. However, in our opinion, not only students studying in folklore classes, but also all who live in Ukraine should know and understand the history of Ukraine and folk art.

In the work "I give my heart to children" V. Sukhomlynsky talks about the charitable influence of Ukrainian folk songs on his pupils. Native song, defining the poetic vision of the world around, helped to educate children in the aesthetic attitude to nature, the subtlety of perception, emotional sensitivity. In addition, the song revealed to children the native language as a great spiritual wealth of the Ukrainian people. At the same time, it is important not to miss such a period - the early school age, when children are particularly susceptible to pedagogical influence. Their artistic taste is still underdeveloped, it is just being formed. And if from an early age a child listens to and performs Ukrainian folk songs, the ear gradually learns their melodic and rhythmic features, they are remembered, become familiar, close.

There are different genres of Ukrainian literary and musical folk art: songs, jokes, appeals and more. Yes, lullabies express sincere love for a child. The lullaby, born of the real needs of childhood, when good sleep is a condition for normal development, is the first artistically designed appeal to the child.

Example:

Oh, to sleep - happiness is not enough,
Oh, to grow - it did not hurt,
My heart did not weaken.
Sonya napping in the lullaby,
Good mind in the head,
And the sprouts in the bones,
Hello to the heart.
And in the mouth of the talker,
And in the low walkers,
And in the hands of ladusenki.

Many lullabies have episodes related to animals: cat, mouse, bee, such as "Gray Cat", "Oh, cat, cat", "Hairy Cat". Lullabies are of great pedagogical importance. From the first days of life, the child listens to a

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melody that promotes the development of his musical abilities. Under the influence of the mother's voice, she also develops aesthetic feelings and emotionality: she not only listens to her mother's voice, but also sees her face and smile.

Lullabies attract with their simplicity, immediacy, tenderness, complicity. On their basis it is possible to cultivate love for animals, birds, insects, aesthetic attitude to nature, which can affect the education of such important moral traits as kindness, sensitivity. The study of lullabies is also useful for the formation of singing skills of cantilena sound. In addition, songs of this genre, perhaps more than others, can be used in everyday life: a child sings them, lulling his younger brother or sister.

Humorous songs are also of educational value. They help the child to learn more carefully the rules of good behavior, obedience and tolerance. For example, the song "Little Squirrel":

A small squirrel jumps on a hazelnut,
White nuts in my bag.

She gave mourning children a peel,
And for polite children - what is inside.

Humorous songs, like other genres of children's literary and musical folklore, are an indispensable means of developing children's speech. They help to form aesthetic taste, cultivate love for the Ukrainian language, promote the development of children's creativity.

Most of the humorous entertaining songs are interesting in content, diverse in artistic design. Events in them occur dynamically, which corresponds to the psychophysiological characteristics of children:

Forge, forge a leg,
Let's go to the track.

It is necessary to shoe a horse,
We will spend the night with the grandmother.

Due to the above features, toys promote the development of children's sense of rhythm, invigorate, encourage active action:

Bake, bake bread
Children for lunch.

To this I will give, to this I will give ...

And I will not give this:
He does not knead bread,
He does not wear slop,
He does not smoke in the furnace,
Then I will not give it.

Bake, bake cakes
You do not sit on the stove.

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Chi-ri-ri! Chi-ri-ri

You do not sit on the stove!

There have long been proverbs - short, mostly poetic appeals to animals, birds and insects, imitations of bird voices. They ennoble the hearts of children, unite them with nature, teach them to take care of all living things.

Magpie-white-sided

She lived alone,

Jumped-jumped,

The guests were waiting,

I cooked the porridge,

I treated the guests!

Stimulators, which can be amusing and poetic, stimulate the development of children's creative imagination.

Garul, garul, garul!

Somewhere there is my cuckoo

She flew across the field

And she collected feathers.

With the help of counters you can expand the vocabulary of children, develop sensitivity to the semantic and intonation shades of words. It is important that children not only use counters, but also come up with them themselves.

Such an original genre of folk literature as a mystery attracts children's attention. Folk riddles reveal the peculiarities of the native language, teach thinking. But mysteries are not the only thing that promotes thinking and speaking. They poetize the world around the child, reveal such special phenomena that could go unnoticed. Example:

He dies in the evening and comes to life in the morning.

Who made the picture on the window at night?

It will fall from the sky - it will not break,

Fall into the water - blur.

An interesting activity for children is memorizing and speaking colloquialisms: "Dew dew's bare feet", "Crow stole a crow", "Barefoot boy mows hay" and others.

The main importance of colloquialisms is that they develop children's attention and diction.

Folk games are one of the oldest and most humane means of raising a child. That is why prominent teachers, ethnographers, cultural figures K. Ushinsky, O. Pchilka, L. Ukrainka, P. Chubynsky, M. Markevich, S. Rusova, V. Verkhovynets and others studied and promoted folk games as an original form of children's folklore. K. Ushinsky dreamed of a time when the

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theoretical and practical study of folk games would become one of the main subjects for teachers.

Games "Shadows", "Kvach", "Cucumbers", "Curvy Dance", "Sticks", "Blacksmiths", "Classes" develop in children agility, speed, endurance, coordination, mental intelligence, as well as train nervously - muscular system. So, if the games take place in the fresh air, among meadows, meadows, groves, it has a truly health-improving character, promotes the development of aesthetic tastes and evokes positive feelings. The beauty of the surrounding nature stimulates the creation of language games, which become the first spiritual achievements of the child. Folk sayings, proverbs, counters, myrils, colloquialisms, songs that are often used in moving games, usually poetic, correspond to the age of the child and are feasible for repetition and assimilation.

Didactic counters develop in the child articulation, expressiveness of language, form the attitude to the surrounding living and inanimate world of nature, to work, children and adults. The knowledge that children receive through folk games, in particular spring songs, gags, engines, gags, etc., is aimed at ensuring that children gradually understand the unity between man and nature. In addition, if a child in the process of playing, competing and speaks difficult or moves rhythmically, his behavior will not be aggressive and superior to peers.

Playing, the child acquires social experience of behavior, learns the existence of previous generations. Educators say that the child's behavior and subsequent upbringing depend on how and in what he plays. Fun games and entertainment were accurately passed down from generation to generation, sanctified in people's memory and were aimed at reproducing knowledge, customs, historical achievements, worldviews, worldviews, morals. The games vividly reflected the aesthetic origins of people's life, way of life, work, in particular the original agricultural tradition and crafts, ideas about honor, human dignity, its life mission.

In folk pedagogy, two groups of children's games are defined. The first is spontaneous games. Thanks to these self-organizing games, children learn, experience and learn to understand the whole way of family life, themselves and the environment. Kids often in their daily lives invent games with firefighters, Cossacks, school, etc., involving other children. For these games, it is important to create a suitable environment according to the season - buy and make toys, successfully place equipment for outdoor games, games with water, sand, earth, as well as swings, carousels, balls, skipping ropes, etc. First-graders will love to play with folk didactic toys, dolls, musical instruments - pipes, whistles, windmills, horses, carts and more.

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The second group includes games specially issued for entertainment and learning. They help students to choose their own behavior, build relationships with partners in real life situations, warn of mistakes, discipline. In developing children's ability to adhere to ethical standards of behavior during play, it is important to bring to their minds the following idea: "Whatever you want people to do to you, do the same to them." Folk games "In the cake", "Ball to the neighbor", "Silent", "Bunny" are successfully used to lay the foundations for the upbringing of children in such traits as kindness, patience, sensitivity, diligence, attentiveness, courtesy.

These two large groups of games and make up an unforgettable school of childhood. At the beginning of the XX century, when in Ukraine the formation of national education on a democratic basis, folk games were widely used in methods of teaching and educating children. So, Sofia Rusova advised kids to play the following games: "Pumpkin", "Shepherd", "Bunny, bunny, you're my brother", "Hemp", "Beetle", "Church", "Crow", "Catch", "In the fox", "Chicken", "In Panas", "Ring", "Cat and bear", "Goat", "Bird", "Goalkeeper", "Flax", "Branch", "Fork", "Economy" »Etc. Modern researchers - M. Stelmakh, V. Skuratovsky, G. Dovzhenok, O. Kirichenko and others continue to collect this priceless treasure to put together a playful alphabet of childhood.

In the process of preparation for music lessons and extracurricular activities, it is advisable to select Ukrainian folk sayings, poems, rhythmize and melody them and continue to use them as possible options in working with students.

For example, colloquialisms can be used to develop not only conversational but also singing diction. Melodies for lyrics should not be complicated, otherwise they are difficult to sing at a fast pace:

Once Jacob sowed poppies,
Somehow, anyway.
Growing spring Jacob poppy,
And something stings like a hedgehog.

Riddle texts can be used to develop students' creative abilities. The teacher creates a melody for the appropriate words, given that the answer is sung by one of the children.

One of the most popular and children's favorite genres of folk literature is a fairy tale. Typical characters in the Ukrainian fairy-tale epoch are a cunning fox ("Sister Fox", "Godmother Fox"), a stupid wolf ("Brother Brother Wolf", "Panibrat Wolf") and a naive hare ("Running Bunny"), sometimes and also a cat, a goat, a dog and a horse.

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In the process of preparation for music lessons and extracurricular activities of teachers, it is desirable to create an instrumental accompaniment to folk tales. At the same time, it should be borne in mind that music should reflect the manners of behavior of animals, their appearance. Thus, in fairy tales, the fox is portrayed as flattering and cunning, the wolf - stupid, simple, the dog - smart, loyal man, the hare - cowardly, the cat - lazy, the rooster - throaty and self-confident.

You can create instrumental accompaniment to such Ukrainian folk tales as "Fox in Judges", "Fool's Crow", "Frog is more timid than a hare", "Fox Heart", "About Brother Wolf and Brother and Sister Fox", "Grandfather, grandmother and wolf" -Christmas carol ", "How the mouse thanked the lion ", "Mouse council ", etc. These and other tales are interesting primarily because they contain satire and humor, individualized language with proverbs and aphorisms. The jokes reflect the features of the national character of the Ukrainian people.

It would be expedient for the teacher to be able to create not only instrumental accompaniment to Ukrainian folk tales, but also vocal fragments - because in some fairy tales certain characters sometimes speak the language of poetry, which can not be melodic.

Sly Fox - the character of the fairy tale "Cat, mole, chicken and fox" wants to steal a chicken and sings the following song:

Chicken, chicken,
Butter head,
Slide the window
And look at the sun.

The trusting hen, stolen by the Fox, asks her friends to come to the rescue:

Kitten, kitten and you, mole!
A coot on a bald tail carries me
On the lime bridge, from the slide to the valley
And in his hut!
Faithful friends try to cross the Fox:
Doo-doo, doo-doo in a pipe,
Creaking, creaking violin!
And the chanterelles have a new yard,
She has four daughters to choose from.
Get out of here!

Thus, folk tales are transformed into musical ones if the teacher co-creates them. In addition to fairy tales, you can also stage Ukrainian folk songs, primarily related to certain movements (for example, "Oh, there is a vibumum in the woods"), as well as humorous "Merry Geese", "Hrytsia,

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Hrytsia, to work", "Two Roosters". , "Mice danced", "A man plowed the roadside" and so on. Children like staging songs and increase their interest in music lessons.

A useful creative task for students in grades 3-4 is to select Ukrainian folk songs that can be performed by the canon. This encourages children to remember familiar melodies and use their inner hearing to imagine their sound.

For the development of musical thinking of students, it is desirable to show them that there are different options for performing the canon of the same melody. Thus, in the Ukrainian folk song "Galya walked through the garden" a gentle voice can enter not only from the second but also from the third bar. It is advisable to do both and ask the children to decide which one they like best. You can also improvise undertones to the main melody.

It is desirable that children learn folk songs not only in singing, but also during instrumental music. As already mentioned, composers have created a number of variations on the themes of Ukrainian folk songs (including for piano). Performing such works in the classroom, you can invite students to accompany children's musical instruments. By joint efforts, a kind of "score" is created.

An important condition for successful mastering of Ukrainian folk songs is the teacher's creative attitude to work: it is the creation of "scores" for the class orchestra, and performance of their own instrumental variations, and preparation of singing exercises based on folk songs, and use opportunities for their staging. Not in every class children are free to perform the creative tasks offered to them, so the teacher should encourage them and gradually engage in creative activities.

Performing and listening to folk songs with students, it is important to implement one of the main principles of music education - the unity of rational and emotional. Since the elements of analysis can reduce the level of emotionality during the perception and performance of songs, you should pay attention to the feelings and emotions conveyed in the songs, as well as the expressiveness of speech, facial expressions. The method of plastic intonation enhances the emotional performance.

Thus, the creation of a national education system in the context of building an independent Ukrainian state requires an adequate direction of education. Assimilating and using previous experience, new generations enrich and improve it, contribute to the development of pedagogical science. Each historical period is reflected in the content of children's upbringing. At the same time, he retains the basic thing that defines the essence of the pedagogical system, the leading carrier and vigilant guardian of which is Ukrainian children's folklore. The aesthetic and pedagogical significance of

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Ukrainian children's folklore is multifaceted: it promotes the development of thinking, speech, imagination, education of moral virtues, emotional sensitivity and sense of humor. Its pedagogical significance lies in the fact that it simultaneously acts as a process and result of the educational efforts of the people for many centuries, and as an indispensable educational tool. Through folk art, each nation reproduces itself, its culture, character and psychology.

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**FUNCTIONS OF A MUSICAL TALE IN THE AESTHETIC
EDUCATION OF PRIMARY SCHOOL STUDENTS
ФУНКЦІЇ МУЗИЧНОЇ КАЗКИ В ЕСТЕТИЧНОМУ
ВИХОВАННІ УЧНІВ ПОЧАТКОВОЇ ШКОЛИ**

Today, for Ukrainian society, as well as for all progressive humanity, there is an urgent need to level the negative impact of continuous digitalization and technologicalization of most spheres of life on the growing generation.

Instead, the problem of returning children to the centuries-old high moral and aesthetic ideals and values, education of comprehensively developed, harmonious personalities, which in the future, based on deep awareness of the achievements of world and national cultural heritage, will be able to transform the environment according to with the eternal canons of the beautiful, the perfect and the perfect.

A fairy tale plays an important role in the aesthetic education of children. The fairy tale is a centuries-old tool for transmitting the life experience of ancestors to the younger generation. It is also organically correlated with the age interests and aspirations of the child, as it immerses in the world of fantasy and fiction close to her. At the same time, it is a fairy tale capable of forming high moral virtues, teaches a child to live by the laws of justice, good, to hate everything evil, ugly, in whatever attractive form it may exist. The great role of children's fairy tales in the development of emotional sensitivity of the child, in the development of its desire for beauty, in the education of aesthetic taste, the formation of ideals of beauty.

Musical fairy tales have an extremely powerful aesthetic and educational potential. This is due to the introduction into their structure of

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extensive resources of musical art, which expand the aesthetic sphere of the child, enrich it with new sensations and impressions.

The practical staging of musical fairy tales also involves the powerful potential of theatrical art, fine arts, choreography, which comprehensively excites and activates the emotional sphere of children, develops their creative thinking, develops interest in artistic activity, encourages self-improvement in various arts.

Thus, the musical tale is a unique multifunctional artistic and pedagogical tool that can exert a multi-vector aesthetic and educational impact on children's audiences.

The effectiveness of its extensive resources in the process of aesthetic education of primary school students directly depends on teachers' deep understanding of the specific synthetic nature of musical tales, awareness of its impact on certain areas of children's personality, as well as taking into account these opportunities in developing strategies for aesthetic using musical tales. In view of this, the problem of determining the functional capabilities of a musical tale for the aesthetic education of primary school students is relevant to modern art pedagogy and requires special scientific study.

Thus, the primary step in elucidating the aesthetic and educational potential of a musical tale is to understand the essence of the key definition of "aesthetic education" as such.

It is well known that throughout their lives, both adults and children are constantly confronted with a variety of aesthetic phenomena. Thus, in everyday life, in the process of communication with art and nature, in everyday life, in interpersonal relationships - everywhere such aesthetic categories as beautiful and ugly, tragic and comic play an extremely important role. It is beauty that promotes the birth of feelings of pleasure and satisfaction, stimulates daily activity, makes pleasant meetings with interesting, creative people. In turn, everything ugly is repelled, the tragic teaches compassion, the comic helps to fight shortcomings.

It should be noted that the ideas of aesthetic education originated in ancient times. The idea of the essence of aesthetic education, its tasks, goals have changed from the time of Aristotle - to the present. These changes in attitudes were due to the development of aesthetics as a science and understanding of the essence of its subject.

Thus, directly, the term "aesthetics" comes from the Greek "aisteticos" (that which is perceived by the senses). Materialist philosophers believed that the object of aesthetics as a science was beautiful. This category formed the basis of the system of aesthetic education.

It is worth clarifying that in the system of scientific knowledge of

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the French philosopher Denis Diderot, the leading role was played by issues of art and aesthetics. Thus, in the article "On the beautiful" D. Diderot explored the origin of aesthetic concepts (attitude, as the basis of beauty, the concept of sophistication, beauty, etc.). He also has a catchphrase that a country where all children are taught to draw as carefully as they are taught to write will soon surpass other countries in all respects.

In turn, the German romantic poet, author of the theory of aesthetic education F. Schiller, first using the term "aesthetic education", proposed to understand this concept not only the formation of the ability to comprehend art, but also considered it appropriate as an extremely valuable tool for harmonious , a whole person.¹⁶³

Many philosophers-educators, pointing to the need for aesthetic education, stressed that this process is aimed at developing a harmonious personality. For example, proposing the idea of the so-called "synthetic method of studying the truth", G. Skovoroda insisted on the need for active interaction of philosophy and art, and this became the main principle of his theory of education of harmoniously developed personality. He also attached leading importance to mental activity, which helps a person to know himself, the world around him, «the essence of happiness».¹⁶⁴

Scientist S. Myropolsky noted that aesthetic education is one of the important and complex aspects of human education, it attracts him to the world of beauty, helps to feel, understand the beauty of life, appreciate works of true art, which aims to "serve the truth, good and beauty ". S. Myropolsky considered the most important areas of aesthetic education: the use of art and the involvement of the child in nature.¹⁶⁵

Traditionally, the problem of aesthetic education, personal development, the formation of its aesthetic culture is recognized as one of the most important problems facing the school. It is widely reflected in the works of prominent teachers and music teachers: D. Kabalevsky, A. Makarenko, B. Nemensky, V. Sukhomlinsky, V. Shatskaya, L. Masol and others.

In the scientific literature there are many different approaches to the definition of concepts, choice of ways and means of aesthetic education of students. For example, in the scientific works of the well-known specialist in

¹⁶³ Гантумур Э. Эстетическое воспитание в истории философии и педагогики// Молодой ученый. 2010. №5., Т.2. С. 156-159/

¹⁶⁴ Сковорода Г. Сад пісень: Вибр. твори / пер. М. Зерова, П. Пелека, В. Шевчука. Київ: Веселка, 1983. 190 с. С.49.

¹⁶⁵ Рзасв Ш. Система естетичного виховання С. Миропольського// С.Миропольський: вчений, педагог, методист: Зб. наук. пр. Серія «Педагогіка і психологія». Вип. 3.: ХДПУ, 1997. С. 58–65. С.58.

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aesthetic education V. Shatskaya we find the following definition: phenomena of art.¹⁶⁶

Under the system of aesthetic education, she understood a set of consistent, interconnected, teacher-led aesthetic influences on the child, which are carried out both through art and through life itself. She attached great importance to folk music, noted its attractiveness and charm, constantly emphasized its educational impact on children. In the works of V. Shatskaya there is also the idea that "aesthetic education is the formation of the ability to love and appreciate the beautiful and be able to distinguish it from the false-beautiful".¹⁶⁷

Outstanding teacher A. Makarenko understood aesthetic education not only as educating the child's contemplative qualities (the beauty of the sky, paintings, clothes, etc.), but also the development of the ability to see the beauty of other people's actions.¹⁶⁸

In the activities of teacher V. Sukhomlinsky issues of aesthetic education also occupied an important place. He believed that the intellectual development of man is impossible without subtle feelings, experiences, emotional and aesthetic attitude to others and to himself. Reflecting on the goals of aesthetic education, he wrote: «For me, the main thing was the attitude to the education of the ability to emotionally relate to the beauty and need for impressions of an aesthetic nature. I saw an important goal of the whole system of education in the fact that the school taught a person to live in a world of beauty, that he could not live without beauty, that the beauty of the world creates beauty in himself».¹⁶⁹

The issue of aesthetic education was considered by such a famous pedagogue as K. Ushinsky, who saw in aesthetic education a source of aesthetic feelings, aesthetic taste, and for this he considered it necessary to deeply study literature, music, fine arts and art.

It is worth clarifying that K. Ushinsky as a result of a detailed analysis of the pedagogical experience of other European countries made important conclusions about the educational power of folk traditions. Also, based on his own observations, the teacher emphasized the extraordinary potential of music in the aesthetic education of children: «... after a little song, the class comes to life like flowers after rain. ... It turns out something

¹⁶⁶ Шацкая В. Н. Музыка в школе. Москва: Просвещение, 1990. 323 с. С.130.

¹⁶⁷ Там само. С.45.

¹⁶⁸ Макаренко А. С. Некоторые выводы из педагогического опыта. Москва, 1958. Т. 5. 269 с

¹⁶⁹ Сухомлинський В. О. Сто порад учителів: Вибрані твори: в 5 т. Київ, 1976. Т. 2. 585 с. С.61.

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very nice, slender, which touches the feelings and nurtures them».¹⁷⁰

In a later period, such teachers and scientists as B. Likhachev, D. Kabalevsky, N. Vetlugina, B. Nemensky, and others worked on the problems of aesthetic education. In particular, they defined and specified the principles, functions, content, forms of aesthetic education and education, on the basis of which the modern system of aesthetic education has developed.

For example, the scientist N. Vetlugina paid attention to the role of art in the development and improvement of aesthetic perception. She pointed out: «Aesthetic education is aimed at developing children's ability to perceive, feel and understand the beautiful, to notice the good and the bad, to act creatively and independently, thus joining various types of artistic activities. When developing a child aesthetically and mentally, it is necessary to support, even minor, creative manifestations. Music, whether created by a composer or folk, should be bright, imaginative, very close to the experiences and interests of the child, to enrich it in a cognitive and emotional sense».¹⁷¹

In turn, the artist and educator B. Nemensky also considered extremely important issues related to aesthetic education. He stressed the need for widespread introduction of art in school practice and saw this as one of the main ways to form the spiritual culture of the younger generation. "But it's not just about teaching children to see, feel and understand the beautiful in art," said the teacher. . And for this, the whole life of students... should be organized "according to the laws of beauty".¹⁷²

Scientist T. Mochan reveals in detail the palette of tasks of aesthetic education: "The most important task of aesthetic education in school is the formation and development of aesthetic perception, which is the basis of aesthetic sense. The development of the ability to compare the aesthetic qualities of objects and phenomena, to distinguish and evaluate them, creates a certain baggage of aesthetic feelings. Another task of the school is to provide students with the basics of scientific and aesthetic knowledge, the formation of each student's correct ideas and views on the beauty of life, art, education of lasting interest in the manifestation of beauty, the need to

¹⁷⁰ Ушинский К. Д. Проблемы педагогики. Москва: УРАО, 2002. 236 с.

¹⁷¹ Ветлугина Н.А. Музыкальное развитие ребёнка. Москва.: Просвещение, 1989. 270 с. С.19.

¹⁷² Неменский Б. М. Мудрость красоты: О проблемах эстетического воспитания. Кн.для учителя. Москва: Просвещение, 1981. 247 с. С.86.

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acquire artistic knowledge about him. In order for a person to be able to enjoy art, he must be artistically educated, be a creator of beauty".¹⁷³

Academician B. Likhachev, a well-known researcher of educational problems, in his work "Theory of Aesthetic Education of Schoolchildren" notes that aesthetic education is a purposeful process of forming a creatively active personality of a child capable of perceiving and appreciating the beautiful, tragic, comic, ugly in life and art. to create "according to the laws of beauty".¹⁷⁴

He also points to the leading role of purposeful pedagogical influence in the aesthetic development of the child. For example, a child's development of an aesthetic attitude to reality and art, as well as the development of his intellect, can take place independently of any outside influence and can be an uncontrollable, spontaneous and spontaneous process. Thus, communicating with the aesthetic phenomena of life and art, the child in one way or another, aesthetically develops. However, the aesthetic essence of objects is not fully understood, such development is often a manifestation of the child's desire for entertainment, in addition, without appropriate intervention from the outside it can form misconceptions about life, values, ideals and more.

B. Likhachev, like many other scientists, believes that only purposeful pedagogical aesthetic and educational influence, as well as involving children in various artistic and creative activities can develop their sensory sphere, provide a deep understanding of aesthetic phenomena, raise them to an understanding of true art, the beauty of reality and beauty in the human person.

It is advisable to clarify that the aesthetic attitude develops in accordance with the stages of age development of the child. This should be kept in mind when planning aesthetic and educational work, the content of which should correspond to the capabilities of the child at a certain stage of its development and take into account the physiological and mental data of each child.

It is extremely difficult to form aesthetic ideals or artistic taste when a person is already an established personality. Instead, the aesthetic development of the individual should begin in early childhood. In this regard, Academician B. Likhachev states: "The period of preschool and

¹⁷³ Мочан Т. М. Естетичне виховання учнівської молоді у процесі творчої діяльності // Науковий вісник ужгородського національного університету. 2011. №9. С. 86-88. С. 86.

¹⁷⁴ Лихачёв Б. Т. Теория эстетического воспитания школьников. Москва: Просвещение, 1985. 176 с. С. 152.

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primary school childhood is perhaps the most crucial in terms of aesthetic education and the formation of moral and aesthetic attitude to life".¹⁷⁵

The author emphasizes that it is at this age that the most intensive formation of the aesthetic attitude of a small child to the surrounding reality, to the world, which is gradually becoming a permanent property of an adult.

The essential moral and aesthetic qualities of the individual are laid down in early childhood and remain more or less unchanged throughout life. Of course, later this very life changes something and makes its adjustments, but it is in the early school years that aesthetic education lays the foundations of all further educational work.

Deeply understanding that the formation of a person's personality begins in childhood, our ancestors, engaged in raising children, told them interesting stories. For example, not in a hurry to punish a child for any offense, they told a story that made clear the meaning of an act, thus teaching their lives. Today, based on centuries of pedagogical experience, we say that such stories were nothing more than education by means of fairy tales.

It should be noted that the first fairy-tale stories appeared immediately after the language appeared. It was they, these first fairy tales, who passed on knowledge, and what happened in an exciting way was a wonderful "side effect" of learning about life through fairy tales.

Thus, we can assume that the fairy tale is the oldest educational system that allows extremely delicate (not dry, not didactic, without direct instruction) to form children's ideas about the basic values of life.

Fairy tale education is extremely effective precisely because it has developed in the direction: from practice to theory, and not vice versa. Accordingly, the fairy tale is nothing more than an encrypted warning message from our distant ancestors, who warned us that there are certain laws in life that should not be violated and certain values that need to be guided.

There are five main ideas that are transmitted to humanity through fairy tales.

First, it is that the whole world around us is alive. Yes, both the tree and the stream can talk to us. The value of this idea lies in the formation of a caring and meaningful attitude to everything around us.

Secondly, fairy tales carry the idea that the objects of the surrounding world are able to act independently, they have the right to their own lives. This idea forms in the child the ability to accept the other, the ability to see alternatively.

¹⁷⁵ Там само. С.178-179.

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Third, fairy tales carry the idea of a clear division of good and evil, the victory of all good, positive, beautiful over evil, negative and ugly. It is in fairy tales that the desire to subordinate one's life according to the ideals of Goodness, Humanity, and Beauty develops.

Fourth, it is in fairy tales that the idea of what is most valuable to the hero through trials is reflected, and what is given deceptively or easily, effortlessly, is short-lived, as it can disappear as quickly as it appeared. It forms diligence, patience, proper goal setting.

Fifth, fairy tales help to form independence, teach to trust the world around you. They say that there are always many helpers around us, but they come to the rescue when we cannot cope with a certain situation or task.

The explanatory dictionary of the Ukrainian language indicates that a fairy tale is a narrative folk-poetic or written-literary work about fictional events, fictional characters, sometimes with the participation of fantastic forces. A fairy tale can also be interpreted as something that does not correspond to reality; fiction, fable.

The tale is always based on a fascinating story about fictional events and phenomena that are perceived and experienced as real.

Scholars have identified the characteristic features of the fairy tale as a kind of literary work. These are the traditional structure and compositional elements (beginnings, extremities, etc.), the contrasting grouping of actors, the lack of detailed descriptions of nature and life. The plot of a fairy tale always contains many episodes, it is characterized by a dramatic development of events, and the action always focuses on the fairy-tale hero and always has a characteristic happy ending for fairy tales. The hero must always achieve his goal, and good must always defeat evil.

It should be noted that the tales of the peoples of the world have much in common, due to the similarity of cultural and historical living conditions. At the same time, fairy tales are always marked by one or another national feature, reflect the way of life of the people, their work and life, natural conditions, as well as individual traits of the performer-narrator (storyteller). Therefore, fairy tales, as a rule, exist in many versions.

Mykhailo Hrushevsky's work "History of Ukrainian Literature" in the special section "Fairy Tale" contains a very interesting systematization of fairy tales, carefully developed by the outstanding Ukrainian folklorist and writer Ivan Franko:

1) "Fairy tale", ie. a story in which reality is mixed with a miraculous element, so that integrity is a free product of fantasy without any side, church-moralizing goal.

2) Legend, ie. a story in which reality is also mixed with the miraculous, but taken from the scope of images and beliefs of the church.

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Integrity usually has a deeper ethical, moralizing or philosophical-religious basis.

3) Novel, ie. a story without a note of a miraculous element, based on the background of everyday life, is often adopted by social tendencies, less often - national-political or church-confessional.

4) Facies (anecdote), ie. a short, usually humorous story, the essence of which is usually a single observation, often a play on words, an unusual turn of speech, surname, etc. By their nature and tendencies, these works are close to short stories.

5) Mythical stories, which speak of fantastic phenomena and figures and those that have been or are the subject of living belief of the people (spells and wizards, evil spirits, etc.).

6) Stories about people, events and historical places, in German called generals (Sagen).

7) Fairy tales of beasts, parables and apologists, ie. short stories, usually of moral or general didactic content, in which the heroes are animals or other inanimate things.¹⁷⁶

In modern science, fairy tales are divided into tales about animals, fairy tales (sometimes called heroic or fantastic) and social tales (realistic, novelistic), with separate branches or subspecies in each of these groups.

Tales are also divided into folk and author's (literary). Attempts to classify literary tales are made in terms of their comparison with folk tales. According to scientists, a folk tale can be considered one that exists in oral form. The intermediate link is a fixed fairy tale. The next step is a literary tale based on folklore.

Researcher O. Garachkovska believes that the classification of literary tales should be based on the source from which the writer takes the plot.¹⁷⁷

special place is occupied by fairy tales created by the writer's imagination. The scientist Yu. Yarmysh proposes to distinguish the following groups of literary tales;

- artistic retelling of the folk story;
- a fairy tale based on folklore motifs;
- ctually an author's fairy tale, which uses the basic laws of the genre, but may not resort to folklore plots, images.¹⁷⁸

¹⁷⁶ Грушевський М. І. Історія української літератури: В 6 т. 9 кн. Київ, 1993. Т. 1. С. 330-368. С.331-332.

¹⁷⁷ Гарачковська О. Жанр казки в дослідницькому дискурсі // Київ. старовина. 2007. № 6. С. 129-137. С.130.

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It is worth noting that the author's tale has many features in common with folklore: it is about fictional events and adventures, fantastic creatures, animals are endowed with human traits, magic items are used, depicts the struggle between good and evil and more.

Literary tales, in contrast to folklore, are first published in separate books, and later can be retold orally by readers. Folklore, at first, exist only in oral traditions, and later, even after many centuries, can be recorded by folklorists. A literary fairy tale, like any literary work, has an author, and folk tales have many authors-narrators, each of whom can add something to the story.

The world of fairy tales turned out to be extremely attractive for a large number of outstanding composers who sought to convey their thoughts and feelings with the help of fairy-tale images embodied in musical sounds.

Thus, the famous composer M. Rimsky-Korsakov created the largest number of musical works on fairy-tale themes (operas "Golden Rooster", "The Tale of Tsar Saltan", etc.). After he created his famous symphonic "Fairy Tale" in 1880, his initiative was taken by another great composer S. Taneyev, who included the fairy tale in his Concert Suite for Violin and Orchestra (1909), and then developed a fairy tale theme M. Mettner ("The Tale of the Elves" op. 48 №2, Tale op. 26 № 1). It should be noted that some of Mettner's tales are in the spirit of a kind of musical picture, such as paintings-moves ("Knights' March" p. 14 № 2) or sound-painting sketch "Tale of Bells" p. 54 № 1 etc.).

The famous composer S. Prokofiev, in turn, wrote music for the text of Andersen's famous fairy tale "Ugly Duckling", fairy-tale plots were the basis of his ballets "Cinderella" and "Stone Flower". Among Prokofiev's "fairy tale" works are piano pieces "Tales of an Old Grandmother", ballet "A Tale of a Clown Who Joked Seven Clowns", an opera based on the Italian fairy tale by Carlo Gozzi "Love for Three Oranges". Everyone also knows his children's symphonic tale for the reader and the orchestra "Peter and the Wolf".

The treasury of Ukrainian children's music also has a large number of works on fairy tales. Among them: M. Lysenko's children's operas "Goat-dereza", "Mr. Kotsky", "Winter and Spring, or the Snow Queen" on the libretto of the Dnieper Seagull (L. Vasilevskaya). The musical language of the composer's children's operas is deeply folk, characterized by simplicity and clarity, artistic certainty of means of expression. Without resorting to direct citation of folklore sources, the composer subtly reveals the characters

¹⁷⁸ Ярмиш Ю. У світі казки: Літературно-критичний нарис. Київ: Рад. письменник, 1975. 144 с. С.120.

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of his characters with characteristic chants, intonation-rhythmic inversions, polyphonic techniques, the system of Ukrainian lyrical songs, dumas, dance songs.

Famous Ukrainian composer K. Stetsenko (children's operas "Ivasyk-Telesyk", "Fox, Cat and Rooster") also embodied fairy-tale images in the sounds.

Much has been written on fairy tales and piano literature for children: M. Tyts "Folk Tale", M. Lyubarsky "Grandpa's Story", J. Kolodub "Snow Queen".

Contemporary composers also pursue a fabulous line in their work: the children's opera by contemporary Ukrainian composer A. Mihai "Seven Goats", the opera by composer E. Zastavny on the libretto by Vasyl Sagaidak "St. Nicholas in Lviv" and others.

It is worth emphasizing that the musical component, along with the literary basis, brings the musical tale to the forefront in terms of the power of aesthetic and educational impact on children's audiences

Thus, V. Sukhomlinsky at one time emphasized the unique role of musical art, which aesthetically paints the whole spiritual life of the individual. According to him, knowledge of the world of feelings is impossible without experiencing music: «Without music it is difficult to convince a person who enters the world that a person is beautiful, and this belief is, in fact, the basis of emotional, aesthetic, moral culture».¹⁷⁹

The important role of music in the synthetic structure of a musical tale is due to the very specifics of musical art, which is that its images do not have a specific embodiment, they are quite abstract. Music never depicts real objects. It conveys only the perception of events, characters, life circumstances, objects, etc. in a generalized form. Thus, it embodies a generalized image of the emotional experience of the world in a specifically musical form.

Well-known Ukrainian music teacher O. Rudnytska also identifies specific features of music that are able to exert a multi-vector educational impact on the individual: imagination, creative initiative, associative thinking, observation, ie those qualities that are sometimes more useful to man than the amount of knowledge he received.¹⁸⁰

Music embodies a huge range of feelings, experiences, states, colored by the depth of experience of the author - composer or people. It

¹⁷⁹ Сухомлинський В. О. Сто порад учителів: Вибрані твори: в 5 т. Київ, 1976. Т. 2. 585 с. С.8.

¹⁸⁰ Рудницька О. П. Музика і культура особистості: Проблеми сучасної педагогічної освіти: [навч. посіб.] Київ: ІЗИН, 2003. 280 с. С.7.

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reproduces in vivid sound images the surrounding reality, people's lives, phenomena and objects of nature, and so on.

Prominent pedagogue V. Sukhomlinsky, calling music a powerful means of aesthetic education, once wrote: «The ability to listen and understand music - one of the basic features of aesthetic culture, without which it is impossible to imagine a full education», «Music is the most miraculous, subtle means of attraction to goodness, beauty, humanity ... Thanks to music in the person the idea of high, majestic, beautiful not only in the world around, but also in itself awakens. Music is a powerful means of self-education ... In aesthetic education in general and in music education, psychological attitudes are especially important, which the educator is guided by, involving children in the world of beauty ... As gymnastics straightens the body, so music straightens the human soul».¹⁸¹

Researchers advise children to become acquainted with the art of musical fairy tales as early as possible, when children are still open to any knowledge and perceive and absorb it with extreme intensity, sincerity and sensitivity. And the main task of the teacher is to make the child love what he does, that music fascinates him, that he gets great pleasure from such activities and feels the joy of communicating with a musical tale.

We should add that children should learn to hear music in any kind of musical activity: while singing, while playing children's musical instruments, and during the perception and performance of musical tales. "Any form of communication with music, any music lesson teaches to hear music, continuously improving the ability to listen and think about it," - said at one time the famous music teacher D. Kabalevsky.¹⁸²

During the perception of musical fairy tales, interest in the art of music is formed, and an aesthetic attitude to reality and art is nurtured. Cognitive tasks of a fairy tale are solved in close connection with the development of musical abilities, while, at the same time, music enriches children with experiences, and the plot content of fairy tales encourages the child to empathize, activates the sphere of emotions and feelings. Accordingly, the opportunities of children are growing, and their experience in the perception and creation of music allows you to more actively cultivate an aesthetic attitude to it.

Thus, the aesthetic development of the child's personality in the process of its interaction with the art of musical fairy tales occurs through

¹⁸¹ Сухомлинський В. О. Сто порад учителям: Вибрані твори: в 5 т. Київ, 1976. Т. 2. 585 с. С.192-198.

¹⁸² Кабалевский Д. Б. Как рассказывать детям о музыке. Москва: Просвещение, 1989. 191с. С.45.

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the perception of music, through the ability to listen to it, analyze, and, most importantly, through the child's activity in various creative activities. Therefore, pursuing the goal of aesthetic education, we must first teach children to feel the beauty of a musical work and express their joy at its perception not only in words but also through other means, such as dance, their own musical creativity and more.

In the process of staging musical fairy tales or their fragments, younger students develop the ability to more sensitive and detailed perception of the surrounding reality, expands the space to reflect their own views, feelings, emotions, thoughts about the world through specific synthetic artistic and creative activities. such artistic elements as music, fine arts, choreography, which are organically subject to the laws of theatrical stage action.

Modern scientist L. Kalinin, studying the problem of aesthetic education of primary school children by means of theatrical art, made a very detailed analysis of the impact of musical fairy tales on improving the artistic and creative abilities of primary school children: «Children's play includes literature, music, connected on the basis of stage action. Each of these components of the play, in turn, has a personal system of means of expression and emotional influence. Work on the play involves musical design. This, in turn, is the basis for the development of the following types of artistic and creative activities: the search for the leitmotif of the image, the selection of musical material for the musical design of the play, the study of songs and more. In the process of communicating with music, the child feels joy, wonder, discover. She is attracted by the opportunity to express her feelings, impressions, fantastic images in mysterious and still unknown sounds and in their combinations, in which she intuitively recognizes one meaning she understands».¹⁸³

Also in the process of working on a musical fairy tale children take an active part in artistic activities, subject-practical work, which enriches the arsenal of their creative skills, enriches figurative thinking, develops the ability to stage reincarnation through acting and stage expression. For example, they are involved in the artistic and decorative enrichment of a musical tale: help in choosing scenery, drawings, making elements of props, theatrical props, involved in designing and making costumes for stage characters, his makeup, hairstyles and more. L. Kalinin notes in this regard: "Creating props, decorations, screens, children learn the" secrets "of color, learn the laws of perspective lines, learn different shapes and bases of

¹⁸³ Калініна Л. Естетичне виховання дітей молодшого шкільного віку засобами театрального мистецтва. URL: <http://irbis-nbuv.gov.ua> > irbis_nbuv > cjiirbis_64

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composition. They study the technology of making props, master the technique of papier-mâché, the technique of watercolor and gouache in the process of painting decorations and props".¹⁸⁴

Thus, it is due to the combination of various types of artistic and creative activities while working on a musical performance that the scope of application of natural abilities and talents of junior schoolchildren is expanding: both musical, plastic, artistic, and artistic.

Such stage and creative work attracts children, because within it they can embody a variety of ideas, express their own views and beliefs, act according to their own interests and personal artistic taste: «in the implementation of their own ideas, ie in creativity, thus encouraging the child to personal self-expression... Yes, it is quite objective that a person is always characterized by a desire to assert and express themselves, and this desire is especially relevant at the time of personality development. In theatrical creativity, based on dramatic play, this need of a child or young person for self-expression is directly realized».¹⁸⁵

Researchers of the potential of children's theatrical and stage activities also claim: their interests, abilities and previous aesthetic experience. The performance created by the children themselves, with the help of an educator or leader, promotes the development of their creative thinking...".¹⁸⁶

The wide possibilities of theatrical and stage activities for the development of children's creative thinking indicate the need for widespread use in art lessons of theatrical works based on fairy tales (musical tales, fragments of children's operas on fairy tales), which promote harmonious personality, in particular ensure its aesthetic development.

Based on the study of a wide range of scientific views, opinions, positions and statements in the field of art history, psychology and pedagogy, it is possible to determine a number of functions of musical fairy tales in aesthetic education of primary school children, such as: artistic-communicative and artistic-hedonistic.

Due to the need for a deep understanding of a wide range of mechanisms of educational influence of musical fairy tales on the aesthetic

¹⁸⁴ Там само.

¹⁸⁵ Борисова Т. В. Підготовка студентів до естетичного виховання школярів засобами музичного театру: монографія. Кам'янець-Подільський: К-ПНУ, 2011. 168 с. С.55.

¹⁸⁶ Калініна Л. Естетичне виховання дітей молодшого шкільного віку засобами театрального мистецтва. URL: <http://irbis-nbuv.gov.ua> > irbis_nbuv > cgiirbis_64

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sphere of primary school students, it is advisable to carry out a detailed consideration of certain functions.

Thus, one of the most important functions of a musical tale about a child's personality is artistic and cognitive, which is aimed at expanding the horizons of life and enriching the artistic thesaurus of children.

It is well known that a child in the process of life and learning tries to enrich his life experience: constantly accumulates knowledge about the world, human relationships, certain ideas about the aesthetics of reality, artistic phenomena of art and more. Involving children in the production of musical tales or using them in the educational process as a basis for the perception and analysis-interpretation of music contribute to the intensification of these processes.

The very concept of a fairy tale is based on the idea of the value of metaphor as information carrier: about vital phenomena; about life values; about the set goal; about the inner world of the author (in the case of an author's tale).

The fairy tale in symbolic form contains information about how this world is arranged, who created it; what happens to a person at different periods of his life; what stages in the process of self-realization is a woman or a man; what difficulties or obstacles you may encounter in life and how to deal with them; how to value friendship and love; what values to be guided by in your life; how to build relationships with parents and other children; how to forgive, etc.

Regarding the psychological mechanisms of formation of life and aesthetic experience of the individual by means of art, in particular the art of musical fairy tales, quite accurately, in our opinion, said the famous psychologist L. Vygotsky. He emphasized that among the many tasks of art, the first place is "the comprehension and systematization of the experience that is formed in the interaction of the subject-object type and which receives the primary reflection, generalization and concentration in higher human emotions. Concentration, systematization and objectification of socio-historical experience, reflection and comprehension of reality ... this is a special function of artistic thinking".¹⁸⁷

Also, by perceiving musical tales or engaging in active creative activities of staging a musical tale, students are aware of the causal links in the development of the plot; understand the roles and tasks of each character; realize that the same event, situation can have several meanings and meanings. Every fairy-tale situation unfolds a life lesson for children; the

¹⁸⁷ Выготский Л. С. Психология искусства. Москва: Искусство, 1968. 329 с. С.143-144.

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child, analyzing the fairy tale, unconsciously makes for himself certain, important for him at the moment of his life, conclusions, thoughts, considerations, meanings. She can identify with the characters, with other living characters. This develops the child's ability to take the place of another person, to understand the motives of his actions.

Musical fairy tales also help to expand the boundaries of cognition of reality by going beyond sensory perception, lead the child in the direction of sensory, abstract thinking, act as a means of understanding the truth of life, a way of knowing, understanding various life phenomena, morals, aesthetic ideals of society and more.

In the process of perception of musical fairy tales, school-age children learn to give their own assessment of various life circumstances, facts and phenomena, to properly assess the positive and negative aspects of reality. Every fairy tale has the morals that a child needs, because he must determine his place in life, learn the most important norms of behavior in society.

Many musical tales glorify diligence, dexterity, skill, respectfully tell about working people who are well versed in their craft and so on.

Musical tales also cultivate a sense of patriotism, call to be loyal to the Motherland, to respect the native song, traditions, to love the people, to be brave, enduring, etc. The patriotic idea of a fairy tale lies in the depth of its content, in the fairy-tale images created by the people themselves, which live for millennia and bring to the heart and mind of the child the powerful creative spirit of the native people, their views on life, aesthetic ideals, aspirations. The fairy tale cultivates love for the native land because it is itself a folk creation or close to folk motifs. A fairy tale is a spiritual treasure of folk culture, knowing which the child learns the native people with his heart.

The well-known author of a huge number of children's fairy tales K. Chukovsky also believed that "Listening to a fairy tale, a child feels an active participant and always identifies himself with those characters who fight for justice, goodness and freedom. It is in this effective sympathy of young children for noble and courageous heroes of literary fiction and is the main educational value of the tale."¹⁸⁸

In fairy tales, children for the first time get acquainted with a variety of interesting things plots written in rich and poetic language, with active heroes who always solve difficult problems and defeat enemy and evil forces.

¹⁸⁸ Соколов Д. Ю. Сказки и сказкотерапия // Дошкольное воспитание. 2010. № 4. С.15–19. С.17.

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The fairy tale, being an important means of intellectual development of the child, also develops his imagination, helps to understand the secrets of musical art. But music, in turn, «fills fairy-tale images with a living heartbeat and trembling thoughts. Music introduces a child to the world of good».¹⁸⁹

Also at the heart of any kind of fairy tale is an extremely attractive to children unreal world, which is miraculously closely intertwined with reality. To understand a fairy tale, you need to be able to fantasize, imagine. In turn, imagination and imagination are also needed to understand music. Thus, to some extent, fairy tales and music have points of contact in their perception. Therefore, a fairy tale can help to learn to perceive music.

The fairy tale gives a powerful impetus to the development of the best feelings in a small person. According to N. Tyshko, "symbols of universal concepts of good and evil, freedom and violence, bourgeois prosperity and the height of life ideals and goals, which are allegorical images of musical tales, have great power to influence the young man who enters life".¹⁹⁰

In musical tales, the spiritual and moral content is enhanced by musical accompaniment. The special energy and the corresponding mood promote awakening in listeners of empathy, complicity, co-creation.

Staging a children's musical tale is a magic key that helps children open the door to the magical world of images, sounds and colors. It is, first of all, creativity, improvisation, which requires from students imagination, imagination, diligence, and from adults - inventions and ingenuity in the process of finding ways to the hearts of young listeners or participants in such activities.

It is worth noting that the poetic text is remembered by children much better than prose, so many tales of famous authors are translated into poetic rhythm, have many features in common with the song, which greatly facilitates the work with the text.

Often the plot of a musical tale is accompanied by classical or folk music. In some places, modern pop songs are used, popular among children's audiences and available to children for perception and performance. It is worth noting that the performance of such songs is characterized by extreme emotionality, brightness, which indicates the interest of this age group of students in the relevant music.

¹⁸⁹ Тишко Н. І., Ковач Т. М. Музична казка. Київ: Музична Україна, 1980. 51 с. С.3.

¹⁹⁰ Там само. С.42.

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In musical fairy tales, music can be the background against which the plot develops, the stage action, thus helping them to enter the desired emotional state. The music also accompanies all the rhythmic actions of the performers: from the simplest game to a staged dance and, of course, the music helps to present fairy-tale characters more vividly.

Also, all the musical material that the child encounters during the staging of a musical fairy tale, activates musical and figurative thinking, develops musical memory. Listening music and performing music require memorization to follow the performance, interact with partners, remember and perform your musical theme, and more.

It is worth noting that the involvement of children in the production of musical fairy tales contributes not only to the expansion of their general horizons, intellectual development, but also to the expansion of the artistic thesaurus.

According to the modern Ukrainian scientist O. Shevnyuk, it is determined by the artistic erudition of the individual: «In view of this, it is possible to identify the significance of the artistic thesaurus for the deep intelligence of cognition and evaluation of the artistic image and the conceptual formation of ideas».¹⁹¹

Regarding the role of creative activities in staging musical tales for the formation of children's art thesaurus, it should be noted that staging a musical tale involves the study of the best literary and musical materials, the use of bright examples of artistic decoration, choreographic enrichment and more. In addition, practice shows that in the leading school musical and theatrical groups the staging of a musical fairy tale is integrally combined with various, in particular, artistic enlightenment. From here the children are most active in learning about the artistic aspects of reality, expanding their artistic and aesthetic experience, the accumulation of a bank of artistic knowledge in various artistic fields.

Involving children in the creative process of staging a musical tale can also help them understand the specific essence of musical theater, which is an integrated combination of different in nature artistic elements: music, theater, choreography, painting. In addition, activities in the field of theatrical music allows students to understand the commonalities and differences in the mechanisms of embodiment of artistic images by means of certain artistic varieties, as well as the formation of basic ideas about methods and basic techniques of synthesizing diverse artistic material into a single artistic whole.

¹⁹¹ Шевнюк О. Культурологічна освіта майбутнього вчителя // Мистецтво та освіта. 2003. № 3. С. 3-8. С.5.

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Aesthetic education in the setting of a musical tale is a complex dialectical process in which the student is not a passive object of special, special aesthetic influence, but instead carries out complex activities to learn aesthetic values.

It is also worth adding that in the field of art, especially musical-theatrical, which includes the practical staging of a musical tale, there is a special activity, which is to appropriate a certain meaning represented by artistic image, ie there is a transformation of this meaning into personal meaning. After all, for an individual, art is valuable because it conveys to him the fruits of the spiritual activity of another person, who comprehends the world with a special subtlety, sensitivity and poetic insight. In other words, art allows everyone to gain what the genius of various composers, artists, writers, etc. has acquired, and to become smarter, more perceptive, and spiritually richer with their help.

In addition to the significant potential of musical fairy tales to expand the general and artistic horizons of primary school students, an important factor in increasing the level of emotional receptivity of students, developing their ability to evaluate actions in the field of aesthetic phenomena and provide psychological relief for children.

Yes, the texts of fairy tales themselves evoke emotional resonance in children. Images of fairy tales appeal simultaneously to two mental levels: the consciousness and the subconscious.

Children begin to realize the beauty of nature, to notice the beautiful in the people around them, things, events, phenomena, etc., which creates special emotional and mental states in them, arouses direct interest in life, sharpens curiosity, thinking, memory.

We should not forget that in early childhood, students live a direct, deeply emotional life. The strong emotional experiences experienced by children during this period are stored in the memory for a long time and often turn into motives and incentives for further behavior, facilitate the process of developing strong beliefs, skills and habits of behavior.

It should be noted that in the scientific research of the scientist N. Kiyashchenko it is quite clearly emphasized that "pedagogical use of the child's emotional attitude to the world is one of the most important ways to penetrate children's consciousness, expand, deepen, strengthen, construct." He also notes that the emotional reactions and condition of the child is the main criterion for the effectiveness of aesthetic education: "The emotional attitude of a person to a phenomenon reflects the degree and nature of the

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development of his feelings, tastes, views, beliefs and will".¹⁹²

A musical tale, like any art, is not only a means of knowing the world, but also a «school of perception, reflection and feelings ...». After all, according to psychologist B. Teplov: «... Art is one of the powerful means of educating the senses. It develops emotionality, sensitivity, great receptivity. It expands a person's emotional experience, not only reflecting feelings, familiar and close to him, but also discovering new, previously unknown».¹⁹³

In this context, it is also important to cite the views of scientist E. Shevtsov: «Art occupies a special place in aesthetic education, in the development of the sensory-emotional sphere of man. Therefore, none of the systems of aesthetic education left art out of its attention. At the same time, the nature of the influence of art on the formation of the emotional world of the individual still remains one of the most difficult problems of aesthetic education. The emotional impact of art is manifested in the fact that a person begins to perceive himself, his activities. This, in turn, stimulates her to look for activities that would correspond to her "increased" feelings. Therefore, there is no contradiction in the fact that art nurtures feelings and at the same time promotes the formation and development of human life, orients it to achieve a new goal».¹⁹⁴

The perception or practical activity of primary school students in staging a musical fairy tale activates children's emotional reactions, and as we know, human emotions are the most important condition for its development as a person: «yet the feeling it evokes is real, something that is really experienced, fascinates a person ... and in fact this psychological law should explain to us why we are so strongly influenced by works of art created by the imagination of their authors».¹⁹⁵

It should be noted that children who are involved in the production of musical tales as actors, are significantly influenced in terms of transformation of the emotional and sensory sphere. This is due, first of all, to the fact that no step on the stage, no physical action on the stage is carried out mechanically, without internal justification, and the student-performer due to the specifics of the actor's work on the role is forced to constantly observe emotional experiences. - both their own and other people.

¹⁹² Киященко Н. И. Пути и средства эстетического воспитания. Москва: Просвещение, 1999. 123 с. С.68-82.

¹⁹³ Теплов Б. М. Психологические вопросы художественного воспитания. Москва, 1947. № 11. С. 8-16.

¹⁹⁴ Шевцов Е. В. Эстетическое воспитание и формирование личности. Москва: Просвещение, 1982. 293 с. С.29-30.

¹⁹⁵ Выготский Л. С. Воображение и творчество в детском возрасте. Изд. 3-е. Москва: Просвещение, 1991. 96 с. С.9.

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In this context, it is also appropriate to quote the opinion of the eminent psychologist L. Rubinstein: "We live by the work we do and undertake. The events of our lives become for us experiences that captivate our whole being, because they make our emotions vibrate. Quench our feelings, and the world will be dim for us, and life will be faded and deadly indifferent".¹⁹⁶

In general, the stage embodiment of artistic material requires even professional actors a very wide range of emotional expressions, because the actor in the process of experiencing the role must be able to reproduce the most complex emotional chords, so the participation of younger students in staging musical spheres.

The fairy tale also plays an important role in the correction of the child's psychological sphere. For example, thanks to a fairy tale there are positive changes in the condition and behavior of the child. The fairy tale also forms a picture of the child's world, which reflects all aspects of the surrounding reality. In fairy tales, the characters appear in various difficult life situations, they need help and, perceiving such tales, the child learns to understand the other, to notice and highlight the best human qualities, to appreciate the good and so on.

In turn, the special therapeutic function of a musical tale is that it helps the child to form an image of himself in the future; helps to build a model of behavior to achieve the desired future, taking an active position and realizing their own responsibility; fills in the gaps in the child's individual history and complements it with relevant information.

A musical tale also allows you to update and remove from the child's mind certain negative aspects of personal history; a fairy tale allows you to form a new view of the situation and move to a new level of awareness, modeling a more constructive attitude and behavior; the fairy tale reflects the child's inner conflict and gives the opportunity to reflect on it. Thanks to such tales, the child's energy is directed to reflection; it serves as a kind of alternative concept of perception of ambiguous life situations; forms faith in a positive solution to the problem, etc.

We would like to add that one of the most important arguments in favor of the use of musical fairy tales in the process of aesthetic education of primary school students is its ability to form an aesthetic and evaluative attitude to reality, in particular to art.

Thus, it is well known that the staging of a musical tale involves the presence of spectators who create a certain social environment around the

¹⁹⁶ Рубинштейн С. Л. Основы общей психологии. Москва: Просвещение, 1946. 599 с. С.393.

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play. Accordingly, both the participants of the stage action and the spectators jointly evaluate the phenomena of reality. It is clear that the staging of a fairy tale will achieve its aesthetic goal only if what it offers to the audience will be intrinsically important to them, if the events depicted in the play excite them, if the issues raised in the fairy tale have direct or indirect significance for their personal development. Only in such cases will the musical tale act as a great cognitive and educational force and will fully influence the viewer.

The staging of a musical fairy tale engages the emotions, intellect, self-consciousness of the spectator, mobilizes his memory, activates the ability to introspect, the ability to summarize and connect what is seen on stage with everything that gives the viewer his own knowledge of reality. A musical performance on a fairy-tale plot reveals to the audience all the beauty in the world around and makes it the property of the audience. As V. Sukhomlynsky noted: "The sensitivity, receptivity and beauty of theatrical art in childhood are incomparably deeper than in later periods of development. The need for beauty affirms moral beauty, giving birth to intolerance and intolerance of all things, "terrible" "ugly".¹⁹⁷

Another important feature of a musical tale is its ability to form the artistic and aesthetic taste of primary school students.

The definition of artistic taste, in our opinion, is quite fully presented in the musical and pedagogical works of V. Shatskaya: «We understand artistic taste primarily as the ability to distinguish, appreciate and love such art that truly reflects reality, in turn, conveys the ideals ..., the best feelings and thoughts, represented by such artistic means, which, being accessible, make the most intense, emotional and aesthetic experience of the work of art and enjoy it».¹⁹⁸

We note that the ability to perceive and understand the material of a musical tale in terms of its content and artistic form includes an assessment of its artistic quality, the means of expression used by the author to form artistic images.

Instilling in children the skills of aesthetic judgment and evaluation can be done in various ways: in the process of conversations about a musical tale, during its analysis, analysis and subsequent performance, and so on.

Competently directed in the pedagogical and artistic sense, children's performances of musical fairy tales lead to the transfer to the

¹⁹⁷ Сухомлинський В. О. Сто порад учителям: Вибрані твори: в 5 т. Київ, 1976. Т. 2. 585 с. С.176.

¹⁹⁸ Шацкая В. Н. Музыка в школе. Москва: Просвещение, 1990. 323 с. С.10.

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viewer of the precious ability to penetrate into the essence of life and aesthetic phenomena.

It is worth emphasizing that one of the dominant needs of modern schoolchildren, due to the extreme saturation of the educational process with a variety of information, pace of life and the impact of certain negative social factors, is the need for rest, psychological relaxation. One of the attractive and valuable features of a musical tale is the ability to meet such needs.

Thus, the participation of students in creative activities for staging a musical tale or direct perception of the material of musical tales can help minimize psychological tension and thus release the positive energy of the child, directing it in the direction of active intellectual and creative work.

One of the important functions of a musical fairy tale in the aesthetic education of children is also an artistic and creative function, which aims to enhance the artistic and creative activities of students.

As a result of careful study of scientific works on artistic creativity, it was found that a significant number of researchers in various fields (philosophers, art critics, psychologists, educators) see the basis of artistic activity in the game.

Thus, the famous philosopher K. Gross states: «Even without being a game, artistic creativity, art has a game principle, game aspect. In fact, the playful beginning of artistic activity is directly a source of aesthetic and artistic pleasure, a means of entertainment and recreation of man».¹⁹⁹

In the process of staging a musical tale, as well as in the process of game activity, there is an organic combination of real and imaginary, conditional and unconditional, creative freedom and restrictive rules, etc.

It is worth clarifying that the positions of psychologists also focus on the assertion that the game and the creative imagination formed in its process is the psychological basis of artistic creativity and artistic perception. «Observations on the mental development of man indicate», says one of the researchers of the psychology of play and imagination, Ukrainian scientist V. Romenets, «that the transitional form between perceptual and creative action is play. It is in it that man frees himself from the constraint generated by the field of perception, it is in it that he develops his imagination, develops by first placing this imagination in a completely arbitrary, independent position from reality and creates his special (including children's) world through imagination. Having developed in the game such a primitive function of fantasy as arbitrary fantasizing, man actively intervenes

¹⁹⁹ Гросс К. Введение в эстетику. Киев: Харьков, 1989. 246 с. С.144-145.

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in the world, trying to transform it in accordance with their ideals and laws of reality».²⁰⁰

It should be noted that L. Vygotsky considered dramatization to be the most common type of children's art precisely because of its proximity to theatrical play: «Another reason for the closeness of the dramatic form for a child is the connection of any dramatization with the game, this root of all children's creativity, and therefore is the most syncretic, ie contains elements of various types of creativity».²⁰¹

The value of staging a musical tale lies in the ability to develop creative imagination, which is the basis of activities in various arts. After all, according to L. Vygotsky, play is not just a perception of the situation, but "creative processing of impressions, combining them and building on their basis a new reality that meets the needs and impressions of the child".²⁰²

The child's participation in play activities leads to the formation of the ability to distinguish a thing from its meaning and give meaning to one thing to another, ie to "transfer meaning", which is known to be the basic basis of artistic image (metaphorical) and is fundamental for creative development.

The experience of theatrical creativity that children gain in the process of staging a musical fairy tale, as a universal means of developing the diverse talents of their personalities, prepares for future creative self-realization in any activity they will need to do after school.

A wide range of creative activities in the process of staging children's musical tales is enriched by children's participation in subject-practical activities: design of the play or staging their own scenery, drawings, making props, costume details, makeup and more. Thus, a musical fairy tale, in particular its stage embodiment, has significant potential for integrating various types of children's artistic activities and is the scope of their various artistic abilities - musical, artistic, visual, literary, plastic and more.

In addition, during the production of musical tales, children are given a unique opportunity to take on the role of another (human, animal, fantastic character, etc.), which involves empathy with another, identification with him, ie reincarnation. Thus, important components of creative abilities are formed: self-control, which restrains and inhibits

²⁰⁰ Роменець В. А. Фантазія, пізнання, творчість. Київ: Наукова думка, 1965. 410 с. С.41.

²⁰¹ Выготский Л. С. Воображение и творчество в детском возрасте. Изд. 3-е. Москва: Просвещение, 1991. 96 с. С.161-62.

²⁰² Там само. С.7.

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intuition and imagination, decreases, associative thinking develops, and so on.

The opportunity to express oneself is explained by the emotional and creative rise in the process of stage embodiment of a musical fairy tale. This statement is supported by the fact that students want to perform several professional musical and theatrical functions in the process of preparation and stage realization of a fairy tale performance: acting, making or designing scenery, costumes, assisting a teacher-director in screenwriting and directing.

Note that children see the beautiful and ugly, tragic or comic in the surrounding reality, regardless of the level of artistic development and breadth of artistic horizons and directly through the means at their disposal, try to convey their feelings and experiences, their understanding of aesthetic categories and aesthetic attitudes. to the world, so they can have access to all kinds of work on the stage realization of musical fairy tales.

Among the functions of musical fairy tales in the aesthetic education of primary school students should be noted artistic and communicative function aimed at developing skills of creative cooperation in the artistic team and the development of communicative qualities of participants in musical and stage activities for staging musical tales.

It is worth emphasizing that the well-known pedagogue A. Makarenko saw the pedagogical expediency of organizing the activities of students in the theater in the development of the relationship between the individual and the team. He believed that the theatrical team, in which everything is subject to a single goal - to create a theatrical performance - is primarily a tool in forming an active creative personality with a highly developed sense of duty, honor and dignity, and a means of protecting the interests of each individual by transforming external requirements to her in the internal impulses of its development.²⁰³

V. Sukhomlinsky, agreeing with A. Makarenko, emphasizes the importance of joint stage activities, which is the staging of a musical tale, for the formation of the experience of spiritual communication of participants: «Here are manifested and developed interests that enrich the spiritual life and morally, emotionally, intellectually. This is where one of those sensitive and tender touches to the hearts and minds of the pupils takes place, without which the life of the primary team as a spiritual unity is impossible».²⁰⁴

²⁰³ Макаренко А. С. Некоторые выводы из педагогического опыта. Москва, 1958. Т. 5. 269 с.

²⁰⁴ Сухомлинський В. О. Сто порад учителів: Вибрані твори: в 5 т. Київ, 1976. Т. 2. 585 с. С.158.

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Our position is in line with the views of prominent scholars and is reflected in the belief that creative work on a fairy tale, in a kind of small musical and theatrical group is one of the main forms of identifying the child's personality. This is explained by the following: musical-theatrical activity is the specific activity through which and through which the child enters into collective relations and develops its communication with its participants. After all, joint work on musical material, script, scenery, costumes, discussion of role-playing behavior, manners of musical-performing presentation of the character contribute not only to understanding the basics of musical and theatrical culture, but also directly expand children's contacts and experience of communication in the team.

In addition to the joy of creativity, in the process of working on a musical fairy tale, the child feels the pleasure of finding his place among others, discovering and asserting himself in the team. Therefore, an important aspect of such creative activity is that with its help the child is given an unlimited opportunity for spiritual communication, transmission of their experiences to others. We note that the very understanding and support of the team can contribute to the growth of the child's personality and become a powerful stimulus for his further active artistic and creative activities.

Logical in terms of functional analysis of the aesthetic and educational value of a musical tale is to highlight another function - artistic hedonistic, the core of which is to excite the sense of aesthetic pleasure from art, perception of elements of different arts and comprehension of beauty in their integrative combination.

It is worth mentioning that children's activities on the stage realization of a musical fairy tale are based on play, and therefore are directly free and creative, such that captures all the basic spiritual abilities of students in their integrity and unity: sensory perception, figurative thinking, emotions, intelligence, will, imagination. In the process of such theatrical and stage activity, the child spiritually asserts himself in the world, feels the power of his abilities. This type of creative activity brings special pleasure in the very process of its action, this pleasure is selfless and therefore related to aesthetic experience.

In this context, it is worth quoting Brecht, who advises: «If you want to enjoy art, you should never be satisfied with convenient and cheap consumption only of the result of artistic work. It is necessary to join the work itself, to a certain extent to become active oneself, to adjust one's own

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imagination a little, to join or oppose all one's own experience of the artist's experience, and so on. You can't enjoy art at a cheap price».²⁰⁵

In the process of working on the image of a hero of a musical tale, the student independently considers his role. During rehearsals, he develops the ability to clearly and distinctly convey the features of the character, find the necessary cues in a timely manner, adhere to the conventions of musical and theatrical expression, move the stage and more. Successfully doing all this, participating in the creative search, the child feels a sense of satisfaction, joy, which, in turn, become his internal stimuli that will encourage more active participation in various creative activities in the future.

The world around us, especially the world reflected in a musical tale, exists not only as an object of practical activity, but also as an object of selfless contemplation, a source of aesthetic pleasure. Thus, a musical fairy tale promotes the formation of hedonistic feelings not only in the students who perform it on stage, but also in the audience.

We must also remember that theater influences the audience by engaging them in what is happening on stage and why the audience is a direct witness. Perceiving a fairy-tale performance, children's audience is emotionally and morally fascinated by it, gets aesthetic pleasure. As the philosopher K. Gross observes: «Aesthetic pleasure refers to the usual constant manifestations of spiritual life, with the only difference that mental activity, which predominates in aesthetic impression, in ordinary consciousness is not a climax, but rather like a bridge across business life. it rushes continuously and violently, thinking of nothing but the connection with the opposite shore; and it takes a festive, Sunday mood to make you want to stop at this bridge and admire the pictures that open up from it.».²⁰⁶

Summarizing the above, we note that a musical tale is a unique tool that can expand the life horizons and artistic worldview of primary school students, enrich their artistic thesaurus, increase children's emotional receptivity, develop their ability to evaluate various life and aesthetic phenomena. Stage realization of musical fairy tales activates artistic and creative abilities of students, has significant potential for the formation of students' skills of creative cooperation in the artistic team, intensifies the development of sociability of fairy tale participants, arouses students' sense of aesthetic pleasure from artistic creativity a combination of different arts,

²⁰⁵ Брехт Б. Восприятие искусства и искусство восприятия // Декоративное искусство. 1964. № 8. С. 37-42.

²⁰⁶ Гросс К. Введение в эстетику. Киев: Харьков, 1989. 246 с. С.5

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and to some extent meet the needs of modern students in psychological relaxation and recreation.

All these elements are equivalent, interconnected and provide a systematic coverage of the process of aesthetic development of primary school students. Thus, the artistic-cognitive, emotional-evaluation, artistic-creative, artistic-communicative and artistic-hedonistic functions defined in the proposed research substantiate the claims about the significant role of musical fairy tales in solving the problems of aesthetic education of schoolchildren.

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**STUDYING THE HISTORY OF MEDICINE AND PHARMACY
IN THE HIGHER SCHOOL OF UKRAINE
ВИВЧЕННЯ ІСТОРІЇ МЕДИЦИНИ І ФАРМАЦІЇ У ВИЩІЙ
ШКОЛІ УКРАЇНИ**

The urgency of the problem discussed in the article is determined by modern requirements for medicine and pharmacy, due to which the treatment of people and preservation of the health of the nation.

To determine the periodization of the development and study of medicine and pharmacy in the history of medical science in Ukraine.

The leading approach to the study of this problem is defined by the historical-theoretical approach, which allows to reveal this problem at the epistemological, theoretical and practical levels.

The main research method is the method of theoretical analysis and study of the empirical experience of leading scientists in the field of medicine and pharmacy.

The result of the article is to determine the main periods of development of medicine and pharmacy in Ukraine from ancient times to the beginning of the twentieth century and the contribution to the development of this industry of world-renowned physicians who played a significant role in Ukrainian medicine and formation. The article also substantiates the main

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theoretical and practical sources of studying medicine and the organization of medical education in Ukraine.

The materials of the article are of practical importance for students, undergraduates, interns of higher educational institutions of medical profile to improve knowledge, skills and abilities in their professional training.

To highlight the main historiographical sources of Ukrainian medical science and to determine the periodization of development and study of medicine and formation in Ukraine.

The first Ukrainian scientist - historian of medicine should be considered Petro Pelekhin – professor of the St. Petersburg Academy of Medicine and Surgery and medical class of the Kyiv-Mohyla Academy, who taught the history of medicine. However, for a long time the history of medicine, like all medical sciences, developed in the Ukrainian land in the language of the dominant states – Russian, German or Polish.

The most complete account of the history of the development of medicine in these regions is presented in the fundamental research of the Russian professor Sorokina T.S.²⁰⁷

At the end of the nineteenth century Savelyi Kovner became a famous historian of Ukrainian medicine. He knew many languages, including ancient languages, and prepared fundamental sources based on primary sources in the world history of medicine: "History of ancient medicine and the introduction to the universal history of medicine", "History of medieval medicine".

Among the scientists who contributed to the development of Ukrainian general and special medical history were specialists in various specialties. Ivan Dayneka - surgeon, rector of Vinnitsa and Odessa medical institutes, published "Short Essays on the History of Surgery in the Ukrainian SSR". Mykhailo Spirov – Professor, Head of the Department of Anatomy of the Kiev Medical Institute, published the book "Kiev Anatomical School", cited some information about Ukrainian anatomists. The work on the history of microbiology was published by Serhiy Dyachenko – Professor-Microbiologist, Head of the Department of Microbiology, Kiev Medical Institute.

A separate direction of the history of Ukrainian medicine is books on the development of medicine in certain regions of Ukraine. These include scientific works: A. Golyachenko "Doctors of Vinnytsia", "From the History of Medicine of Chernihiv Region", "Doctors of Ternopil Region" (1996); Moroz V. etc. "The formation of medical science in the Podillia" (1999);

²⁰⁷ Sorokina T. (2008-2009). History of medicine in two volumes / Sorokina T.S. M.: Academy. 560 p.

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Kobylianskiy S. etc. "History of Bukovina Medicine" (1999); Golovko O. etc. "History of Podillya Medicine (end of the 18th – beginning of the 20th century)" (2000); Blednov V. and others. "The Origins of Donbass Medicine" (2001); Ryzhenko S. etc. "The Oath of the Goddess Hygias: The Chronicle of the Establishment of the Sanitation Service of the Dnepropetrovsk Region", "The Ukrainian Doctors of Prykarpattya"; Shalomova L. "Dnepropetrovsk Health Care"; Bogachenko M., Romanyak M. "Medicine of Drohobych".

For historians of medicine, the memoirs of eminent physicians and scholars are valuable: Puchkovskaya N. "The Age and My Life"; Nikula T. "Life and Medicine" (2006); Brother V. "Memories of the past, views on the present"; Polyuga L. "Memories of the Doctor"; Melnychuk P. "Living memories. Through the Milestones of History"; Trach B. "From My Roads" and others.

The history of medicine in Ukraine begins with the history of folk medicine.

The first hospitals in Kievan Rus were founded in the XI century and were mostly in the form of shelters attached to churches.

In the fourteenth and fifteenth centuries, new hospitals were built in the Ukrainian lands and many doctors gave first aid to the inhabitants of Ukraine and soldiers of the army of Hetman of Ukraine Bohdan Khmelnytsky. In 1632 the Kyiv-Mohyla Academy was founded. This played a significant role in the further development of Ukrainian medicine. Many graduates who graduated from the Academy received a doctorate degree here. Among the most prominent graduates of the medical department of the academy were epidemiologist Danilo Samoilovich, obstetrician Nestor Ambodik-Maksymovich, pediatrician Pavel Bagellard, surgeon Opanas Shafonsky.

At the end of the eighteenth century and during the nineteenth century, medical departments were established at the universities of Kharkiv, Kyiv, Lviv, and Odessa. The number of doctors increased. Hospitals that were maintained at the expense of communities were created.

In 1854, at the initiative of the eminent Ukrainian physician Mykola Pirogov, the first detachment of "nurses" was created, which was sent to Sevastopol to participate in the Crimean War, which began between the Russian Empire and the Ottoman Empire and its allies. This marked the beginning of the establishment in 1863 of the International Organization of the Red Cross.

In 1886 the first bacteriological station was organized in Odessa, which was of great importance in the development of microbiology and epidemiology. Well-known scientists Ilya Mechnikov and Nikolai Gamaliy,

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working at this station, made significant discoveries in the field of microbiology and epidemiology.

At the end of XIX – beginning of XX century followers of prominent Ukrainian doctor Mykola Pirogov – physiologist Ivan Pavlov, physiologist Ivan Sechenov, biologist Ilya Mechnikov, ophthalmologist Alexander Shimanovsky, surgeon Mykola Sklifosovsky and others made valuable contributions to the development of Ukrainian medicine.

The history of Ukraine since Christian times is full of dramatic events. For over 100 years the Ukrainian lands were under Mongol-Tatar rule, for almost 300 years Ukraine was owned by the Grand Duchy of Lithuania and the Commonwealth, then for more than 200 years the Right-Bank Ukraine was under the protectorate of Poland and Turkey, for almost six centuries the Western Ukrainian lands were part of the Kingdom of Poland, The Hungarian Empire, Poland, Hungary and Romania.²⁰⁸

From the middle of the seventeenth century begins the period of Ukraine's stay in the Moscow state.

A special page in the history of Ukraine is occupied by Western Ukraine. These lands are rich in their medical history. If you strictly follow the chronology, it was here that the first higher education institutions in the territory of modern Ukraine to study medicine appeared: Ostroh Academy, Zamoyskiy Academy, Medical Faculty of Lviv University.²⁰⁹

In the history of medicine as a science, it is important to teach it in medical schools and to create full-fledged research institutions of the historical and medical profile.

There are many world-class achievements in the history of medical science and practice. However, the most outstanding doctors who contributed to the development of Ukrainian medical science include:

Daniil Samoilovich – the founder of epidemiology, who at the end of the 18th century organized the fight against the plague epidemic in the territory of the Russian Empire, was one of the first researchers of the peculiarities of this disease.

Daniil Zabolotny – Ukrainian epidemiologist and microbiologist who studied cholera and plague diseases in many European countries and the Russian Empire. He first described the nature of infection with these diseases from insects and rodents. Zabolotny was the organizer of the world's first Institute of Microbiology and Epidemiology in Kiev.

²⁰⁸ Vidilo E. (2007) History of medicine: lecture notes / Bachilo EV M.: Exmo. 160 p.

²⁰⁹ Lisitsyn Y. (2008). History of medicine: textbook / Lisitsyn Yu.P. M.: GEOTAR. 400 p.

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Zabolotny proved the need for oral immunization against cholera disease by his research. He is the author of over 200 studies on cholera, plague and syphilis.

Oleksandr Bogomolets – Ukrainian endocrinologist. Author of numerous works on metabolic disorders, immunity, allergies, cancer. He is the creator of the first medical research laboratory for antimalarials in Russia, became the author of the world's first textbook on pathological physiology.

Bogomolets invented the immune serum, which is known all over the world as a stimulant of the functions of connective tissue, accelerating wound healing. He initiated the creation of the world's first Institute of Hematology and Blood Transfusion. The brochure "Life Extension" written by him substantiates the possibility of a person's life expectancy for 100 years or more.

Vladimir Filatov – ophthalmologist. Founder of the Institute of Eye Diseases and Tissue Therapy of the Academy of Medical Sciences of Ukraine. Author of over 450 works and monographs. He discovered the method of plastic surgery on a round stem, which became known as "Filatov's round stem".

In 1931, Filatov used the cornea of a deceased person during an operation. This marked the beginning of the widespread adoption of donor cornea transplantation. Filatov developed a new method of treatment - tissue therapy.

Alexander Palladin – founder of the Ukrainian school of biochemists. Organized a systematic study of the biochemistry of the nervous system. This laid the foundation for the functional biochemistry of the brain.

He was the first in Europe to begin biochemical research of vitamins.

Nikolay Amosov – cardiologist. Author of innovative techniques in cardiology. Creator of the mitral valve prosthesis. Author of over 400 scientific papers in cardiology. Creator of the first department of thoracic surgery in Ukraine, founder of the Kiev Institute of Cardiovascular Surgery.

The history of medicine in Ukraine is thus rich and has many bright and interesting pages. But not all of them are discovered yet; there are a lot of white spots to be filled in.

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A striking example of educational work on the study of the history of medicine in Ukraine is the activities of the National Museum of Medicine of Ukraine in Kiev.²¹⁰

The museum presents the development of medicine in Ukraine from ancient times to the present day. The organization of the museum was based on the latest concept of museum studies, which allowed the use of scientific and methodological and documentary materials and exhibits in combination with architectural, artistic, technical and audiovisual means. In addition to the poster exposition, the museum has created original interiors with portrait figures of famous scientists and doctors, and dioramas dedicated to the most significant events in Ukrainian medicine. The museum's exposition also includes works of Ukrainian fine arts related to medical topics.

The Museum of Medicine attracts attention in different regions of Russia, Ukraine, as well as abroad. It was established in November 1982 in honor of the 1500th anniversary of the founding of the city of Kiev. The creator of the museum was Professor, Doctor of Medical Sciences O.Grando.

The exposition of the National Museum of Medicine of Ukraine is located in the architectural memorial of the XIX century.

The museum is located in the building of the former Anatomical Theater of the Medical Faculty of Kyiv University, which was designed by architect Alexander Beretti and on the initiative of the prominent Kyiv anatomist Professor Alexander Petrovich Walter in 1853.

The museum presents the development of medicine in Ukraine from ancient times to the present day. Its exposition consists of photos, books, tools, anatomical preparations, personal belongings of prominent Ukrainian doctors, medicines, medical and pharmaceutical devices.

The museum presents the development of medicine in Ukraine from ancient times to the present day. Its exposition consists of photos, books, tools, anatomical preparations, personal belongings of prominent Ukrainian doctors, medicines, medical and pharmaceutical devices.

In the museum many years ago, medical students of the university dissected corpses to study the internal organs. Well-known scientists worked there, who made a significant contribution to the development of human

²¹⁰ Fedorova L. (2010) National Museum of Medicine of Ukraine // Encyclopedia of the History of Ukraine: in 10 volumes / ed. VA Smoliy. Institute of History of Ukraine, National Academy of Sciences of Ukraine. K. : Scientific opinion.. T. 7. S. 318-728 s.

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anatomy. Among them was the anatomist and physiologist A. de Walter. He was the organizer and first director of the Institute of Anatomy.²¹¹

In 1990, a museum of medicine was established in Lviv. His exhibits were to tell the development of the medical business and the activities of doctors – members of the Ukrainian Medical Society, whose activities have made a significant contribution to the development of Ukrainian medicine.

The Ukrainian Medical Society (ULT) in Lviv is a professional organization of Galician doctors. It was founded on October 1, 1910 on the initiative of famous doctors O. Kozakevich, E. Ozarkevich, V. Bilynsky, S. Drymalyk and others.

Members of the organization took part in the creation and development of Ukrainian treatment and prevention facilities. In addition, the society was engaged in the organization of the sanitary service in Galicia and the establishment of the medical faculty of the Ukrainian University in Lviv. In 1939, the activities of public organizations in Lviv were suspended due to the accession of Galicia to the USSR.

On April 28, 1990, the Lviv Medical Society resumed its activities.

No less important role in the study and dissemination of history of Ukrainian medical science is played by the Kharkiv Anatomical Museum at the Department of Anatomy of Kharkiv National Medical University, which provides practical training for students - future doctors and constantly updates and increases the number of exhibits. The founder of the museum was a famous Ukrainian anatomist, Professor V.P. Vorobyov, who in 1924 embalmed the leader of the world proletariat, V. Lenin.

The museum has 4 halls, the total area of which is over 600 square meters. Here, visitors have access to more than 4.5 thousand anatomical preparations. They show both the normal structure of the human body and some animals, and malformations, as well as various pathologies. The museum exhibits unique mummified drugs dating from the beginning and middle of the XIX century. Here is a collection of artificially deformed human skulls about two thousand years old, found during excavations.

Another of the most important phenomena in the study of the history of medicine is the National Museum-Estate M. Pirogov in Vinnytsia.

Mykola Ivanovych Pirogov (1810-1881) was a world-famous surgeon and anatomist, naturalist and pedagogue, professor, creator of the first atlas of topographic anatomy, founder of military field surgery, and founder of the school of anesthesia.

²¹¹ Mykhailychenko S. (2009.). The National museum of medicine of Ukraine as a scientific-educational centre // *Medecina nei Secoli*. № 10. Rome.

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The museum is located in the estate where he has lived and worked for the last twenty years.

The purpose of the National Museum-Estate MI Pirogov is the preservation of a special cultural environment that existed during the life of the scientist.

This determines the meaning of the museum, represented by an interdependent system of cultural heritage sites and monuments of landscape art, which include:

- the house where NI lived Pirogov, and where the exposition about his life and activity is placed.
- museum-pharmacy with the interiors of the reception and operating room of MI Pirogov in his estate Vyshnya.
- church-necropolis, in which the embalmed body of the scientist rests.
- memorial park, where trees planted by MI Pirogov have been preserved.

The objects of the museum complex are a house and a pharmacy, built by MI Pirogov in 1866, and the church-necropolis, the construction of which was completed in 1885. Since 1882, the embalmed body of M. Pirogov.

The Anatomical Museum of Odessa has existed for over 100 years. This is one of the many centers where practical training of students - future doctors for professional activity is carried out.

It was founded two years after the opening of the medical university on which it is located. The museum is one of the best in its field of activity of museums of Ukraine. Its opening took place in 1902. The exposition consisted of exhibits from Moscow University. Gradually, the museum's collection began to be regularly replenished with drugs provided by Odessa pathologists. At present, the museum houses more than 2,500 medical exhibits, which helps students to study pathological anatomy in depth.

The exposition of the museum is one of the sources from which the future physician receives his knowledge.

To complete the idea of the content of the study of the Ukrainian history of medicine and pharmacy, it is necessary to name the leading educational institutions in which future doctors are trained in Ukraine.

Danylo Halytskyi Lviv National Medical University is one of the oldest and most famous medical educational institutions in Ukraine. Its history dates back to 1661, when the Lviv Higher School was granted the status of a higher academy, on the basis of which there were philosophical, theological, legal, and among them - medical faculties. The Faculty of Medicine was opened on October 16, 1784, when the Austrian Emperor

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Joseph II granted permission to issue medical diplomas to graduates, which gave him the opportunity to work in the medical field.

Currently, Danylo Halytskyi Lviv National Medical University has 6 separate faculties and 77 departments. It operates the Lviv Medical College, the Medical Dental Center, a training and production pharmacy, a botanical garden and an industrial toxicology laboratory, the Institute of Clinical Pathology, a research center for antitumor testing and a scientific library. The university has more than 17 thousand students. The educational process is provided by 1227 scientists: 143 doctors of sciences, 640 candidates of sciences, 114 professors, 350 associate professors (Zimenkovsky, 2009).²¹²

National Medical University Bogomolets is one of the oldest higher medical educational institutions in Ukraine, which was established in 1841. Located in Kiev.

Currently, the National Medical University of Ukraine has more than 10,000 students, including about 1,300 foreigners from 56 countries. There are about 1,200 teachers, including 29 academicians, 163 professors, 228 doctors of sciences. The structure of the university includes 10 faculties, 87 departments, 2 research institutes.

Dnipropetrovsk Medical Academy of the Ministry of Health of Ukraine is one of the oldest higher educational institutions in Ukraine. Founded on September 15, 1916. By 2011, the structure of the academy - 6 faculties, 59 departments, which employ 646 teachers. Of these, 98 doctors of sciences and 359 candidates of sciences,

Kharkiv National Medical University is one of the oldest medical schools in Ukraine. It was founded in 1921 on the basis of the Medical Faculty of Kharkiv University and the Women's Medical Institute. The University has faculties: medical, pediatric, dental, sanitary and hygienic, for the training of foreign students.²¹³

National University of Pharmacy is a higher education institution located in Kharkiv. It was founded in 1805 at the Department of Pharmacy and Medical Literature, Faculty of Medical and Medical Sciences, Kharkiv Imperial University.

In 1812, a pharmaceutical laboratory was opened at the university, and the training of pharmacy specialists and scientists engaged in basic research in the field of organic chemistry and pharmacognosy began.

²¹² Zimenkovsky B., Grzegosky M. L utsyk O. (2009). Professors of Lviv National Medical University named after Danylo Halytsky: 1784-2009. Lviv: Nautilus.

²¹³ Tsiganenko A. (2005.). History of Kharkiv State Medical University: 200 years. Kharkiv: Contrast, 742 p.

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In 1921, the Kharkiv Pharmaceutical Institute was established in Kharkiv on the basis of the Medical and Pharmaceutical Faculty of Kharkiv University, the first rector of which was the world-famous specialist in the pharmaceutical industry G.O. Валяшко.

In 1992, the university changed its status and became the Ukrainian Academy of Pharmacy, and in 1999 the academy received the honorary status of the National Academy. In 2002, the status of the National University of Pharmacy was granted. In 1992, the university changed its status and became the Ukrainian Academy of Pharmacy, and in 1999 the academy received the honorary status of the National Academy. In 2002, it was granted the status of the National University of Pharmacy.

The university trains bachelors, specialists and masters at the following faculties: Faculty of Pharmacy; Faculty of Pharmaceutical Technologies and Management; Faculty of Medical and Pharmaceutical Technologies; faculty for training foreign citizens (Encyclopedia of Ukrainian, 1954-1989).

According to the documents of history and theory of medicine, historical sources of study of medicine and pharmacy in Ukraine should be distinguished:

1. Written sources. Their contents are conveyed by means of graphic signs (manuscripts, prints, papyrus, ceramics, etc.).
2. Property sources. They are characterized by a variety of forms (tools, tools, monuments, bones of animals and people, medals, coins, etc.).
3. Ethnographic sources. These are the phenomena of cultural and social life that are passed down from generation to generation (rituals, habits, songs, traditions, remedies).
4. Lifestyle of modern tribes living at the level of past eras.
5. Photo and film documents.

The study of human history began in ancient Rome, in particular, the medical heritage of ancient India, Babylon, Egypt, reproduced by Cornelius Celsus. He published the 8th book treatise "On Medicine". Later, in the Renaissance (16th-17th centuries), researchers showed a keen interest in forgotten and specially distorted monuments of the distant past. In contrast to the scholastic dogmas of the Middle Ages, they revived the cultural and medical heritage of the ancient world. Manuscripts of ancient authors were searched, statues unearthed, monuments of various arts and medicine were excavated. Further study of the past has become a prerequisite for the study of any medical problem.

Periodization of the history of medicine and pharmacy:

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1. History of medicine and pharmacy of prehistoric times. It covers the period from six hundred million years to four thousand years BC (opening calendar and writing).

2. Ancient medicine. It covers the period from four thousand years BC to the four hundred and seventy-six years AD, when the Roman Empire fell.

3. Medicine of the Middle Ages (476 years – the end of the seventeenth century).

4. XVIII century Medicine.

5. XIX century Medicine.

6. XX century Medicine.

Each of these periods is subdivided into subperiods, for example, the Middle Ages are divided into the Early (V – X centuries), the Middle Ages (XI – XV centuries), the Renaissance (XVI – XVII centuries).

For Ukraine, which has developed under peculiar socio-economic conditions, this periodization needs clarification. In general, it can be said that the civilization processes in Ukraine have been delayed. Yes, the ancient period associated with the influence of ancient Greece on the Black Sea lands of Ukraine, can be dated from the VII century. BC. The period of formation of the feudal Ukrainian state - Kyiv Ukraine - Rus – begins from the IX century. Ukraine did not experience an era of renaissance or revival, so here feudal medieval relations continue until the middle of the XIX century.

Based on the above, the periodization of the history of medicine and pharmacy of Ukraine can be represented as follows:

1. Medicine of prehistoric times (up to VII century BC).

2. Medicine of the ancient Slavs and Scythians (VII century BC – VIII century AD).

3. Medicine of the Middle Ages (IX – XVIII centuries).

4. Medicine and pharmacy of the XIX century.

5. Medicine and pharmacy of the XX century.

The materials of the article are valuable and can be used in planning the content of educational programs for the professional training of future doctors in higher educational institutions of a medical profile.

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